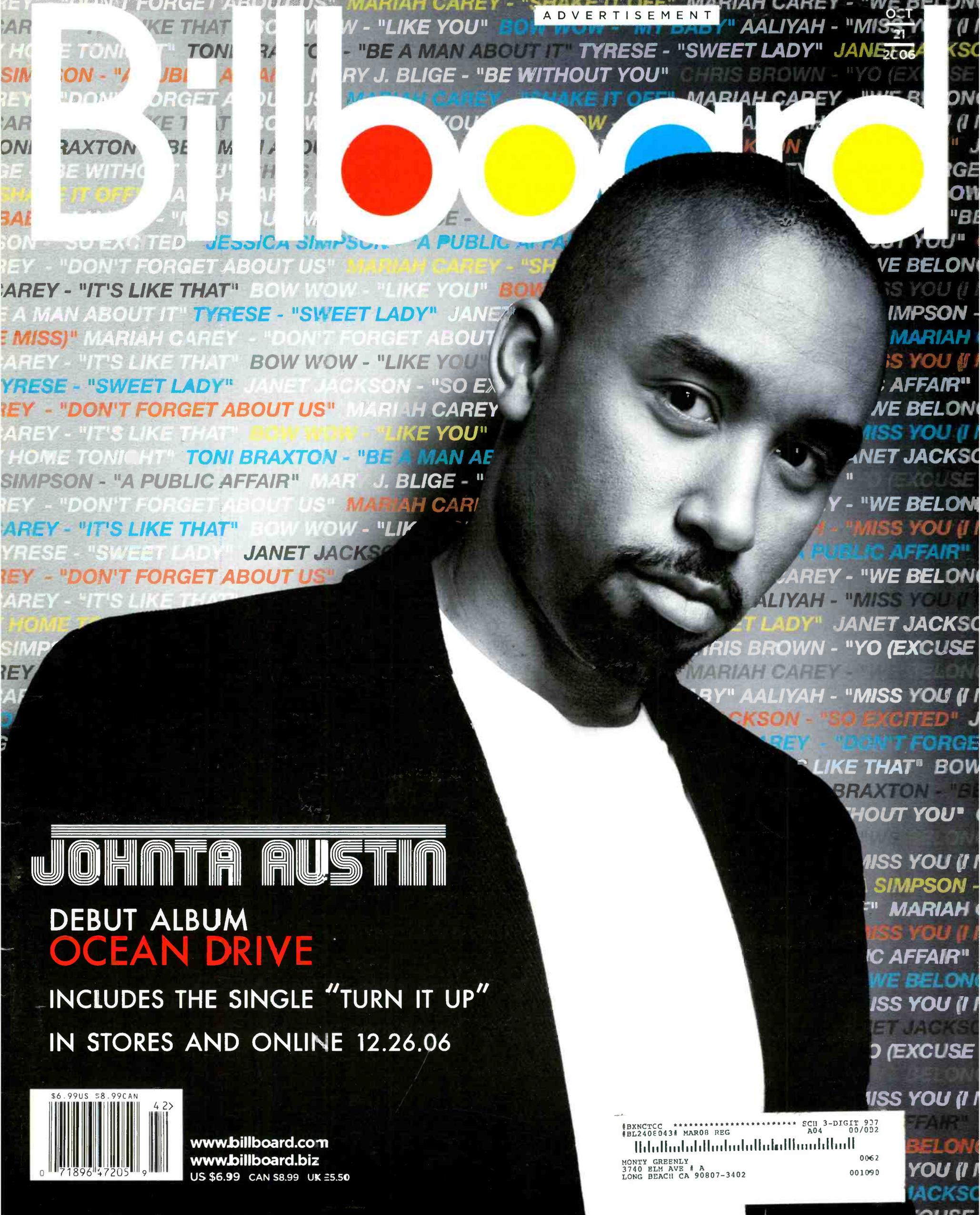


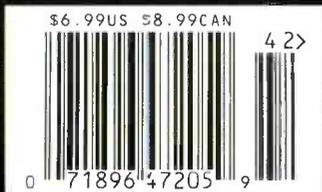
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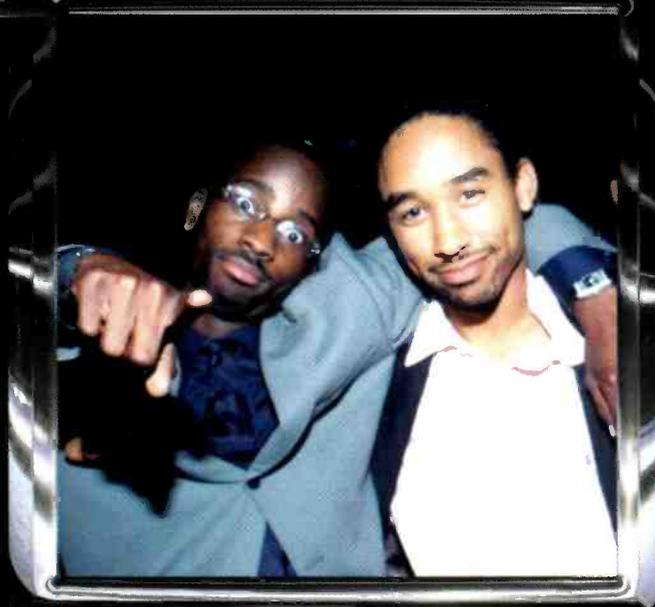
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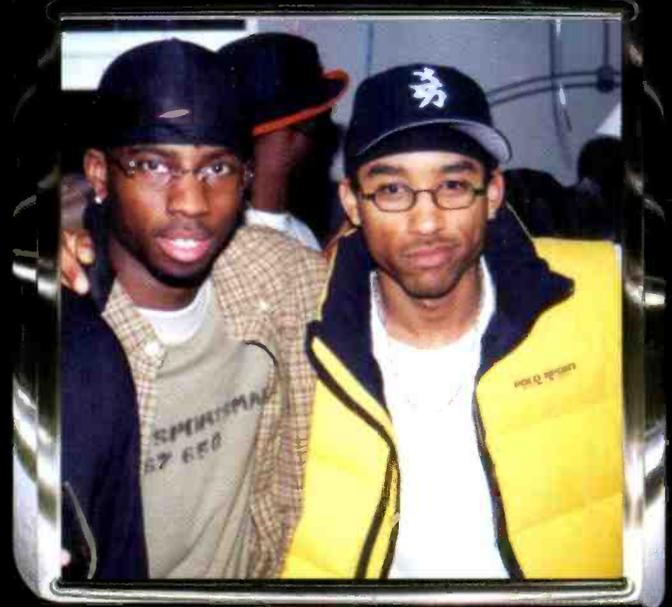
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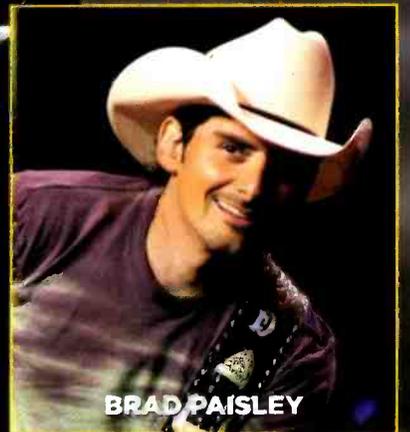
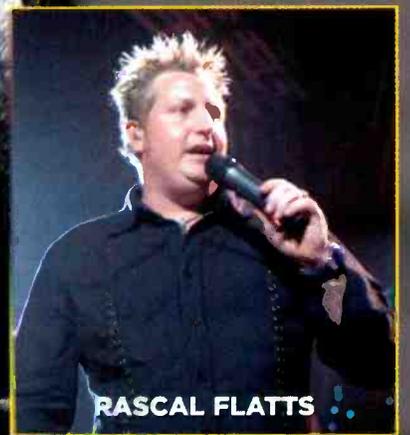
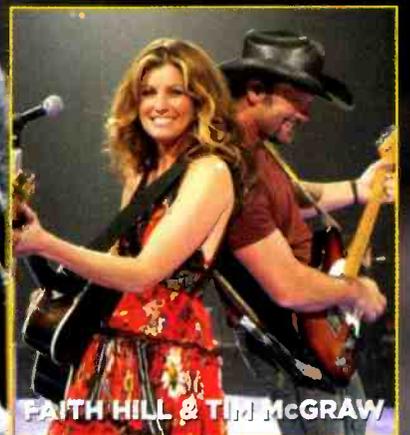
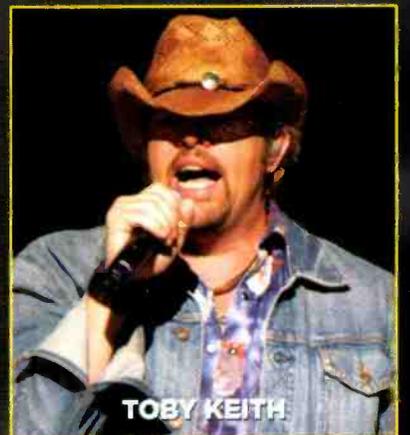
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TOUR TIME

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

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A rocker running for president? A top U.K. act wagering on the World Cup? It could only be happening in the wide, wide world of blogging. Warning: This stuff's habit forming. Check it out at jadedinsider.com.

What Teens Want

With Expectations Higher Than Ever, Brand Marketers Must Deliver

BY TINA WELLS

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

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

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

While most of today's digitally spoiled teens likely fail to realize the true convenience of having all their music on one portable device, they are surely captivated by the customization possibilities the iPod offers. But even with the attractiveness of its customization, the mass marketing of the iPod to teens has enabled Apple to embrace another aspect of their culture—the need to fit in.

Welcome to "massclusivity." Being able to compare iPods based on color or customized playlists allows teens to exhibit individuality, but having one makes every-

one feel like they are part of the trend.

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

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

Throughout their daily lives, teens want a few things:

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

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

■ **Exclusivity.** No, I haven't made a mistake. If you know anything about teens, you know they're a fickle bunch and a contradiction unto themselves. While they want to see your product everywhere, there is still a certain cachet to something that's exclusive. When Nike introduces a new sneaker with only 500 pairs available, it creates a

buzz that a paid advertisement could never generate. If you're lucky enough to get a pair of the exclusive sneakers, you are viewed as being in the know—and those who are in the know are the ones who create what's cool for their "tribes."

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



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

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

FEEDBACK

FOLEY'S QUALIFICATIONS

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

nity and Congress" [Billboard.biz, Sept. 29]. From August until the scandal broke, Billboard reported on the Foley award in three separate stories, never questioning his qualifications. Hindsight is easier than foresight.

Since 2001, our Grammys on the Hill Congressional honorees have included Sens. Orrin Hatch, Patrick Leahy, John McCain, Hillary Clinton, Lamar Alexan-

der and Dianne Feinstein, and Reps. John Conyers, Howard Coble, Bill Delahunt, Mary Bono and Steny Hoyer. Their qualifications speak for themselves, as does our selection process.

Neil Portnow
President
The Recording Academy
Santa Monica, Calif.

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Tower Fallout
What liquidation means to the industry



Menudo Reborn
Boy band plans TV show and Epic album



Four On The Floor
Vince Gill's quadruple set hits stores



Lucky 700
Evanescence scores landmark No. 1 album



Mix And Mingle
DJ Power Summit in Dominican Republic

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>>> **RALBOVSKY TO COLUMBIA**

Columbia Records has named former RCA exec Steve Ralbovsky senior VP of A&R. He will be responsible for running a new imprint called Canvasback Music. He will also provide A&R direction for select artists and projects on the Columbia roster. Ralbovsky is based in New York and reports to Sony Music Label Group chairman Rob Stringer and Columbia Records chairman Steve Barnett. During his seven-year tenure at RCA Ralbovsky signed David Gray, the Strokes, Kings of Leon, My Morning Jacket and Ray LaMontagne.

>>> **IFPI: GLOBAL BIZ SHRINKS IN FIRST HALF OF YEAR**

The digital music business keeps soaring, new figures that the IFPI published Oct. 12 revealed. But the overall picture for recorded music is less cheerful. In the first six months of 2006, global shipments of physical units shrank by 10% worldwide for a trade value of \$8.4 billion, down 4% from the corresponding period in 2005. On a brighter note, the value of the digital music sector in the first half rose to \$945 million, up 106% versus the same period in 2005. Digital sales, according to the IFPI, generate 11% of the total recorded-music market worldwide, up from 5.5% in December 2005.

>>> **SENATOR TO JOIN WILLIAM MORRIS**

California State Sen. Kevin Murray will join the William Morris Agency as a

continued on >>p8

UpFront

OCTOBER 21, 2006

TOURING BY EVIE NAGY

Pay To Get Played

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

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

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

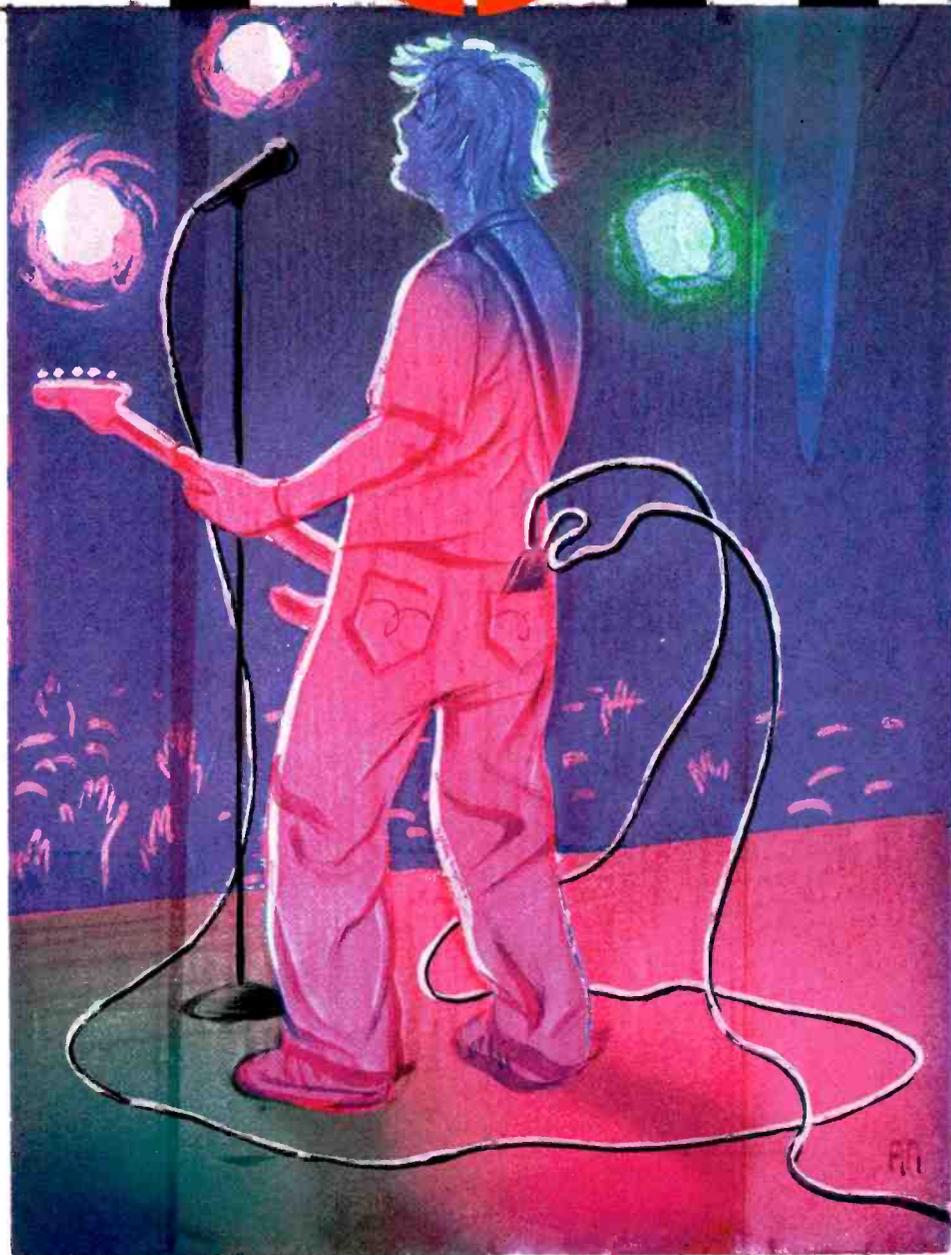
"Charging artists is rare at the national level," says Justin Hirschman, an agent for Artist Group International. "It's fairly common for local promoters to have bands guarantee turnout, but usually they're bands who haven't toured regionally and are looking for gigs in their backyard."

Sometimes the incentives to invest in club slots are too good to be true. On Sept. 20, New Jersey bands received an e-mail from Scott Colondrillo of Audible Spectrum Records, a third-party booking agency based in Paramus, soliciting

bands to pay \$350 for an October show at the Knitting Factory in Manhattan. If a band responded, they received an auto reply with an announcement that "New Line Cinema has asked Audible Spectrum Records to screen and submit demos to them so they can pick four bands to play a battle of the bands after-party for the premier of the new Tenacious D movie (The Pick of Destiny, to be released in November)," adding, "In order to be eligible to be submitted you must have had a show played through our company."

The enticement worked—Nicole Tegge of New Jersey's American Halo says her band paid \$200 to enter an Audible Spectrum-sponsored contest because "the winner gets a show at the Knitting Factory and gets to play the movie premiere for Tenacious D."

But according to the New York Press, co-sponsor of the Nov. 8 event, no such arrangement exists. "The New York Press staff is selecting all of the bands. Audible Spectrum has no affiliation with it," says associate publisher Nick Thomas, adding that the event is not a premiere but a competition to promote the movie. According to Thomas, Audible Spectrum had e-mailed the New York Press about a possible cross-promotion, but no deal was made.



"The New York Press does not support pay-to-play in any way," Thomas says. "We would never have bands pay for a show or hire someone who did."

Colondrillo's e-mail also included a promise of live event coverage on "92.3 K-ROCK" (WXRF New York, now actually called WFNY, Free FM), which station representatives say they never booked.

Audible Spectrum owner, CEO Dan Gargano admits his company has no agreement with WFNY or the Tenacious D event, and denies

any knowledge of Colondrillo or his e-mail, promising to "check with our satellite offices and come down hard on whoever sent that out." But Colondrillo acknowledges the e-mail and says, "All the information we send out comes from Dan, and we all work with him directly."

Dennis Moriali, bassist for New Jersey's Rose Dreamer, says his band's two shows with Audible Spectrum weren't worth the cost. "The \$160 we paid for 20 tickets is two hours in the studio, and you can't get

your friends to pay almost \$10 for tickets," he says. However, his band will continue to work with other area pay-to-play promoters because he feels they offer the only chance to support a well-known band or get label attention.

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

RETAIL BY ED CHRISTMAN

A DEATH IN THE FAMILY

Tower Records' Liquidation Reverberates Through The Retail Industry And Beyond

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

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

"It's a pretty sad day," says Melissa Greene-Anderson, VP at indie distributor and label Gotham Distributing/Collectables in Conshohocken, Pa. "We have lost probably the most unique and successful retailer that we have ever had in the industry."

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

On Oct. 6, a U.S. federal judge in Wilmington, Del., approved the sale of Tower to a

consortium of bidders that plans to liquidate the assets. After a continuous 30-hour auction, that group, led by liquidator Great American, emerged as the high bidder at \$134.3 million, versus the \$133.8 million tendered by Albany, N.Y.-based Trans World Entertainment.

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

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

Meanwhile, some observers see the Tower liquidation as a milestone marker on the way to

an industry that one day will be dominated by digital distribution. The liquidation of Tower "triggers the question, are we fulfilling the prophecy that people can't get it in stores so now the consumers have to get it digitally?" one major-label financial executive asks.

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

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

Tower probably had a 4.5% market share for most indie distributors. But for most labels, the Sacramento, Calif., chain probably accounted for 10%-20% of catalog sales, some executives estimate. Another distribution executive argues that Tower probably stocks about 100,000 titles that no other brick-and-mortar chains carry and doubts that slack will be

picked up by other stores.

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

Still, others say the Virgin Megastore chain is expected to benefit, as its deep selection attracts Tower customers in markets where the two competed. Independent merchants in Tower markets should also see a sales boost. And Tower's demise could allow Borders Books & Music and Barnes & Noble to deepen their selections again.

Finally, online stores are expected to gain sales from customers looking for hard-to-find titles. Indeed, one such beneficiary might be Bill Sagan and his wolfgangsvault.com site, which under the name Norton

LLC acquired tower.com, Pulse magazine and the 33rd Street record label for \$3.8 million at the auction.

And while many vendors are sorry to see Tower go, not everyone is unhappy that Trans World didn't get it. "Trans World would screw those stores up, so I'd rather see Tower stores not in business," one independent distribution executive says. "If [Trans World] got it, we would have taken a double hit."

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

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



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

>>>STREISAND SETS PHILLY RECORD

Barbra Streisand's Oct. 4 tour-opening performance at Wachovia Center in Philadelphia was the highest single-event gross ever in the arena's 10-year history. She grossed nearly \$5.3 million from 16,510 tickets. The tour also rang up concessions per capita spending of nearly \$6 per head and a merchandise per cap of \$12.41. The tour is produced by Michael Cohl of CPI.

>>>SANCTUARY GERMANY TO SHUTTER

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

>>>BOWIE, NOKIA TO OFFER MUSIC SERVICE

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

continued on >>p10

HOME FRONT

360 DEGREES OF BILLBOARD

TOURING AWARD FINALISTS

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

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

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

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

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

The Garden is once again a finalist in the top arena cate-

gory, (with TD Banknorth Arena in Boston and Wachovia Center in Philadelphia), having captured the award two years running.

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

Other finalists include:

Top package: Kenny Chesney with Dierks Bentley and Sugarland/Carrie Underwood/Jake Owen; Def Leppard/Journey with Stoll Vaughn; Rascal Flatts with Gary Allan and Jason Aldean.

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

Top promoter: AEG Live,

HOB Concerts, Live Nation.

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

YOU HEAR IT FIRST

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





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>>>GOOGLE BUYS
YOUTUBE

Online search giant Google agreed to buy viral video sensation YouTube for \$1.65 billion in stock, the companies revealed Oct. 9. The deal is expected to close in fourth-quarter 2006. YouTube and Google's Google Video service will be managed as separate brands.

YouTube will continue to operate independently from its San Bruno, Calif., headquarters, under CEO Chad Hurley.

Ahead of the purchase YouTube and Google were in a deal-making frenzy with the entertainment industry in an effort to shore up the copyright friendliness of the two services. YouTube revealed new deals with Universal Music Group and Sony BMG that are modeled after its two-week-old pact Warner Music Group.

Meanwhile, the same day Google inked YouTube-style agreements with WMG and Sony BMG for its Google Video service.

>>>INCUBUS
PREPS TOUR

Incubus' return to active duty will include a revisit to theaters in early 2007. The California quintet—whose sixth album, "Light Grenades," comes out Nov. 28 via Epic—will return to the road with a North American tour that will begin in January, most likely in Vancouver. Incubus' theater tour should be a short run covering major cities, according to guitarist Mike Einzinger. The group then plans to hit Europe, South America, Australia and Japan, as well as some new territories, such as Dubai and Israel, along with more North American dates later in the year.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Brian Garrity, Gary Graff, Juliana Koranteng, Wolfgang Spahr and Ray Waddell.

UpFront

LATIN BY AYALA BEN-YEHUDA

BOY BRAND

Epic To Sign New Menudo;
MTV Plans Reality Show

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

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

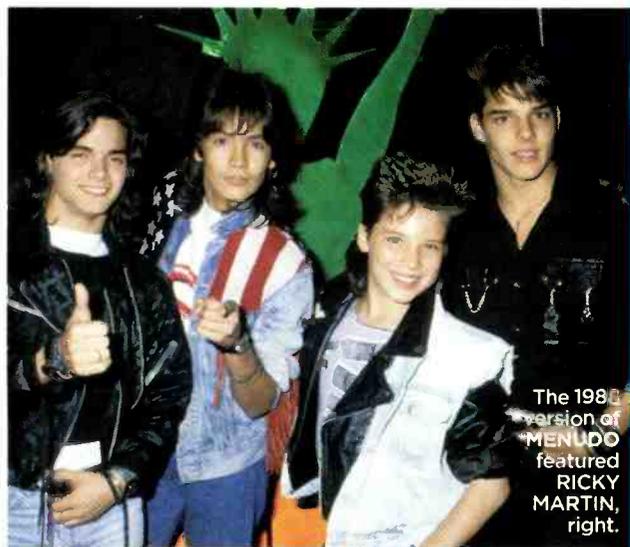
In a model Epic Records president Charlie Walk called "the future of our business," the company has an equity stake in the Menudo brand, which investment group Menudo Entertainment acquired in 2003.

Epic will sign a new bilingual version of the Latin-pop phe-

aged acts from New Kids on the Block to 'N Sync and Justin Timberlake, will manage the new Menudo.

Silverman, whose previous MTV projects include "Parental Control" and "Date My Mom," says parents who were fans of the original Menudo will be incorporated into the MTV show's storyline. And, as with "Ugly Betty," the series will feature Latin characters with crossover appeal. "I think the markets are colliding," says Silverman, whose company controls international distribution rights for the Menudo program.

Formal auditions for boys ages 15 to 19 will begin at San



The 1985 version of MENUDO featured RICKY MARTIN, right.

nomenon, with its first album slated for release in late 2007. Meanwhile, MTV and Silverman's company Reveille will co-produce 10 episodes of a reality show documenting the band's development. The show will debut on MTV in the fall of 2007.

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

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

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

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

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

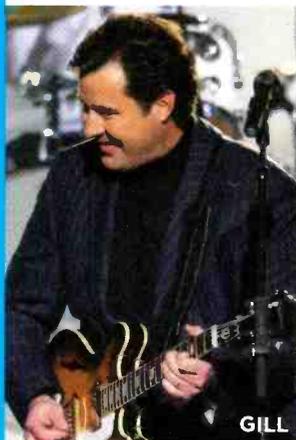
COUNTRY BY DEBORAH EVANS PRICE

Four In One

Retailers Bank On Vince Gill's New Quadruple-Disc Set

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

"I'll always write a whole



GILL

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

This time, Gill decided no song should be left behind, so he went to Universal Music Group Nashville co-chairman Luke Lewis with the idea to re-

lease multiple CDs during the course of a year. Instead, Lewis encouraged him to record another CD of acoustic music and said the label would release all four simultaneously.

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

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

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

in-store play.

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

The four discs are subtitled "Some Things Never Get Old" (country), "Little Brother" (bluegrass/acoustic), "Workin' On a Big Chill" (which has more of a rock sound) and "The Reason Why" (more of a soul/jazz flavor).

Guests include Diana Krall, Bonnie Raitt, Gretchen Wilson, Trisha Yearwood, Phil Everly, the Del McCoury Band and Emmylou Harris, Gill's daughter Jenny and his wife, Amy Grant.

With Gill issuing four CDs simultaneously, some might question whether he's at the end of his contract with MCA and looking to hurriedly fulfill the number of albums left. "No, that's false. This isn't an attempt to end my deal at all. I have a great relationship with them," says Gill, who has been with MCA 17 years. In fact, he adds, "we'll make this only one count on the contract end."

But perhaps the most burning question is, How did country music's most avid golfer find time to record 43 songs? "It rains every now and then," he says with a laugh. ...

BUSINESS BY TODD MARTENS

Manhattan Beefs Up Executive Team

Label Will Concentrate On Music For Adults And Use Back Porch Imprint For Edgier Rock

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

Ralfini, senior VP/GM of Manhattan, began the restructuring process this July, when EMI's Narada moved from its longtime home in Milwaukee to New York (billboard.biz, July 29). As part of the move, Ralfini says Manhattan will continue to release albums under the various Narada brands, such as Back Porch and Peter Gab-

riel's Real World Records.

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

Narada/Back Porch A&R vet Mike Bailey opted to stay with the company as an A&R director; publicist Jenifer Wetterau also made the move. Others in the ramped-up Manhattan ex-

ecutive team include former Razor & Tie GM Josh Ziemann, who will assume the VP of marketing role, and Tara Chiari, who has held various roles with EMI Jazz & Classics.

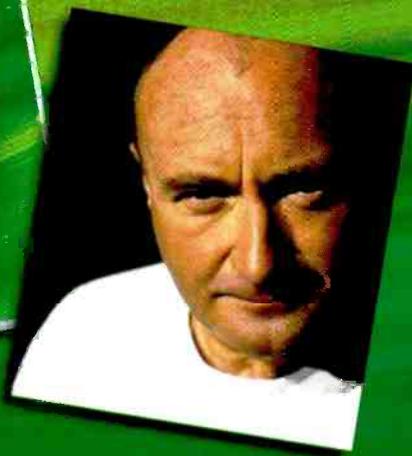
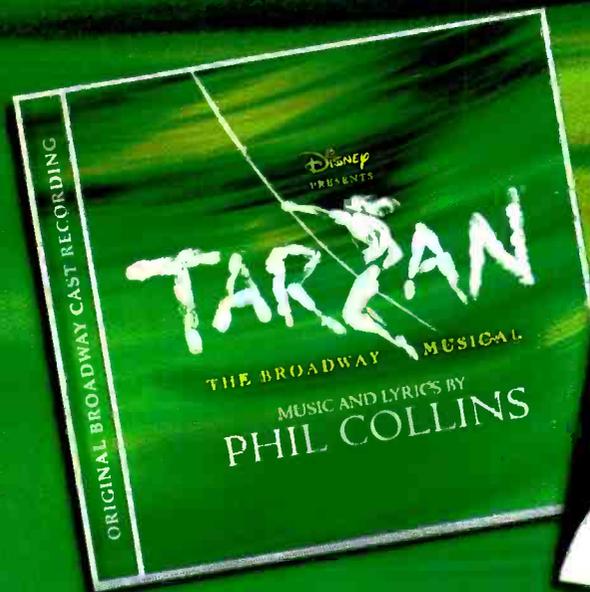
Ralfini views Manhattan as an all-encompassing, adult-centered label. His staff will work everything from roots rocker Alejandro Escovedo and Pixies frontman Frank Black, who are both signed to Back Porch, to the new-age PBS sensation Celtic Woman.

"A lot of this won't have a radio component," Ralfini says, "so we have to find ways to promote our artists to other sectors." ...

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Best Selling Pop Albums

Albums are ranked in order of their national sales strength at the retail level according to Billboard's weekly survey of top dealers in all key markets.

1. BELAFONTE—Harry Belafonte..... RCA Victor LPM 1156
2. OKLAHOMA!—Sound Track..... Capitol SAO 588
3. CAROUSEL—Sound Track..... Capitol W 694
4. BENNY GOODMAN STORY—Sound Track... Decca DL 8252
5. HIS HER NAME—J...

Billboard 200

Complete for a national sample of retail stores, one-stop and rack sales reports.

WKS. ON CHART	WKS. AGO	ARTIST	LAST WEEK	THIS WEEK	PEAK POSIT.
13	3	VAN HALEN	3	1	1
1	1	WHITNEY HOUSTON	1	1	1
5	5	FALCO	5	5	5
2	2	HEART	2	2	2

CHARTS BY GEOFF MAYFIELD AND KEITH CAULFIELD

BOOK OF RECORDS

Most No. 1 albums by any act: **the Beatles, 19.** Band also logged the most weeks at No. 1, with 132.

Most overall No. 1 albums by a recording artist: **Paul McCartney, 26** (19 with the Beatles, plus seven with Wings or as a solo artist).

Most No. 1 albums by a male artist: **Elvis Presley, 10.**

Most No. 1 albums by a female artist: **Barbra Streisand, eight.**

Most No. 1 albums by a label: **Columbia, 80.**

Most weeks at No. 1 by any act in the Nielsen SoundScan era: **Garth Brooks, 51.** He also earned the most No. 1 albums by a country artist and most weeks at No. 1 by a country album, "Ropin' the Wind," 18.

Most debuts at No. 1: **Jay-Z, eight,** which is also the most No. 1 albums by a rapper.

Biggest Nielsen SoundScan week by a No. 1 album: **'N Sync, "No Strings Attached," 2.4 million copies.**

Most weeks at No. 1 by an album: **"West Side Story" soundtrack, 54.**

Most weeks at No. 1 by an artist's album: **Michael Jackson, "Thriller," 37.**

Most weeks at No. 1 for an album by duo or group: **Fleetwood Mac, "Rumours," 31.**

Most weeks at No. 1 for an album by a female artist: **Whitney Houston, "The Bodyguard" soundtrack, 20.**

Most weeks at No. 1 by a rap album: **M.C. Hammer, "Please Hammer Don't Hurt 'Em," 21.**

First artist to debut at No. 1: **Elton John, "Captain Fantastic and the Brown Dirt Cowboy," 1975.**

First artist to debut at No. 1 on The Billboard 200 and Top R&B/Hip-Hop Albums: **Stevie Wonder, "Songs in the Key of Life," 1976.**

Only artist to debut at No. 1 with the first five albums of his or her career: **DMX.**

Only female artist to debut at No. 1 with each of her first four albums: **Britney Spears.**

First act to debut at Nos. 1 and 2, simultaneously: **Guns N' Roses, 1991.**

The 700 Club

Evanescence's Milestone Chart-Topper Only The Latest In A Long And Diverse Line Of No. 1 Albums

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

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

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

Classical pianist Van Cliburn, folk group the Kingston Trio, jazz icons Louis Armstrong and Stan Getz, Staff Sergeant Barry Sadler and easy listen-

ing favorites Mantovani and Enoch Light are among the surprising names. And you can say "Amen" to No. 1 albums by the Singing Nun and the Mormon Tabernacle Choir as well.

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

The opposite route—from films to No. 1 album—has been a road hardly



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

A few comedians have topped the chart, with Allan Sherman—"Hello Muddah, Hello Fadduh!" fame—leading it three times. A handful of chart-toppers, from Nat "King" Cole (No. 1 in 1957) and comic Bob Newhart (first No. 1 in 1960) on through rapper Eve (1999), parleyed their fame into TV careers, but that path runs both ways.

Long before shows like "American Idol" and "Making the Band" launched artists who would lead the page, "The Monkees" spawned the made-for-TV band that would plate four No. 1 albums. And as far back as 1958, "The Adventures of Ozzie & Harriet" helped take Ricky Nelson to the album chart's throne. Mitch Miller, Frank Fontaine and Andy Williams were among those who later rode TV series to No. 1 albums.

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

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

Such oddities can be matters of landing at the right or wrong time. If Janet Jackson's new "20 Y.O." came out a week earlier or Madonna's 1992 "Erotica" arrived a week later, each artist would own one more No. 1 album.

How many artists were denied their best shots at No. 1 during the 24 weeks that soundtracks from "Saturday Night Fever" and Prince's "Purple Rain" each reigned, or long Nielsen SoundScan tenures by the likes of "The Bodyguard" soundtrack (20 weeks) or Garth Brooks' "Ropin' the Wind" (18 weeks)?

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

There remains a certain distinction in that.

Additional reporting by David Greenwald and Evelia Garcia.

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

CENTURY MILEPOSTS

Landmark No. 1s Demonstrate Popular Music's Ever-shifting Shape

- 1ST** Harry Belafonte
Belafonte, 3/24/56
- 100TH** The Beatles
Magical Mystery Tour (soundtrack), 1/6/68
- 200TH** Elton John
Captain Fantastic and the Brown Dirt Cowboy, 6/7/75
(first album to debut at No. 1)
- 300TH** Van Halen
5150, 4/26/86
- 400TH** Snoop Doggy Dogg, Dr. Dre, Ice Cube, others
Murder Was the Case (soundtrack), 11/5/94
- 500TH** Christina Aguilera
Christina Aguilera, 9/11/99
- 600TH** DMX
Grand Champ, 10/4/03



EVANESCENCE: FRANK OCKENFELS/3; JOHN: HULTON ARCHIVE/EXPRESS/GETTY IMAGES; JACKSON: LYNN GOLDSTEIN/CORBIS

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GLOBAL BY CHRISTIE ELIEZER

HEARING THE CALL

Christian Music Sector Spreads Gospel Down Under

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

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

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

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

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

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

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

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

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

Bekker says one of the new body's priorities is to have a gospel category included in the annual Australian Recording Industry Assn.

awards. It also hopes to encourage major music retailers to stock Christian product.

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

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

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

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

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



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



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

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

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

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

"The market for Christian music [here] is still underdeveloped," he explains. But to crossover, local acts need to "sing about their life experiences rather than clichéd propaganda—which is what the overall [Australian] community would regard a lot of Christian music as," he says.

GLOBAL NEWSLINE

>>>MCPS-PRS OK'S DIGITAL FEE DEALS

Digital music service providers MusicNet, Napster and Sony Connect have reached agreement with U.K. collecting societies' MCPS-PRS Alliance over online and mobile royalty rates.

A statement from the London-based alliance said the three digital music service providers have struck a three-year deal. That follows a settlement reached the previous week with labels body the BPI, Apple/iTunes, O2, Orange, T-Mobile and Vodafone. The agreements fix the royalty rate for composers/songwriters/publishers at 8% of gross revenue less value-added tax for each download.

Copyright Tribunal proceedings aimed at setting a rate with three other parties (AOL, RealNetworks and Yahoo) will continue in mid-November. The dispute over online royalties between MCPS-PRS and the BPI, allied with seven digital service providers, had been referred to the government mediator in June 2005. The BPI and four of the seven are now removed from the royalty dispute. —Lars Brandle

>>>EC WARNS CHINA OVER PIRACY

The European Commission has threatened to initiate action against China through the World Trade Organization if it fails to staunch the flow of counterfeit goods into Europe. The warning was issued Oct. 5 as the Commission—the European Union's executive body—published a survey which identified China as its priority

target in the fight against piracy and counterfeiting.

The Commission's "Enforcement Survey" was compiled from 290 responses to questionnaires sent to rights-holders, business associations, EU delegations and embassies of EU member states.

China is currently the source of around two-thirds of pirated goods entering the EU, the Commission claims. The EC also named Russia, the Ukraine, Chile and Turkey as second-tier offenders.

The WTO dispute panels are able to authorize millions of dollars of sanctions against countries found guilty of failing to comply with international trade law.

—Leo Cendrowicz

>>>MAMA SCRAPS SANCTUARY BID

U.K.-based media and marketing firm MAMA Group says it has withdrawn its bid for British independent music firm Sanctuary Group.

In a statement issued Oct. 9 to the London Stock Exchange, MAMA said Sanctuary had "made it clear . . . that they are not prepared to engage in any meaningful dialog with regard to MAMA's proposals." As a result, MAMA said it has withdrawn from talks and "is no longer considering making an offer for Sanctuary." It had made a formal all-share bid for Sanctuary in July (Billboard.Biz, July 24).

MAMA is quoted on the Alternative Investment Market segment of the stock exchange. Its Channelfly subsidiary includes a chain of U.K. live music venues, plus interests in music recording, publishing and artist management. —Lars Brandle

>>>THOM IS TOP DOWN UNDER

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

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

—Christie Eliezer

>>>U.K. ACTS MINE PLATINUM

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

Veteran vocalist Rod Stewart and relative newcomer KT Tunstall each secured a double-platinum Europe award for their respective albums "The Story So Far" (Warner Bros.) and "Eye To The Telescope" (Relentless/Virgin). Stewart's hits compilation opened at No. 7 on the Official U.K. Albums Chart when it was released in November 2001. Tunstall's debut album was released in 2004.

Single-platinum awards went to three 2006 releases: British pop-rock act the Kooks' debut "Inside In/Inside Out" (Virgin); Snow Patrol's fourth album "Eyes Open" (Fiction/Universal); and U.S. act Pink's "I'm Not Dead" (Laface/Arista).

—Lars Brandle

Biz Takes Fight To China's Illegal Music Sites

Outlook Still Mixed In Piracy Battle

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

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

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

The settlement "shows the industry is prepared to license

services which are prepared to become legitimate," Hong Kong-based IFPI Asia regional director Mayseey Leong says. "We are optimistic about Taiwan."

Taipei-based Warner Music Taiwan managing director Liu Tien-chien calls Kuro's plan to go legit significant "in terms of educating consumers about how they hurt the industry by choosing unauthorized music."

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

The IFPI estimates that in the first six months of 2006, the retail value of physical sales in Taiwan fell to \$1.06 billion Taiwanese (\$32.23 million), down 33% from the same period last year (digital sales figures are not available). Liu expects that trend to worsen in the second half of the year. Despite that, IFPI Taiwan secretary-general

Robin Lee claims that with the market's two major illegal sites taking the legal option, the digital music market in Taiwan is "now in transition."

"Consumers are making their choices of where to get music," Lee adds. "I don't think the tran-

body is also negotiating with Yahoo China over its own deep-linking to illegal sites. Leong says the IFPI has filed more than 80 suits in Chinese courts on behalf of its members since 2003 and has won most of them. "However," she says, "as

fighting copyright law and the liability of content/service providers (Billboard, July 15). "The New Information Network Regulations [effective July 1] are expected to be an effective tool to combat infringing activities at an [Internet service

Intermediate People's Court of Beijing found local Web portal China.com was illegally offering users ringtone versions of 18 songs written by Sony BMG Taiwan singer/songwriter Jay Chou. BMG Music Publishing Hong Kong had assigned R2G Chou's exclusive ringtone rights in mainland China. R2G has subsequently won compensation in three similar court cases against Chinese sites.

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

Liu Tien-chien cautions against expecting legitimate music sales to pick up.



sition period will be long."

In China, the IFPI is awaiting results in seven civil suits it has filed on behalf of its members in the Beijing No. 1 Intermediate Court against Web portal Baidu, which provides "deep links" to Web sites offering unauthorized downloads. The

long as an infringing service like Baidu remains, it is very difficult for legitimate sites to survive."

Hong Kong-based Sony BMG Music Entertainment Asia president/COO Kelvin Wadsworth remains pessimistic about progress in China despite new government regulations clari-

provider] level," he says, "and we're already seeing an increase in the takedown rate. [But] Internet piracy continues to worsen as broadband penetration rapidly increases."

Beijing-based R2G won 50,000 yuan (\$6,331) compensation in June, when the No. 2

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Parity In The U.K.

Music Merchants Streamline Prices, Take On Mass Merchants

Under fire from mass merchants and online services, U.K. music retailers are fighting back in the price wars.

In early September, market leader HMV launched a new price structure which promised chart CDs from £7.95 (\$14.90). A year ago, customers could have regularly expected to pay around £13.99 (\$26.20) for a major release at leading music specialists.

HMV also introduced a tiered system for catalog titles, where a variety of prices were largely streamlined into three bands: £5 (\$9.36), £8 (\$14.97) and £10 (£18.71). HMV claims some 65% of its catalog CDs were reduced in price, but declines to supply details of performance, citing company confidentiality.

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

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

HMV's changes came a matter of weeks after Fopp opened a 20,000 square-foot flagship store in central London's Tottenham Court Road, within a 10-minute walk of the city's biggest HMV and Virgin



Megastore outlets. Fopp began in Glasgow, Scotland, in 1981. It now has 31 stores and accounted for 1% of U.K. album expenditure in 2005, according to labels body the BPI.

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

Coming up fast in the United Kingdom is another independent, Music Zone—which, like Fopp, does not attempt to compete with larger HMV or Virgin stores on range, but focuses on pricing.

Music Zone started in 1984. It had 59 stores by 2005, but subsequently acquired 41 outlets from defunct retailer MVC in January. It now has 102 stores and plans for expansion, but has no online operation. The combined Music Zone and MVC share of album spending in 2005 would have been 4.5%, according to BPI figures.

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

The BPI says Britain's biggest supermarket chain Tesco took 12.1% of album expenditure in 2005, part of a 26.3% share for the combined mass merchants.

Music Zone offers around two-thirds of its catalog stock at £5.97 (\$11.17) per album, or two for £10. Chart/new release titles are generally priced at just under £10. "We all know that price works and the record companies are pleased to see an uplift in volume," says Music Zone commercial director Erin Ozagir.

EMI UK sales director Mike McMahon suggests the emerging pricing structures show that U.K. music retailers are more adept at responding to market conditions than many of their international counterparts. "The volume uplift is paying for the cut in price and is bringing consumers back to buying catalog," he says.

However, Virgin has no plans to follow HMV and Fopp by rounding off pricing into structured bands. Virgin Megastore U.K. and Ireland marketing director Steve Kincaid says it will, rather, continue to focus on special promotions, while keeping prices "as low as possible." Although he acknowledges reducing the cost of CDs can lead to consumers being more adventurous in their buying decisions, Kincaid says: "You have to be competitive—but not suicidal." ...

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

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

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

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

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

See you next week. ...

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 STRANGER IN THE HOUSE <small>Savage Jams</small>	THE PAYBACKS
2 WANNA <small>Acid Jazz</small>	THE STABILISERS
3 NEVER GONNA DIE <small>Sire</small>	THE SHYS
4 PINK CADILLAC <small>Artist</small>	JERRY LEE LEWIS WITH BRUCE SPRINGSTEEN
5 IT'S NOT ABOUT WHAT I WANT (IT'S WHAT YOU GOT) <small>Wicked Cool</small>	THE WOGGLES
6 PUNKROCKER <small>Big Beat</small>	TEDDYBEARS
7 ZENO BEACH <small>Yep Roc</small>	RADIO BIRDMAN
8 DOLLS <small>Columbia</small>	PRIMAL SCREAM
9 HOT GIRLS IN GOOD MOODS	BUTCH WALKER & THE LET'S GO OUT TONITES
10 YOUR LOVE, NOW <small>Slovenly</small>	TH' LOSIN STREAKS

COOLEST GARAGE ALBUMS

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

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

Store Wars

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

The Killers, "Sam's Town"
(Vertigo/Universal)
HMV: £10.95
Virgin Megastore: £9.99
Fopp: £10
Music Zone: £9.97
Tesco: £9.77
Sainsbury's: £7.81

Lily Allen, "Alright, Still"
(Regal/EMI)
HMV: £7.95
Virgin Megastore: £7.99
Fopp: £8
Music Zone: £7.65
Tesco: £4.96
Sainsbury's: £5.59

Scissor Sisters, "Ta-Dah"
(Polydor/Universal)
HMV: £10.95
Virgin Megastore: £9.99
Fopp: £10
Music Zone: £9.67
Tesco: £9.97
Sainsbury's: £7.81

The Indies

TODD MARTENS tmartens@billboard.com



Sound Of The Underground

Indie Outlet Insound.com Launches Long-Awaited Download Store

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

More important, Insound will strictly stand by the MP3

says there are "two major labels" that he's "pretty far along in discussions with."

"Two of the majors have indicated to us that they'd be interested and willing [to do] a deal for MP3s in the near future," Wishnow says. "The other two have not given us that indication. But I think once one com-

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

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

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

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

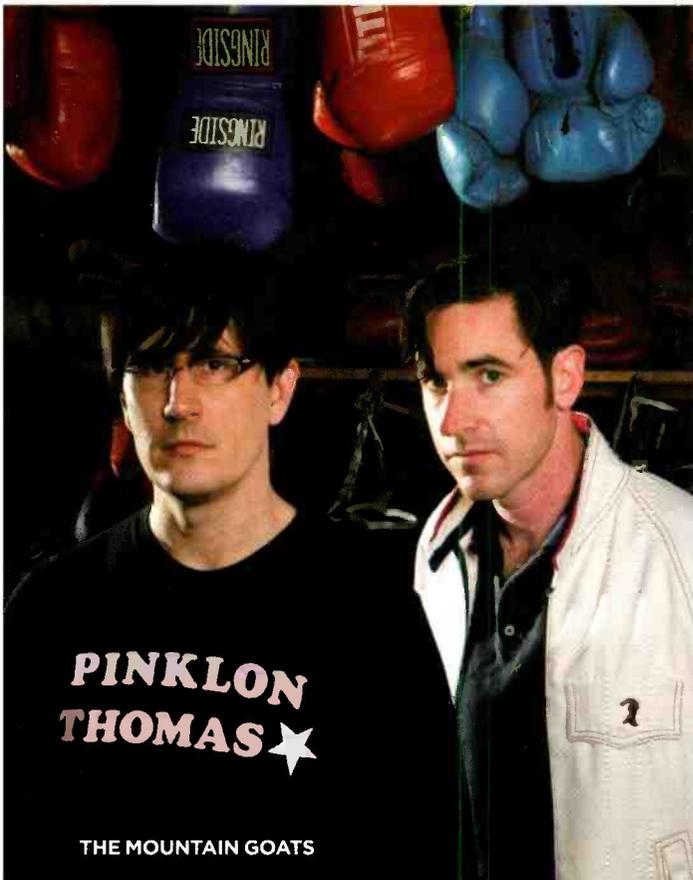
Wishnow decided to start selling downloads despite not having deals in place with every major indie. He's hoping to have many more labels in place by the end of the year.

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

pany does it, the others will fall quickly. I definitely believe within six months that we will have two majors onboard."

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

If Insound is able to quickly



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

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

And whether he's overly optimistic or prophetic, Wishnow is confident major labels will be onboard before too long—he

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DIGITAL BY ANTONY BRUNO

Can't We All Just Get Along?

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

That's the theory posited by several music services these days in response to the whipping they're taking from the dominant iTunes Music Store.

The issue, of course, is interoperability. The iPod remains the most popular digital music player on the market, and only music purchased from iTunes or ripped from the user's CD collection will work on the device. The exceptions are unprotected MP3-encoded files. As such, many Apple competitors would like to sell music in MP3 format so they can compete with iTunes and still be compatible with the popular iPod device.

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

Traditionally, the loudest anti-DRM voice has been the radical "copy-left" movement, a group of advocates who focus primarily on consumer rights. But executives in the broader digital music ecosystem—such as Yahoo Music GM David Goldberg and eMusic CEO

David Packman—are taking labels to task with a more business-oriented argument.

DRM, they say, simply forces consumers to buy hardware with proprietary technology that enriches software companies

actually every form of DRM has been hacked, including Apple's FairPlay and Microsoft's WMA encryption of tethered subscription files. Not all digital music consumers are aware of these workarounds, but tend

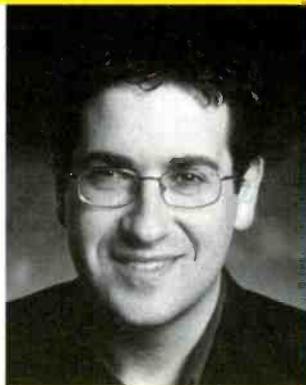
time high of almost 20 million downloads the week after Christmas.

Historically, average downloads spike after the holidays, once consumers unwrap their new MP3 players and connect



'Music is never going to be protected, and anybody who tells you that is not being honest.'

—DAVID GOLDBERG, YAHOO MUSIC



rather than artists or labels.

The conversation has heated up now that Microsoft is preparing to enter the race with another closed system as part of its Zune strategy. Once Zune is launched, there will be two large, deep-pocketed digital services offering music that is not only incompatible with each other, but also with the many other digital music devices and services already in existence.

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

What's more, opponents insist that DRM, in fact, does nothing to protect music. Vir-

to discover them the minute they find they can't play their music on their device of choice.

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

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

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

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

time high of almost 20 million downloads the week after Christmas. Historically, average downloads spike after the holidays, once consumers unwrap their new MP3 players and connect

to digital music services. Once raised, the download bar then remains relatively level throughout the year until the next holiday season.

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

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

Yahoo Music is attempting to prove this theory by making Jesse McCartney's new album available in both protected and unprotected formats at the same price via a deal with Hollywood Records.

Meanwhile, labels hope Microsoft's Zune or another entity will eventually mount a successful enough challenge to Apple that it will force Steve Jobs to open the iPod to competing services.

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

BITS & BRIEFS

IPOD'S BACK DOOR

Want to sell digital music that works with the iPod? Famed hacker Jon Lech "DVD Jon" Johansen has got a solution for you. The man who broke the encryption on DVDs and who has been a constant thorn in Apple Computer's side says he has reverse-engineered the FairPlay digital rights management technology used by Apple and is now licensing it to companies who want their content to work on iPods. His new company, DoubleTwist Ventures, aims to reverse-engineer a variety of proprietary DRM schemes and license them to media companies that want content to be interoperable with all devices.

WOOFER AND TWEETER

Hilary Duff is the latest artist to appear in the popular Sims videogame franchise. The

artist and actress will appear, with her Chihuahua Lola no less, as a character in "The Sims 2: Pets." This is Duff's videogame debut, in which she helped design some of the tricks dogs perform. They each appear as a nonplayer character in the game that others can interact with as part of the environment.

ROCKET 2 U

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

HOT RINGTONES™ OCT 21 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	3	104	#1	HALLOWEEN JOHN CARPENTER
2	1	104		SUPER MARIO BROTHERS THEME KOJI KONO
3	4	12		SEXY LOVE NE-YO
4	6	3		CRAZY BITCH BUCKCHERRY
5	4	31		MS. NEW BOOTY BUBBA SPAROOK FEATURING YING YANG TWINS & MR. COLLIPARK
6	5	22		RIDIN' RIMS DEM FRANCHIZE BOYZ
7	11	28		WHAT HURTS THE MOST RASCAL FLATTS
8	7	7		FAR AWAY NICKELBACK
9	10	102		THE PINK PANTHER THEME HENRY MANCINI
10	9	47		LAFFY TAFFY D4L
11	8	25		I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO
12	17	5		LABIOS COMPARTIDOS MANA
13	-	2		ANTOLOGIA SHAKIRA
14	12	56		MY HUMPS THE BLACK EYED PEAS
15	13	74		BECAUSE I GOT HIGH AFROMAN
16	16	29		BEST FRIEND 50 CENT & OLIVIA
17	15	101		SWEET HOME ALABAMA LYNYRD SKYNYRD
18	14	6		LIPS OF AN ANGEL HINDER
19	19	87		CANDY SHOP 50 CENT FEATURING OLIVIA
20	18	42		GASOLINA DADDY YANKEE

Based on polyphonic ringtones data provided by, in alphabetical order, 9square, Faith West/Modtones, Infospace Mobile, MID/Ringtones, AG Interactive, XRing, Zingy and Ziang, A Wider Than Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.

MINI HI-FI

Audiophiles who demand quality sound from their MP3 players no longer have to settle for big, awkward headphones. Ultimate Ears has developed a set of tiny earbuds that incorporate three miniature speakers per ear for a truly hi-fi experience. Two of the three speakers in each ear are bass drivers designed to divide acoustic input for higher definition and clarity. The third high-frequency driver focuses on top-end sounds for balance. They also feature noise reduction and a frequency response of 10 Hz to 17 kHz.

Dubbed the triple.fi 10, the earphones are available for preorder now at \$400 a pair on the company's Web site, ultimateears.com. They are scheduled to hit retail shelves this December.

—Antony Bruno





The Truth About Tower

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

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

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

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

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

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

Simply put, Trans World, which was surprised by Great American's aggressive bidding, had bumped up against the maximum it was willing to pay. What's more, to go on would have meant upping its bid \$1 million each time, which would have bitten into the cushion Trans World executives built into their calculations to keep the deal profitable. That worried them because they might have en-

countered trouble digesting the vastly different Tower culture and inventory mix.

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

Anyway, back in court



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

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

2,700

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

group, would lose out on future sales.

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

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

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

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

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SPIN CYCLE

DJs Talk Branding And The Biz At The Ninth Annual Mixshow Power Summit

Amid the flip-flops, clear blue water and “cleaning” ladies, Jim Jones reminded DJs that there is no retirement plan for rappers.

“I just want to thank Warner for giving me my first 401(k) plan,” Jones, director of A&R at Warner Music Group, said while accepting Warner Bros.’ label of the year award at the Ninth Annual Power Summit Awards dinner.

That’s my favorite quote from the summit, held Oct. 4-7 in Puta Cana, Dominican Republic. But I can’t forget “If you can’t be Morris Day, then be the best Jerome,” from Sirius radio and mixtape DJ Clinton Sparks, saying that burgeoning DJs shouldn’t outshine their mentors.

Overall, the conference pulled in mostly East Coast, Southern and a few Midwest mixshow DJs—not too many West Coast representatives, though KMEL’s Scottie Foxx

and KPWR’s Felli Fell ambled around.

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

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

Sparks was a great moderator for the panel entitled “Beyond Just Being a DJ,” with WJHM/Orlando’s DJ Nasty, KBXX/Houston’s DJ GT, WEDR/Miami’s DJ Irie, KWPR/Los Angeles’ mixshow coordinator Felli Fell, BET’s Madd Linx, WQHT/New York

and MTV’s Cipha Sounds, and WHAT/Atlanta and Sirius Satellite Radio’s DJ Drama and Don Cannon. “As a DJ, you are a walking brand, and you need to constantly expand that brand,” Irie said. The larger your DJ network, the more chance you have of spinning for corporate events (like Irie’s Miami Heat gig) or hosting TV shows (like Madd Linx as BET’s “Rap City” host).

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

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

“Starts With a DJ Ends

Mixed Media Real Talk Rates The Showcases

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

THURSDAY, OCT. 5

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

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

FRIDAY, OCT. 6

The Pack’s “Vans” and the **Clipse’s** second single, “Wamp Wamp,” jumped off the Jive

Records pool party with **Norjon Hedman** and senior director of A&R **Dave Lighty** looking on. Real Talk hears that Hedman recently left Jive’s promotion department and will soon pop back up at Virgin as a regional promotional executive. Meanwhile, the Pack has begun to work with the Vans shoe company to create a promotional shoe to use for radio station giveaways.

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

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

“If you don’t like it, fuck it,” Saigon told the crowded room of rotund DJs.

Newcomer **Plies**, whose deal is a joint ven-



Promo products flowed, from condoms to jump drives filled with new tracks.

ture with Atlantic and Slip-N-Slide Records, gave respect to his “movement” before playing his hot track “Got Em Hatin’.” (Real Talk is pretty tired of “movement,” which is quickly becoming the most overused word in hip-hop terminology.) Then a rushed DJ Drama played several joints from his upcoming 2007 “Gangsta Grillz,” but neglected to shout out any song titles.

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

and his next single, “Boom Boom Boom,” featuring **Rihanna**.

SATURDAY, OCT. 7

Asylum held the most creative showcase Saturday, with a full-sized boxing ring as a stage. **Gemini**, the first artist on **Lupe Fiasco’s** 1st & 15th label, started off the performances by rhyming and singing.

The Aphilliates’ Music Group introduced its first artist, **Willie Da Kid**, whose album “Crowned Prince” is slated for second-quarter 2007. And **Cadillac Don** and **J. Money** performed their Atlanta radio hit “Peanut Butter and Jelly.”

Mixshow Power Summit Winners

EAST COAST DJ OF THE YEAR:

Quicksilva, rhythmic/top 40 WPGC Washington, D.C.

DIRTY SOUTH DJ OF THE YEAR:

DJ Finesse, urban WJMI Jackson, Miss.

SOUTHWEST DJ OF THE YEAR:

DJ GT, rhythmic/top 40 KBXX Houston

MIDWEST DJ OF THE YEAR:

Big AI, urban KBLR Omaha, Neb.

WEST COAST DJ OF THE YEAR:

DJ B-Mello, rhythmic/top 40 KUBE Seattle

FEMALE MIXSHOW DJ OF THE YEAR:

DJ Tease, rhythmic/top 40 KDON Salinas, Calif.

EVENING MIXSHOW DJ OF THE YEAR:

Da Cracker Nutz, rhythmic/top 40 KBXX Houston

AFTERNOON MIXSHOW DJ OF THE YEAR:

Entice, urban WEDR Miami

ROOKIE MIXSHOW DJ OF THE YEAR:

Kast One, rhythmic/top 40 WQHT New York

MIXTAPE DJ OF THE YEAR:

J. Period

MORNING SHOW DJ OF THE YEAR:

DJ Envy, WQHT New York

MIXSHOW DJ OF THE YEAR:

DJ Khaled, WEDR Miami

PRODUCER OF THE YEAR:

Jermaine Dupri

CLUB BANGER OF THE YEAR:

T.I., "Why You Wanna"

SATELLITE RADIO

MIXSHOW OF THE YEAR:

the Aphilliates, "The Streetz Iz Watchin' "

SYNDICATED MIXSHOW OF THE YEAR:

"Smashtime Radio With Clinton Sparks"

STREET RECORD OF THE YEAR:

Cam'Ron, "Suck It or Not"

MIXSHOW RECORD OF THE YEAR:

Chamillonaire, "Ridin' Dirty"

RECORD LABEL OF THE YEAR:

Warner Music Group

MIXSHOW PROMO PERSON OF THE YEAR:

(tie) Bianca Mendez, Grand Hustle;

Jennifer Norwood, Universal/Motown

NEW ARTIST OF THE YEAR:

Chamillonaire

RAP PROMO EXECUTIVE OF THE YEAR:

J Grand

With A Brand" panel, hosted by Dome Entertainment's Michelle S, was the most constructive conversation, with MySpace's Roslynn Cobarrubias, Dubplate Drama's Luke Hyams, MTV2 and WQHT/New York APD Ebro Darden, Pepsi's Bozoma St. John, Dave Brown Entertainment's Director of Music Tashion Macon and Capitol 1524's Mark Shin. MySpace features a series of

breakout DJs on its homepage. Meanwhile, Timberland actively works hand-in-hand with DJs to promote their products in the urban music community, and is always looking for mixers to endorse their work.

However, DJs need to make sure that they quantify their popularity through booked gigs, MySpace friends and comments. Also, when utilizing the content providers like

MySpace and YouTube, product doesn't need to be flawless, the audience just needs to have access.

"We do focus groups at our station that research listeners between the ages of 15 and 20, and they don't really care about the quality of videos or the music," Darden added. "We don't tell listeners what they want to hear, they tell us what they want to hear." ...

D4L's animated Fabo, wearing his trademark colorful socks, performed "Laffy Taffy," then insisted it wasn't all about Laffy Taffy. Warner Music Group's recent addition, Lil Flip, performed his first self-produced single, "I'm a Flyboy," while Real Talk doubted he could have added any more bass to the song. A mohawk-sporting president of Asylum, Todd Moskowitz, told the crowd, "We launched this company not long ago at Mixshow Power Summit, and it only exists because of the DJs. We're going for round two of Asylum."

Warner Bros. director of A&R and Koch Records artist Jim Jones then introduced his Byrdgang Records artist Zha Zha before performing his own hit, "We Fly High." And as everyone motioned as if they were shooting basketballs during Jones' chorus from "Ballin'," Real Talk realized that this was clearly the song of the conference.

Rushing over to the Warner Bros.-sponsored awards dinner (see list of winners), Real Talk watched BME artist Bohagon perform with a little dance help from Fabo. Then Pepsi introduced its DJ Division promotion and corresponding commercial, showcasing Eric

Cubeechee (based in Los Angeles), DJ Pharris (Chicago), Kim James (Detroit), Quicksilva (Washington, D.C.), DJ Ro (New Orleans), DJ Khaled (Miami-Fort Lauderdale), DJ Euff (New York), DJ Drama (Atlanta) and Clinton Sparks (who is syndicated). Real Talk felt the corporate sponsorship jealousy from the excluded DJs. Urban WJMI Jackson, Miss., personality DJ Finesse carried around a Pepsi can and constantly drank it to show he should be included in the campaign.

Bay Area group Federation gave what was easily the summit's most questionable performance. Capping off its energetic track "Hyphy," one member threw a microphone into the air, knocking off a chandelier piece and bloodying an audience member. The victim was fine after a few stitches, and the show went on, but that definitely dampened the mood.

Fortunately, Lil Scrappy, who is splitting his upcoming December album between Lil John's BME Entertainment and 50 Cent's G-Unit Records, ended the showcase with his joint "Money in the Bank." Getting the crowd on its feet, he ended by having his hype men pour water on him. Interesting. ...



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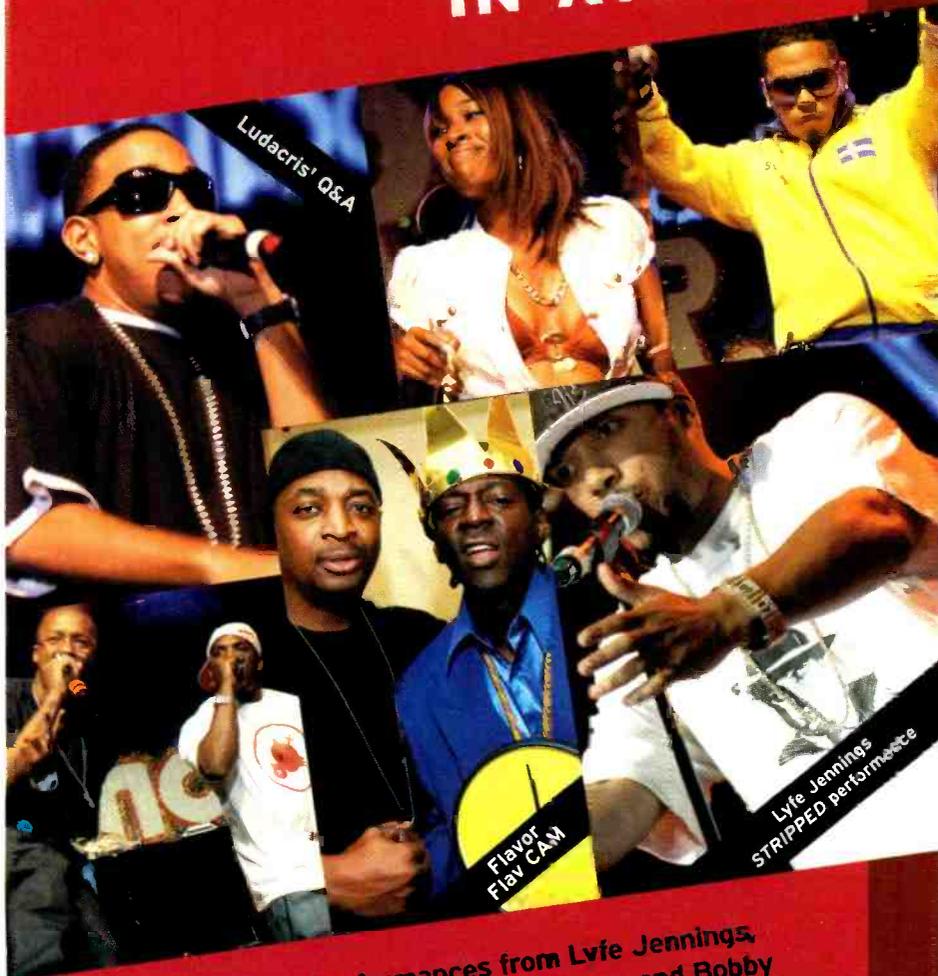
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Urban Energy

Ambulance Ltd. Frontman Gives DKNY Site A New York Groove

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

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

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

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

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

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

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

For her part, Christina Zafiris, senior director of new media and strategic marketing at TVT, is overseeing the mar-

keting and promotional tie-ins between the band's and DKNY's respective Web sites. "We're letting Ambulance Ltd. fans know that they can hear new music from the act at the DKNY Jeans site," Zafiris says. "It's important for an act like Ambulance Ltd. to stay in touch with fans, especially when it is between albums."

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

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

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



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Copyright Reform Bill Derailed

Broadcaster Objections, Music Group Delays Crimp Legislation

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

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

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

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

In its letter, the NAB com-

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

change a variety of current practices, like a label's right to license compositions in pre-1995 recordings to digital services.

The NMPA tried to clear up some misunderstandings about the bill as presented in the letter, noting that negotiations



POTTER and ISRAELITE

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

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

But other timing issues also played a part. In August, an anonymous letter circulated among the songwriter, recording artist and publisher communities criticizing SIRA. It claimed, in part, that SIRA would deprive the recipients of fundamental rights under copyright law. The writer also complained that SIRA did not

were ongoing.

Still, the letter may have played into the growing sense by some subcommittee members who reportedly felt that songwriter, artist and other music groups—who should have wanted the bill—were not doing enough to get it through the Judiciary Committee.

Several government and industry sources have noted that the status quo is not an option. This legislative process began in 2004 after complaints about the antiquated compulsory license provisions, and there will undoubtedly be some changes.

It was not until Sept. 21—reportedly under pressure from some in Congress—that 11 songwriter, artist and publisher groups finally united in a letter to Sensenbrenner and Judiciary Committee ranking member John Conyers Jr., D-Mich., urging support for the CMA.

The RIAA also objected to provisions that could limit promotional efforts and recoupment rights under their contracts with artists.

There will undoubtedly be another attempt at some form of legislation next year. How it plays out will depend on election results and changes in committee membership. ♦♦♦

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MTV LATIN
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Pierluigi Gazzolo

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

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

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

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

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

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

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

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

generation of artists.

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

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

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

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

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

That's one of the phenomena I speak of in supporting new artists. It started as an extension to support the digital world. Our viewers are major digital users and our presence there was needed. Latin America was just at the beginning of the digital age, and instead of entering by

buying properties, we launched from scratch. From the day we launched, we had some 30 bands. Now, we have 30,000 bands posted and we've had 1 million page views.

Did you discover anything about your viewers that surprised you?

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

What about ringtones?

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

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

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

What was your primary goal when you took over leadership of



CAREER HIGHLIGHTS

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

MTV Networks Latin America?

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

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

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

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

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

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

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

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KENNY CHESNEY at Philips Arena in Atlanta, Aug. 19, on "The Road & the Radio Tour 2006."

COUNTRY TOURING BREAKS RECORDS, BUT

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

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

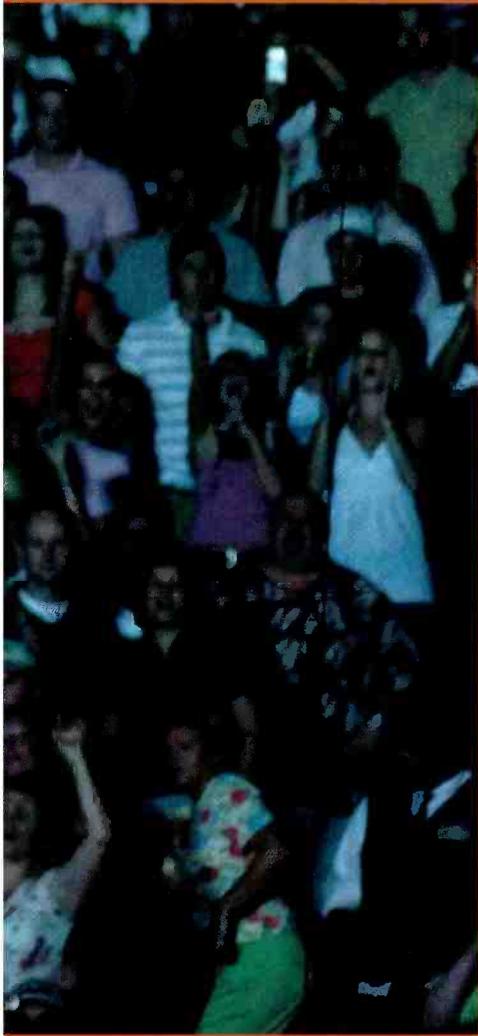
Chesney is not alone. By the time 2006 touring comes to a close, four country artists will have played to more than 1 million fans this year, likely a first. Chesney, Rascal Flatts and the Soul2Soul II tour featuring Tim McGraw and Faith Hill will all put more than 1 million butts in seats. Soul2Soul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

Country stars of a generation ago couldn't conceive of such num-

bers. "All the big money is being made today after us older artists had to work for \$500, a couple thousand a night, and we finally got up to around \$20,000 or \$30,000," George Jones marvels. "I make more today than I did back when I had all my hits, because I still get my traditional fans and they still come to see me. So I doubled my price, because radio's not playing the older artists."

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

Chesney says what all of these acts have in common is a focus on



FOR THE GOOD TIMES



HAS IT ALREADY HIT ITS PEAK? BY RAY WADDELL

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

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

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

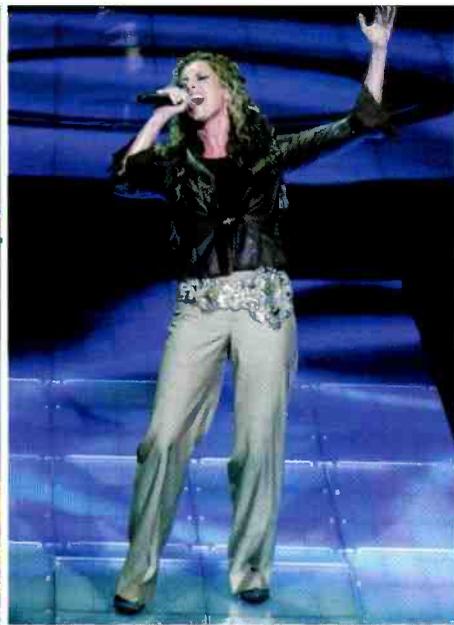
“The big artists are making great music and doing interesting things outside their music careers, [such as] film, television, fashion,” Siman says. “And the number of acts with a great ‘live’ reputation has grown.”

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

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

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

Live Nation country music president Brian O’Connell says country success in all areas begins with songwriters and artists. “But there have been a lot of people in our industry that have paid particular attention to building acts, not just firing them out there on the first single and seeing how far they can swim,” O’Connell adds.



GEORGE STRAIT, left, at the Arena at Gwinnett Center in Duluth, Ga.; FAITH HILL at the Staples Center in Los Angeles.

That production values on the top country music tours are second to no genre is another important factor, Siman believes. "With S2S11 we had the biggest, baddest production in the history of the format, and acts are committed to delivering great shows," he says. "Fans know this."

Indeed, Chesney spends far more money on support than he has to, based on his own level of stardom and a relatively conservative ticket price in the \$60 range. "I do feel like you have to give fans a great show from top to bottom," he says. "We've had the luxury of having some really great opening acts. Everybody brought a unique energy and something more than a hit record to the show, and that's what I look for."

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

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

But with no fewer than a dozen legitimate arena headliners on the road in 2007, probably half of them sellout superstars, there may be other lines drawn by fans. Essig wonders if the country fan base can support a much larger superstar roster.

"When you get about 12 country headliners touring, somebody needs to wait in the wings, slow down or go away for a year," Essig says. "I think we can afford to have a country artist in a major city every three to four

weeks, which gives you 12 headliners, basically. But any more than that saturates it."

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

So is country music reaching a commercial peak? "I think when pop is not good, country is great," Beckham says. "And as pop becomes cool

and fun again, [with acts] like Justin Timberlake, the Fray, Panic! at the Disco, as that trend goes back toward pop, will country suffer? Probably. But I also think the crossover success that Flatts has had and that Keith Urban is having is also keeping that pop crowd still really interested in country."

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

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

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

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

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

BY THE TIME 2006 COMES TO A CLOSE, FOUR COUNTRY ARTISTS WILL HAVE PLAYED TO MORE THAN 1 MILLION FANS THIS YEAR, LIKELY A FIRST.

THE PROTECTION QUESTION

NASHVILLE DEBATES CLAUSES DEMANDING TIME AND SPACE BETWEEN SHOWS

Protection clauses are a much-debated topic in Nashville. "I'm a believer in common sense," Live Nation country music president Brian O'Connell says. "To build careers of individual artists, absolutely you need to protect that show and treat it like it's the most delicate thing in the world, because you're trying to develop a market for individual artists."

The bigger box office stick an act wields, the less it has to worry about protection.

"If you're talking about pure commerce, forget about artists' careers for a second, then I think you can just do whatever the heck you want to because the strong will survive and the weak will get beat," O'Connell says. "But if we're going to foster this

genre of music and this business we're in and try to have as much success as we can across the board, then the idea of protection has to be adhered to."

There can be an obvious loser in a box-office skirmish. "If you've got the stones to stand and fight, then you stand and fight," O'Connell says. "But if you lose, somebody in your organization has to turn to the artist and say, 'This is what happened, and this is why.'"

Nashville has a reputation for communication among its playmakers, attempting to keep each other in the loop. That reputation may be overstated. "There are acts that try to cooperate with you in the business, and there are acts that don't. I'll leave it at that," Higham

says. "Those acts that do cooperate, we certainly work with. It doesn't behoove anybody for any show to be a week apart from each other. There's only so many dollars to go around, and you try to be respectful to the other touring acts."

Rascal Flatts agent Rob Beckham is generally supportive of protection clauses. "To me personally, I think it's a very important thing, and the buildings have to police that themselves," he says. "We may be selling a shitload of tickets, but at the same time, you have to protect what you're doing. If an arena doesn't want to give you protection, there's amphitheaters, colleges, baseball or football stadiums. There's all kinds of options to go do different things." ...

THE ROAD AND THE RADIO

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

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

"The reason there are not stations in New York City and Los Angeles is because corporate radio economics don't always correspond to what the people want," says Scott Siman, manager for Tim McGraw. "You can choose to look at it as a negative, or you can view it as an opportunity to grow in the future."

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

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

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

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

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

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

"What I hear is they're getting ready to flip something," Siman adds. "Country has done so well in that market, and there are so many people, somebody will flip it." —RW ...



All American Rejects

**Robbie Williams Leads
The List Of Global
Superstars Barely
Known In The States**
BY MARK SUTHERLAND

Sir Elton John calls him “the No. 1 star in the world.”

In the United Kingdom, he is the single most recognizable musician working today, winner of a record 18 BRIT Awards and maker of six consecutive No. 1 studio albums. Worldwide, EMI Music says he has sold more than 51 million albums, singles and DVDs, with his last album opening at No. 1 in 18 different territories. His current world tour will see him play to 2.6 million fans, from Buenos Aires to Brisbane and Cape Town to Copenhagen.

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

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

Williams last made a concerted assault upon America in 2003 with album “Escapology” (Chrysalis). But despite debuting at No. 43 on The Billboard 200, the album soon slipped from view, and Williams subsequently canceled plans to further tour the States. His career album sales to date stateside total

slightly less than 1 million, according to Nielsen SoundScan, with U.S. debut "The Ego Has Landed" (Capitol), a compilation of his first two U.K. records, accounting for more than half that figure. Neither his last album, "Intensive Care" (2005), nor his new, electronica-inspired "Rudebox," out Oct. 23 in the United Kingdom, has had a physical U.S. release.

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

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

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

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

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

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

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

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

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

Additional reporting by Tom Ferguson in London.



Famous Everywhere Else

When it comes to selling globally but not in the United States, Robbie Williams is hardly alone. Following is Billboard's tally of the next 10 top worldwide superstars to be regularly scorned in the States, judging from record company-supplied shipment figures.

JOHNNY HALLYDAY

Nationality: French
Label: Warner Music France
Genre: Mainstream rock
Total records shipped worldwide: 80 million
Management: Self-managed
Booking: Jean-Claude Camus, Camus et Camus Productions, Paris

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



2. Yumi Matsutoya
Nationality: Japanese
Label: Toshiba-EMI | **Genre:** J-pop
Total records shipped worldwide: 42 million | **Management:** Kirarasha, Tokyo; contact Masataka Matsutoya
Booking: Kirarasha, Tokyo; contact Masataka Matsutoya

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



3. EROS RAMAZZOTTI

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

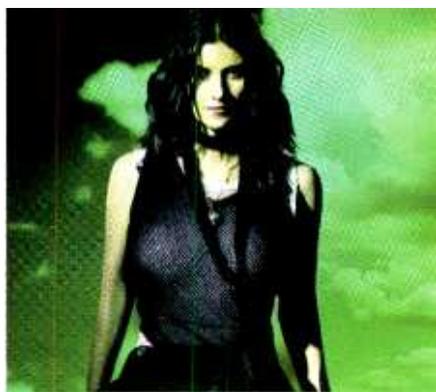
Ramazzotti has been one of Italy's most consistently successful artists for the past 24 years. He also sells well in the G/S/A territories (Germany, Switzerland and Austria), Scandinavia, Eastern Europe and Latin America, and regularly records Spanish versions of his albums. He sold 900,000 tickets for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



4. WESTLIFE

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

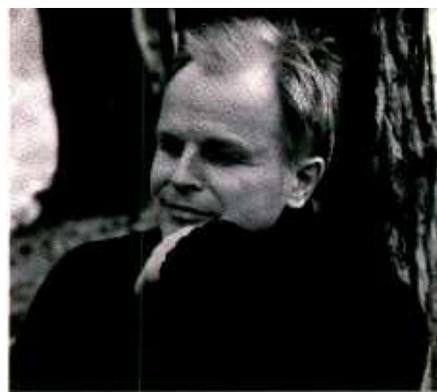
The Irish band has scored 13 U.K. No. 1 singles and seven multiplatinum albums in its eight-year career and continues to grow globally: "You Raise Me Up" was a 2005 hit in Australia and last month the group toured the Philippines, South Korea, Singapore, Hong Kong and Taiwan. Despite duets with Diana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



5. LAURA PAUSINI

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

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



6. HERBERT GRÖNEMEYER

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

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



7. PLACEBO

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

In its 10-year career, Placebo has had gold and platinum albums in 30 countries including Argentina, Australia and Germany, while this year the act headlined 30 festivals, including ones in Thailand, China and South Korea. In the States, 1998 single "Pure Morning" peaked at No. 19 on Billboard's Modern Rock chart, but the band's management believes lack of video play (it showed vocalist Brian Molko apparently walking down a building) affected album sales—although current album "Meds" gave Placebo its first Billboard 200 entry. Manager Dave McLean says, "This time it's looking good. 'Infra-Red' is doing well at radio, and we've rescheduled 20 arena shows in Europe to go to the U.S." —Andre Paine



8. KAZUMASA ODA

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

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



9. SUGABABES

Nationality: English
Label: Universal Island
Genre: Pop | **Total records shipped worldwide:** 5 million
Management: Mark Hargreaves, Crown Music Management, London
Booking: Paul Franklin, Helter Skelter, London

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



10. POWDERFINGER

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

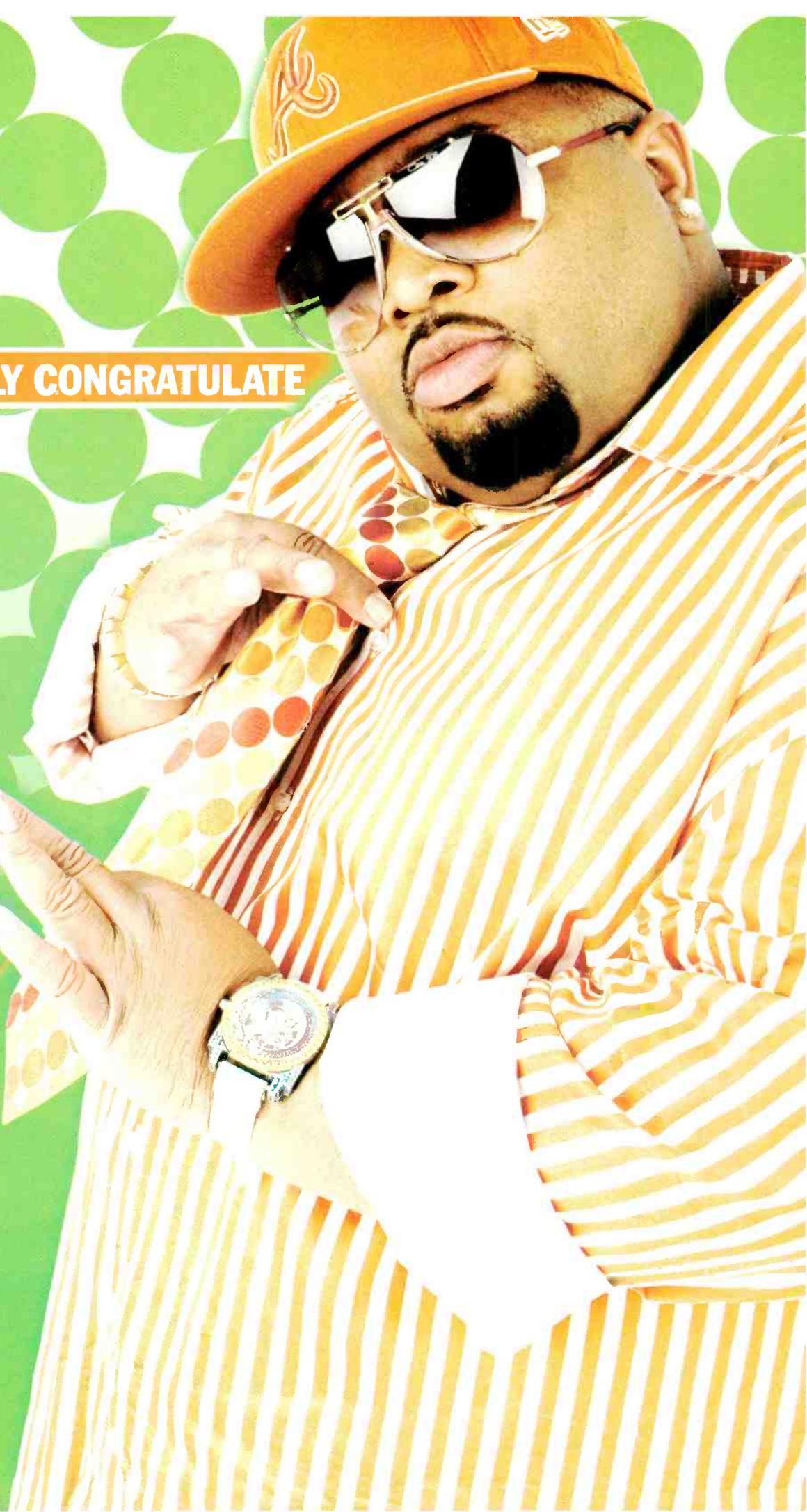
Powderfinger's last three albums have topped the Australian Recording Industry Assn. chart, with huge sales for a country of Australia's population. "Internationalist" sold five-times platinum, "Odyssey Number Five" eight-times platinum and "Vulture Street" six-times platinum, with each platinum disc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

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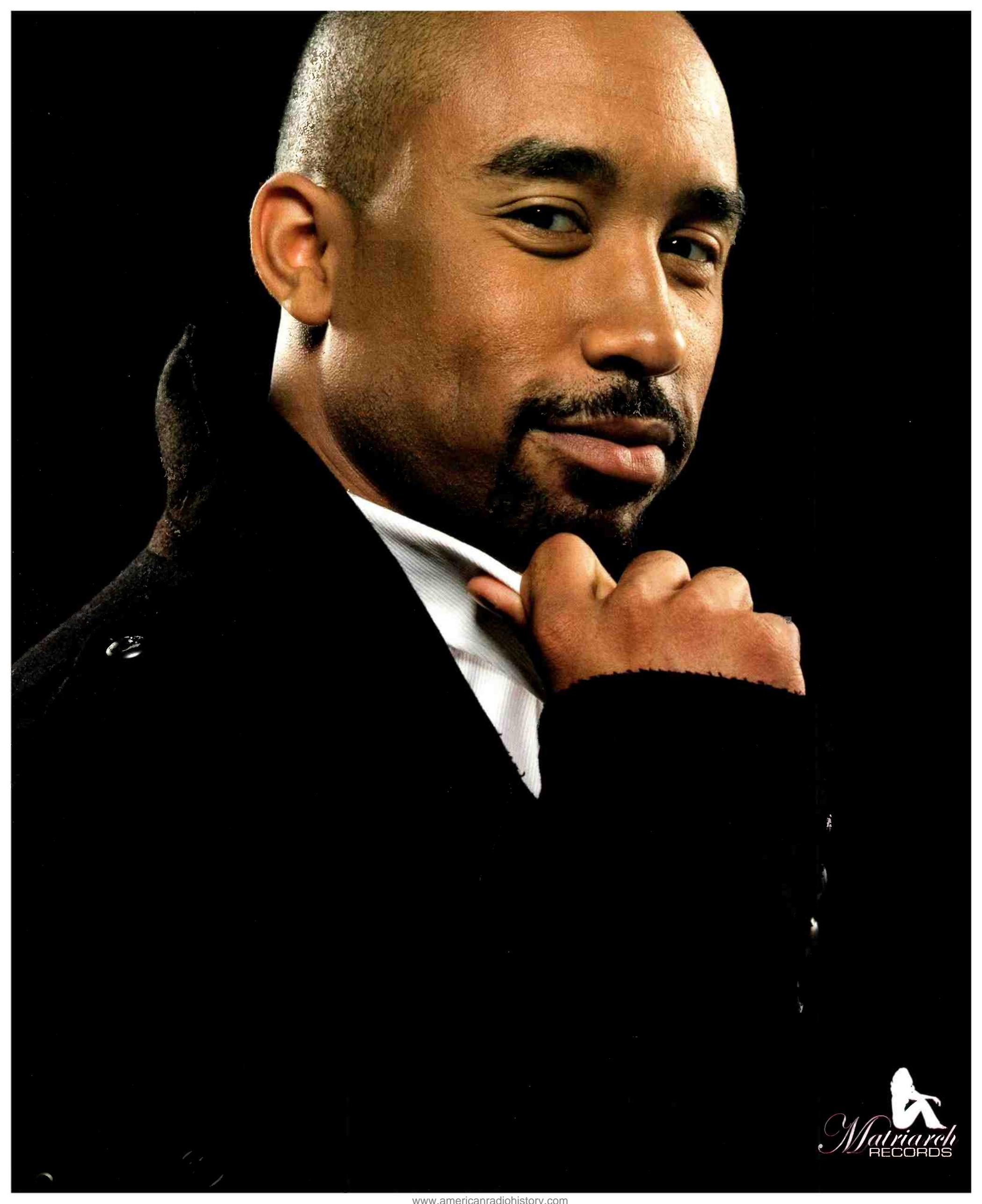
JOHNTA AUSTIN

HITMAKING SONGWRITER
JUMPS OUT FRONT
ON 'OCEAN DRIVE'

PHOTOGRAPHS BY DOUGLAS SONNERS

STYLING BY ELIZABETH MUIR, GROOMING BY WILLIAM MARSHALL, SHIRT AND PANTS BY EDUN

*Johnna,
Congratulations from
Mary J. Blige
and Matriarch Records!*




Matriarch
RECORDS

LOOKING UP TO JOHNTA

BY JIM BESSMAN

HE'S THE 'GO TO' WRITER WHEN THE PRESSURE IS ON

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

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

And that's just since mid-2005.

Austin cracked the Hot 100 for the first time in 1999 when he co-wrote "Sweet Lady" for Tyrese and the song peaked at No. 12.

Now the songwriter is stepping into the spotlight himself.

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

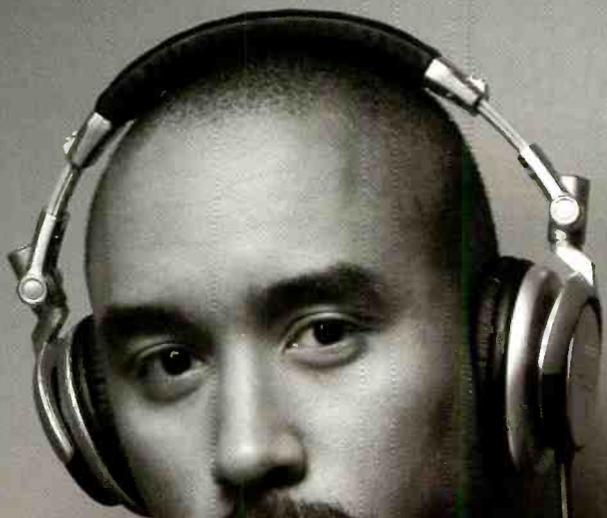
"My experience with Johnta [pronounced "John-Tay"] is very interesting, because I never really liked him in the beginning," jokes Dupri, who co-produced "Ocean Drive" and has collaborated with Austin on many songwriting projects.

"I never wanted him to come to the studio and work with me, so it's kind of funny that we're friends and I signed him to my label," Dupri says.

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

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

In the past 18 months, JOHNTA AUSTIN has co-written seven top 20 hits.



From the desk of Chris Hicks

Austin

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

Thank you for letting me be a part.

-Chris

75 Rockefeller Plaza New York, NY 10019



JOHNNTA AUSTIN, left, and QUINCY JONES, center, congratulate JERMAINE DUPRI on his induction last month into the Georgia Music Hall of Fame.

from >>p38

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

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

"I was 8 at the time, and it was just something to do," Austin says. When he was 12, he showed up at an open audition cattle call for a children's series on TBS and, incredibly, got the gig co-hosting the weekly Saturday-morning educational program "Feed Your Mind."

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

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

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

"If he hadn't lost the deal, would he be the great writer he

is now? Who knows?" asks producer/songwriter Troy Taylor, whom Austin cites as a "huge mentor." "The great thing is that it resulted in him becoming a writer."

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

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

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

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

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

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

Like Taylor, Hicks also recognized Austin's keen mind. "It might sound weird, but he had a photographic memory," Hicks says. "He'd see something one time, and it became part of his permanent memory that he would draw on to write songs for different artists."

One of those artists was Toni Braxton.

"She was really established, and everybody wanted to work with her," Hicks says. "But she didn't want to work with new writers, so I pushed the issue and pushed the issue, and she relented and he co-wrote 'Just Be a **continued on >>p42**

RICK DIAMOND/WIREIMAGE.COM

FANTASIA
TYRESE
MONICA
WHITNEY HOUSTON

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

From your friends at
The RCA Music Group



JOHNTA AUSTIN

THANK YOU
FOR ALL YOUR #1 HITS AND
CONGRATULATIONS ON YOUR DEBUT
SMASH ALBUM "OCEAN DRIVE"

BEATFACTORY

BRYAN-MICHAEL COX

CHRIS HICKS

JAHN JOHNSON

& THE WHOLE BEAT FACTORY FAMILY...



LETOYA



BELLA



Q. AMEY



DIRTY ROSE



Working with artists like Mariah Carey was inspiring for **JOHNTA AUSTIN**.

from >>p40

Man About It,' and it affirmed our relationship." Braxton's version went to No. 6 on the Hot R&B/Hip-Hop Songs chart.

Fellow Noontime client Bryan-Michael Cox was another writer on "Just Be a Man About It" and is credited by Austin for introducing him to Dupri.

"He got hooked with Jermaine first," Austin says of Cox, "so I just kept nagging him and he put it together, and Jermaine called me down to write one night and it took off from there."

They first collaborated on songs for Tyrese and eventually "developed a nice chemistry," Austin says. Dupri adds, "I was trying to do something different, so I let him write."

Then came Mariah Carey.

'The person he is and excitement he has for the music comes out in his songs.'

—TROY TAYLOR

"She came in and asked if I was a permanent fixture at So So Def," Austin says, "and I turned to Jermaine and he said, 'Yeah, he is.'"

Dupri says he snuck Austin in to help Carey write. "I knew Mariah didn't need no help and didn't know how she would react when I brought him in, but she loved him," he says.

And with good reason. After she had a hit with "It's Like That," which Austin also co-wrote, "We Belong Together" became a monster hit and won Austin a Grammy Award for best R&B song. "Shake It Off" and "Don't Forget About Us" followed.

Meanwhile, working with artists like Carey inspired Austin. "When we landed hits at Noontime with 'Just Be a Man About It' for Toni Braxton and 'I Don't Wanna' for Aaliyah, it really got me motivated," he says. "Tyrese was a brand-new artist, but these were artists I saw on television and grew up watching, and to work with them and have significant records

really got me motivated."

Working so closely with Dupri also had an impact.

"One day I demoed 'Lil More Love,' a song I did for someone else, and Jermaine heard it and said he didn't think anyone could deliver it like I did," Austin says. "He said that when he got into his new situation, coming out of Columbia and then Arista and starting all over, he wanted me to be his first R&B artist."

"Just the fact of the quality of it," adds Dupri, who stayed true to his word and signed Austin to So So Def/Virgin Records in the spring of 2005. "I could assure myself that he could write songs that live up to the quality of a Dupri song."

"Lil More Love" is now among the highlights of Austin's forthcoming "Ocean Drive" album.

"I've seen him grow from a boy to a man," says Valerie Patton, senior VP of urban A&R for Chrysalis Music Group, Austin's publishing company.

"He's many years my junior, but I go to him for advice. But he's quite wise beyond his years, like a little old man. He's had lots of success this year with Mariah and Mary J. Blige and Chris Brown and Faith Evans, and I'm very humbled to be associated with him."

Taylor likewise compliments his youthful protégé.

"Just being the person he is and the excitement that he has for the music comes out in his songs," Taylor says. "He's always open for learning about anything. I had a large music collection, and he went out and bought lots of CDs and listened to the details of the music and arrangements and applied them to his own artistry and creativity and turned them into his own style—and now you can tell a Johnta song by its lyric structure and melodic structure."

Characterizing himself as "someone who's been in this business a long time and worked with consistent writers," Hicks says that Austin "is the most consistent young songwriter in the music business today. He's just the guy I go to when the pressure is on, like when you're in the studio with a big star and you have to deliver a big record. He's the person I know will always come up with the goods—it's almost factored in. And as much as I believe I've contributed to his success, he's contributed to mine."

RICK DIAMOND/WIREIMAGE.COM

changed the game/I like your thug style/When I'm around you always make me smile
 it's so exciting/Come on don't deny me/Oh oh, let's take our time, oh oh/Lets do it
 the game/I like your thug style/Now my parents are gone/I know you can't believe
 needed to see you/La la la la la la la, lala/Nobody's home we can kick it all night
 now it would be nice/If you could let somebody know/That you
 know you get my message/Boy call be back/Hey now don't act wrong/Be a real g
 now it would be nice/If you could let somebody know/That you
 know you get my message/Boy call be back/Hey now don't act wrong/Be a real g
 if you let me/Baby I'm a rider, ooh baby/And I'm a good girl/Hou I'm rolling ye
 t girl, she's the in the past girl/But if I'm next I swear I'll be you're last girl/Now d
 s oob.../I ain't come lie you/Attention and it takes a lot/Baby
 is get to/Know you better/I'm a ghetto girl that can do whatever/Baby say it's all g
 wearin her hair, she breakin them jeans, she talking that talk/Just I-I-like I like it
 keep it on and Poppin (ooobbb)/Shorty, shorty, the way you wearin that top, got y
 you got me open and waitin and/P... you keep me on and Poppin (ooobbb)
 e but excuse me miss/I saw you from across the room/And I got to admit it that

Johnta Austin

Your phenomenal talent has helped change the game!

Congratulations on a great year & success with your new album

Mark Pitts & The Zomba Family



The only thing we value
more than your songs
is your friendship.

Congratulations

JOHN TA



READY WHEN HIS TIME ARRIVED

JOHNTA AUSTIN
ON HIS SONGWRITING
PATH TO SUCCESS

Johnta Austin has more than 20 hits on The Billboard Hot 100 to his credit and has yet to release his debut album. ■ Austin, of course, has achieved success as a songwriter with a touch that has turned tracks into hits for the likes of Mary J. Blige, Janet Jackson and Jessica Simpson. ■ Only 26, he nonetheless comes across as an “old soul,” reflecting his songwriting maturity. Extremely affable and thoughtful, Austin laughs readily and heartily as he reflects on his career, one that began with a recording deal in the mid-'90s with RCA that went nowhere. It took a detour into songwriting to lead Austin to the top of his craft. And now he has come full circle. ■ Austin will release his debut album, “Ocean Drive,” Dec. 26 on So So Def/Virgin Records.

So where does the name “Johnta” come from?

My mom picked it out of a French book. And my dad's name was John, and they didn't want another John. And they wanted something with some spunk to it.

Did they influence you at all in terms of your music interest?

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

How did your first recording deal with RCA come about?

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

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

RCA never released an album with you. Instead, it signed Tyrese—who ironically had a hit with “Sweet Lady,” which you wrote. But you wound up with Chrysalis Music Group for publishing?

Valerie Patton had just got there, and she only had OutKast on the urban side. I was 15 and said I wanted a publishing deal. I had sung a bunch of songs I'd written in a notebook into a tape recorder a cappella on a CD and took it to different publishers, and everybody laughed me out of their of-

fices. But I took it to Valerie, and that was all it took for her to believe in me.

How did you meet Jermaine Dupri?

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

What is your songwriting process like?

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

When we wrote “We Belong Together” [for **continued on >>p46**

1997–Current

Aaliyah

Mariah Carey

Mary J. Blige

Ciara

Chris Brown

Fantasia Barrino

Janet Jackson

Bow Wow

Tyrese

and more...

Over 100 cuts and counting...

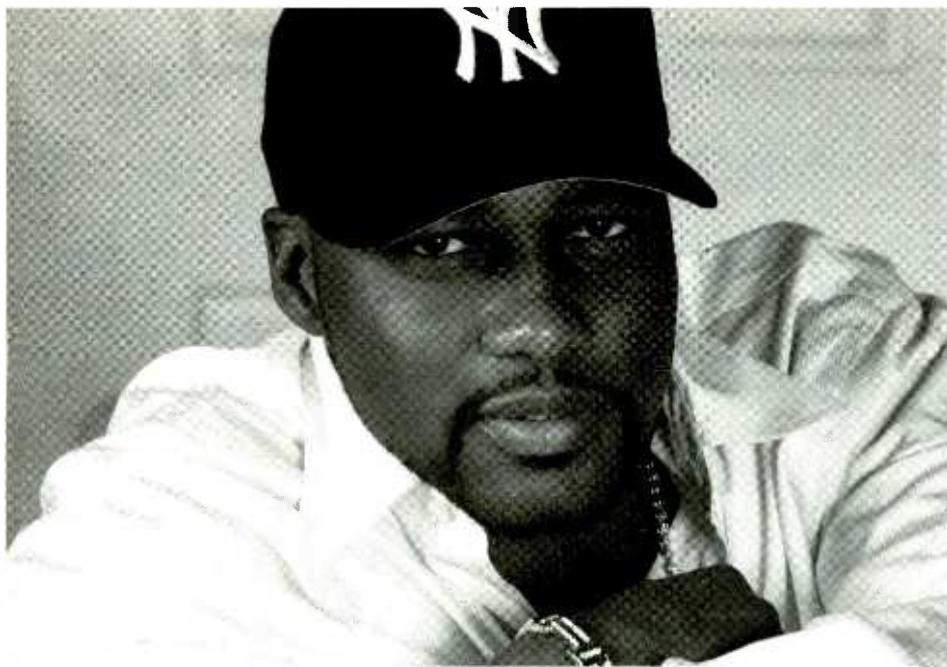
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Great Writers
Great Songs

Chrysalis
Music Group USA

Ocean Drive in stores December 26th, 2006.



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

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

**Congratulations,
Teddy Bishop
Producer/Songwriter**

Marvin L. McIntyre & **MARVELOUS** Artist Development Staff

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Mr. Johnta Austin on all your success.

You are a true STAR!

We are proud to be a part of your development!

from >>p44

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

So how might you characterize your song-writing style?

Again, I always try to tell a story. I shy away from the gimmicks. I want to paint a picture with words. I want you to close your eyes and see the whole movie with this one song. And I'm a huge fan of hip-hop. I love Jay-Z. You just have to embrace it.

When R&B had a dry spell a few years back, we were trying to distance ourselves from hip-hop rather than embrace it as a great art form. But for me, it's always fun to incorporate something I'm a fan of. It's no trick. I just do it from the heart, and if it makes sense, it makes sense.

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

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

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

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

There are a few executives who know what they're doing, and I'm not afraid to say that I use that word "executives" very loosely.

Jermaine, L.A. [Reid], Clive [Davis]—they are a dying breed, executives who care about artist development, who understand when something is there but needs to be worked a little bit.

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

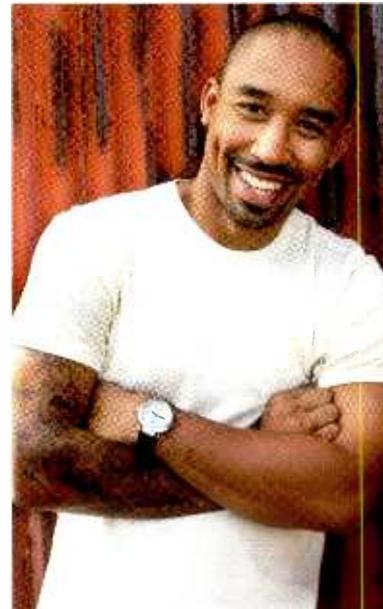
We have what I call, no pun intended, the "Billboard executives." They flip open the magazine and read No. 1 through [No.] 5 and say, "Find who did this!"

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

What about the artists?

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

But my biggest beef with artists is that it seems like a lot of artists don't distribute credit. Being a writer is a thankless profession, especially in the urban world. I guess that the thing for an artist now is to appear that you do everything on your own, but I was raised in the South and am a



'The irony is, the bigger artists are, the easier it seems they are to work with.'

country boy at heart, and if someone helped me on something, like the great producers I have, I'm not ashamed to say so.

No artist stands on his own by himself. Everyone wants to be R. Kelly, but those artists are few and far between, who can really do it all by himself. But I'm not one of those artists. I need people like 90% of musicians and writers. But only 2% give the credit that they should.

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

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

What are your thoughts on the current state of songwriting?

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

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

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

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

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

—Jim Bessman

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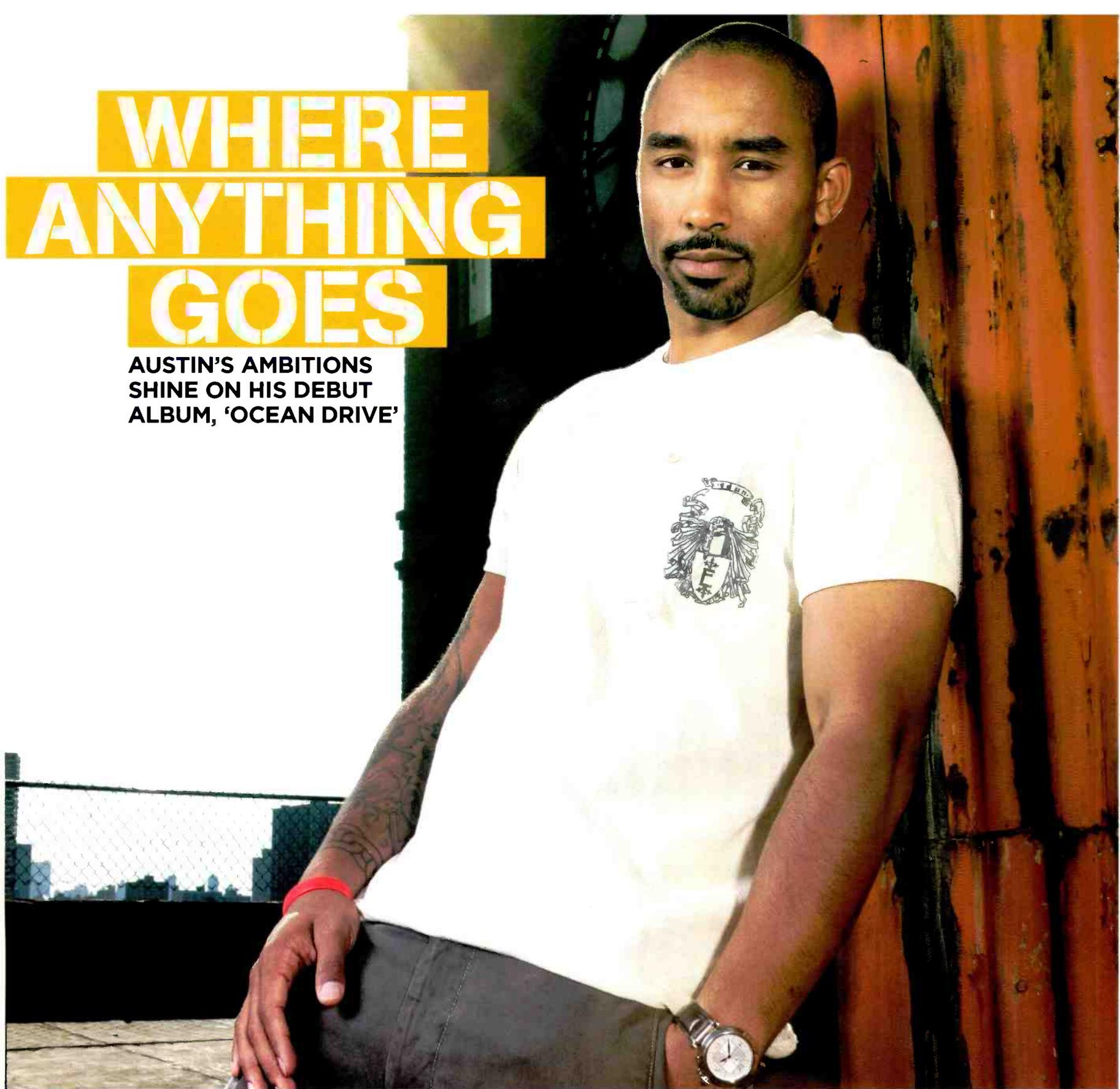
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WHERE ANYTHING GOES

AUSTIN'S AMBITIONS
SHINE ON HIS DEBUT
ALBUM, 'OCEAN DRIVE'



When songwriter Johnata Austin chose “Ocean Drive” as the title of his upcoming debut album on So So Def/Virgin Records, he knew exactly what he was after. ■ “What it represents to me is a sexy, provocative, very, very bold place,” Austin says, expressly playing on Miami’s world famous Ocean Drive as a metaphor. “It’s like anything goes on Ocean Drive, and we wanted anything to go on this album—relationships, happy times, sad times, lovemaking and sex—there’s a difference. We wanted to talk about all that and not be ashamed.” ■ The “we” refers to Austin and Jermaine Dupri, founder of So So Def and president of Virgin Records’ urban music division. Dupri chose Austin as his imprint’s first R&B signing and joined him in writing and producing the album.

“Ocean Drive” arrives Dec. 26. The album’s first single, “Turn It Up,” is climbing the Hot R&B/Hip-Hop Songs chart.

“I just wanted to make a sexy record that kind of embodies the sexiness of all the old soloists like Marvin Gaye, Stevie Wonder, Lionel Richie; songwriters that turned into performers like Babyface and all those guys whose first early albums were incredible,” Dupri says.

“That’s what I wanted to do with Johnata, and that’s why we named it ‘Ocean Drive,’ because Ocean Drive is just sexy, the placement of Ocean Drive and the mind-set you’re in when you’re there is so sexy.”

Austin also cites Gaye as an influence.

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

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

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

Dupri singles out another track, “This Evening,” for its sexiness.

“It features Chris Botti on horn, and that song is definitely sexy,” Dupri says. “It’s one of the records that really embodies ‘Ocean Drive’—the sound of the horn, the sound of Johnata, the sound of the record, period. Put it on and just lay outside and listen to the world move and play at the same time.”

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

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

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

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

—Jim Bessman

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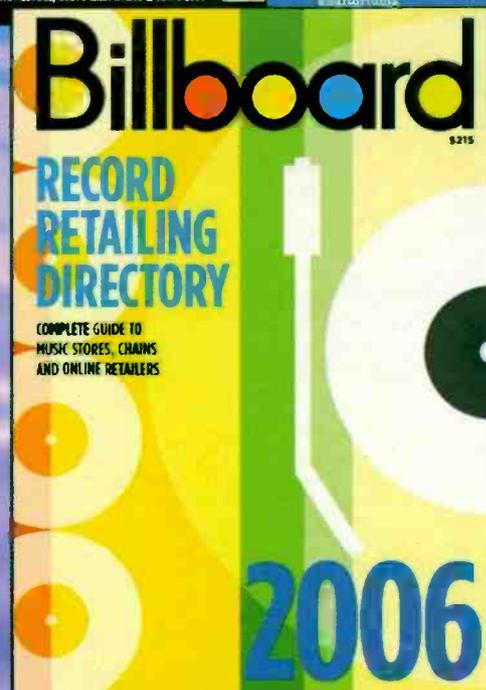
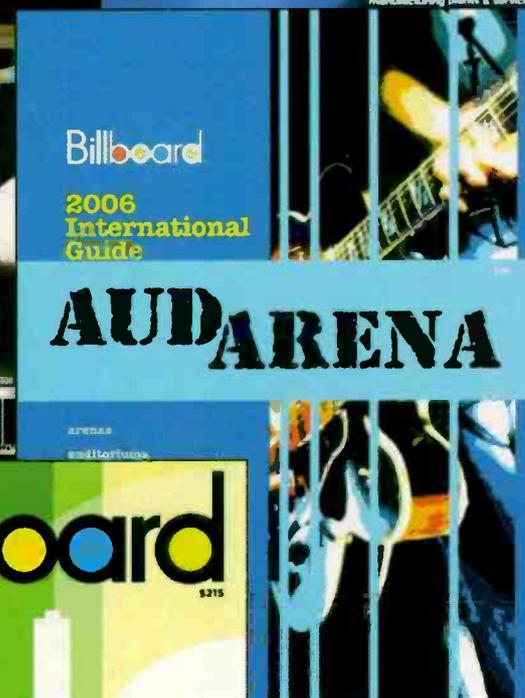
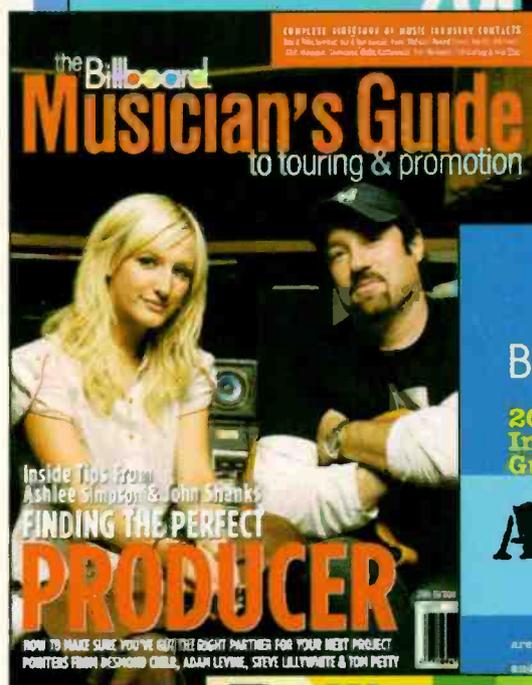
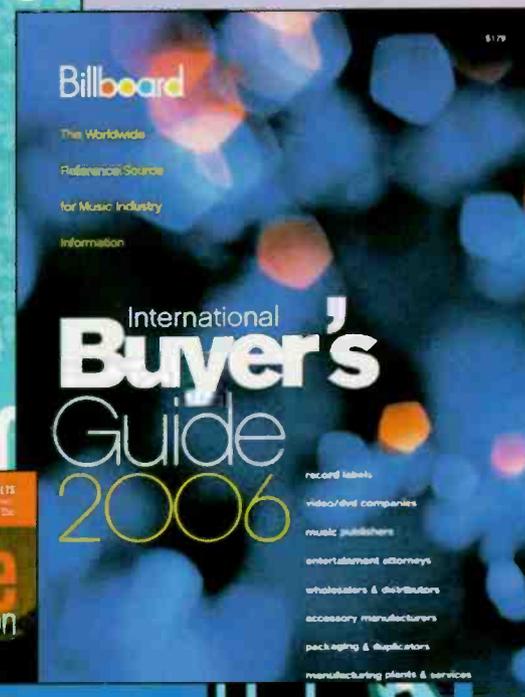
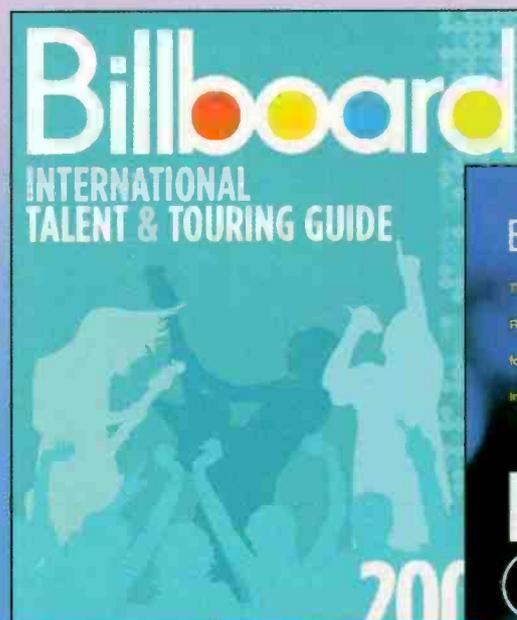
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LIVE FROM NUEVA YORK

The Latin Grammys' New York Arrival Was Long Planned
BY LEILA COBO

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

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

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



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

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

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

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

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

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

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

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

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

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

New York was appealing for a number of reasons, including its historical significance as a cradle of Latin music and its ability to raise the profile and visibility of the Latin Grammys locally and internationally. Beyond that, Abaroa says he was impressed by what

NYC Big Events had to offer, particularly in hosting and generating events around the Latin Grammys.

Now, he says, the event has to deliver.

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

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

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

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

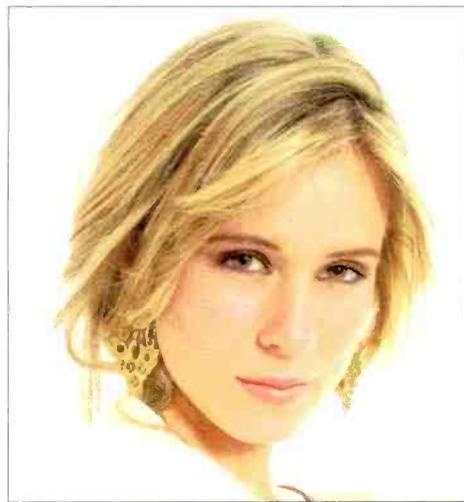
Likewise, because the Latin Grammys air on Univision, they can take advantage of the Univision synergies; Univision Radio and Univision.com are media sponsors.

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

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

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

PAMELA and **INÉS GAVIRIA**, above, are among the nominees for best new artist.



LATIN FLAVOR

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

FRIDAY, OCT. 27

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

SATURDAY, OCT. 28

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

SUNDAY, OCT. 29

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

MONDAY, OCT. 30

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

TUESDAY, OCT. 31

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

WEDNESDAY, NOV. 1

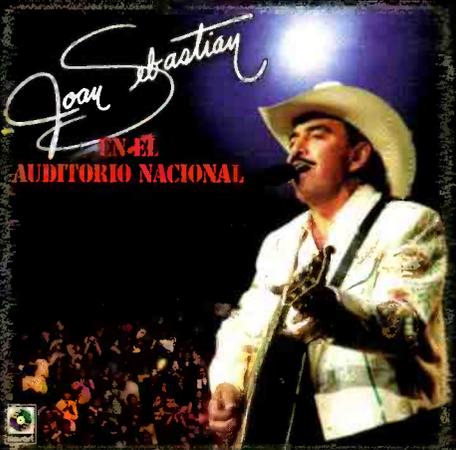
International Day will involve Latin and Caribbean consulates, hosting receptions to honor the Latin Grammys.

THURSDAY, NOV. 2

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



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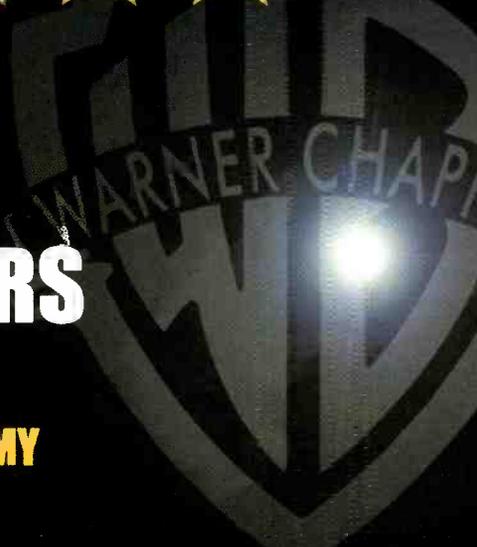
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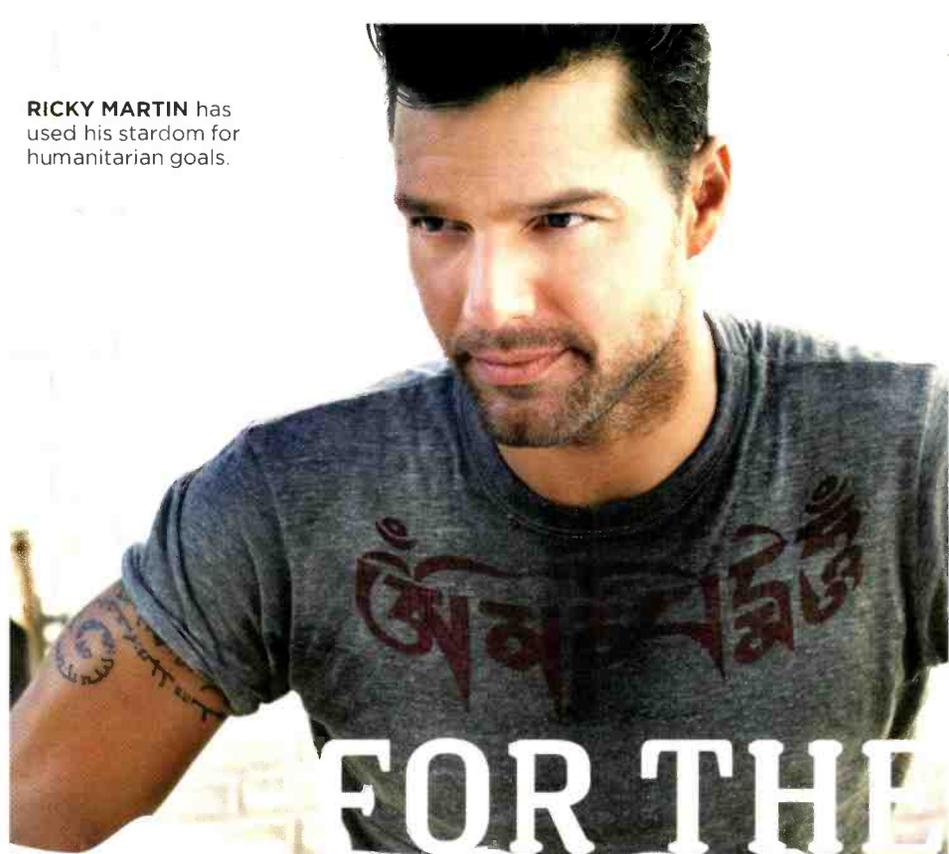


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RICKY MARTIN has used his stardom for humanitarian goals.



**FOR THE
CHILDREN**

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

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

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

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

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

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

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

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

Academy president Gabriel Abaroa says his organization's persons of the year "must be true icons . . . who have been able to use their abilities and gifts for the benefit of others."

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

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

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

This year, Martin taped public service announcements and presented an InterAmerican Development Bank documentary about human trafficking that aired on TV in Latin America. The five-country "Call and Live" campaign with the International Organization for Migration also promoted hot lines for victims to get help.

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

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

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

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

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

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

Martin's charitable initiatives have earned him many awards, including Billboard's 2004 Spirit of Hope award. Abaroa says honoring Martin as person of the year is "a way of showing the world that he's not alone . . . that the music community is behind [him]."

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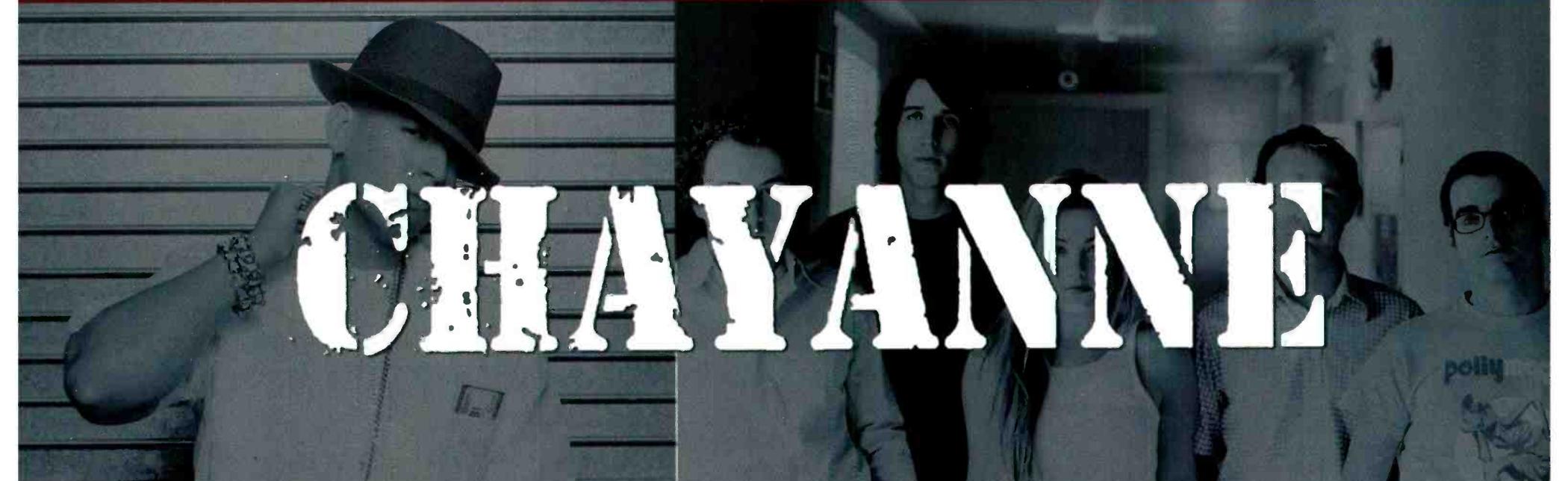


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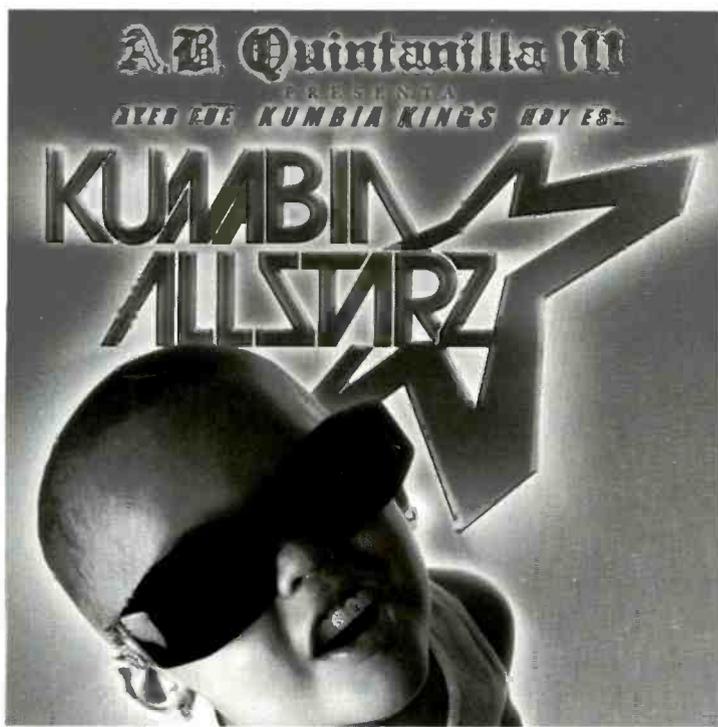
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Producer A.B. Quintanilla III, creator of the Kumbia Kings, is back with "From Kumbia Kings to Kumbia all-starz." This CD features Pee-wee, Arturo Sandoval and Wisin & Yandel. The initial single, "Chiquilla", includes Salsa, Bachata and Brazilian versions.

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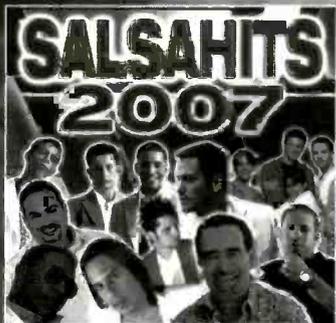
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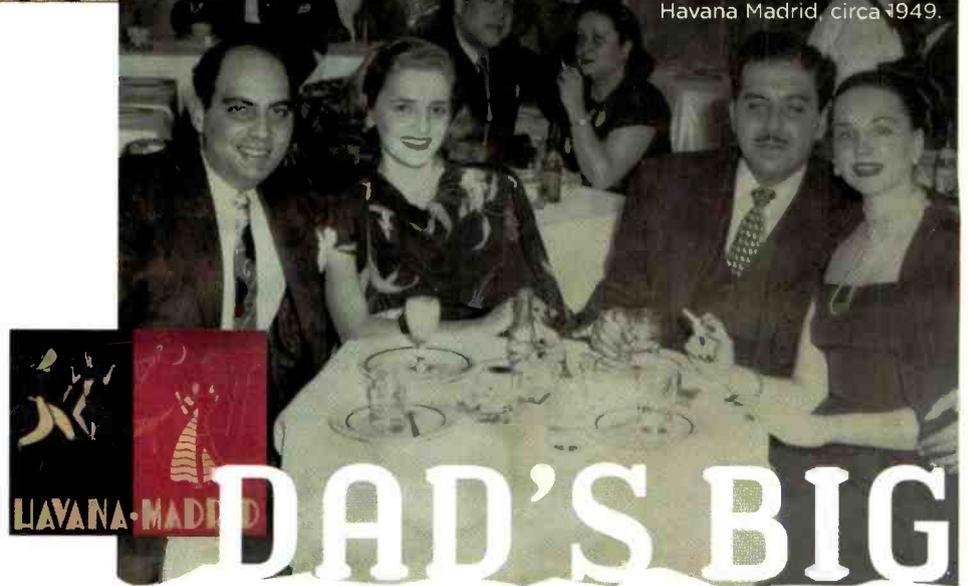
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Latin Notas

LEILA COBO lcobo@billboard.com

The writer's father, **ALEX COBO**, right, and her uncle, **EDMOND COBO**, brought their dates to the Havana Madrid, circa 1949.



DAD'S BIG APPLE BEAT

Latin Grammys' New York Debut Prompts Memories Of Musical Roots

particularly interesting night had convinced one of the guests to strip down to her underwear and pose reclining on the couch.

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

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

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

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

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

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

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

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

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

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

On the living room wall was a mural by my uncle—a student at Pratt Institute—who on a

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

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

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

Dad's relationship with Latin music via New York inevitably influenced our musical tastes and inclinations. He taught us how to dance the music and how to appreciate the nuances and artistry found in the most popular of rhythms.

When my brother and I embarked on classical musical careers, it was understood that New York was the obvious destination.

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

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

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

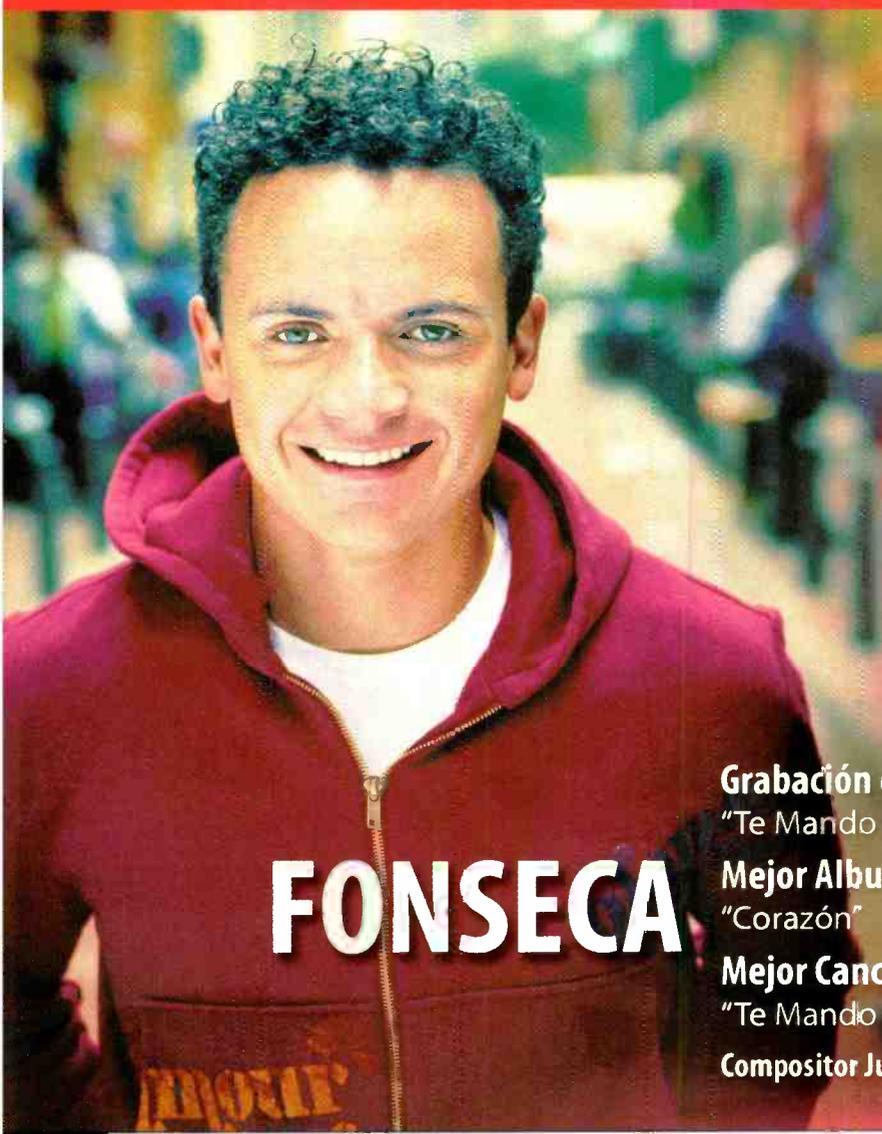
But a Latin Grammys in New York, birthplace of the original Latin music explosion, made perfect sense. I would be getting the phone call just about now: "Muñequita, get me some tickets to that show. I want to hear some good music." ...

La voz de la Excelencia... Nuestro orgullo

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A sus compositores nominados al
Grammy Latino 2006



FONSECA

Grabación del Año
"Te Mando Flores"

Mejor Album Tropical Contemporáneo
"Corazón"

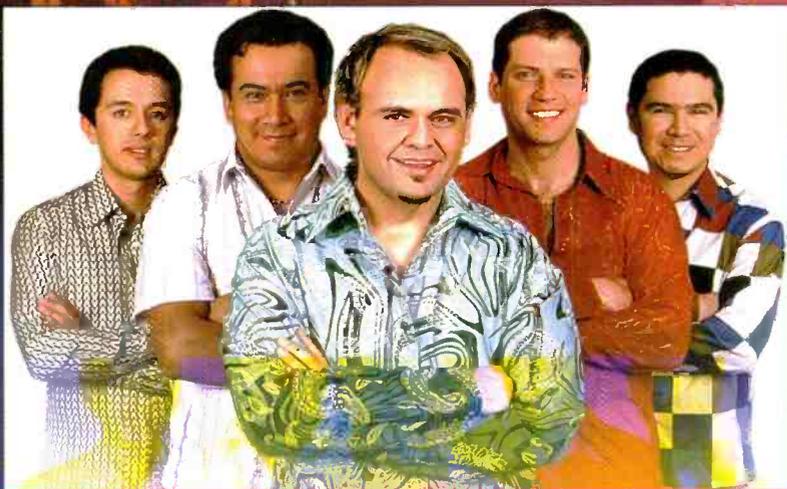
Mejor Canción Tropical
"Te Mando Flores"

Compositor Juan Fernando Fonseca



LA MAFIA

Mejor Album Tejano del Año
"Nuevamente"



ARTURO RODRIGUEZ
GUARDIANES DEL AMOR

Mejor Album Gruperero del Año
"Decórame El Corazón"

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CLAUDIA BRANT - Album Del Año "Cautivo" - Chayanne

JOSÉ LUIS PAGÁN - Mejor Album Vocal Pop Femenino "El Sexto Sentido/Re+Loaded" - Thalia

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

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

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

CLAUDIA BRANT - Mejor Album de Salsa "Decisión Unánime" - Víctor Manuelle

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

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

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THE NEWCOMERS

Best New Artist Nominees
Show Future Promise

BY AYALA BEN-YEHUDA

Among the nominees for the seventh annual Latin Grammy Awards, the contenders for best new artist are eagerly watched. They represent the future of Latin music. The winner will be announced during the Latin Grammys Nov. 2 in New York. Here's a look at this year's nominees. >>>

EMI MUSIC SCORES 38 NOMINATIONS FOR THE 2006 LATIN GRAMMY® AWARDS CONGRATULATIONS TO ALL OUR NOMINEES!



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



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



Song of The Year /
Best Male Pop Album
RICARDO MONTANER



Best Female Pop Vocal Album
THALIA



Best Pop Album by a Duo
or Group With Vocal
RBD



Best Recording Package
LA PESTILENCIA



Best Rock Song
CHETES



Best Brazilian Contemporary Album
MARISA MONTE



Best Samba - Pagode Album /
Best Brazilian Song
MARISA MONTE



Best Tropical Song /
Best Contemporary Tropical Album
CABAS



Best Tropical Regional Mexican Album
DJ KANE



Best Romantic Music Album
TANIA MARA



Best Ranchero Album /
Best Regional Mexican Song
ANA GABRIEL



Best MPB Album /
Best Best Long Form Music Video /
Producer of The Year
SIMONE



Best Regional Mexican Song
INTOCABLE



Best Flamenco Album
ESTRELLA MORENTE



Best Latin Jazz Album
GONZALO RUBALCABA



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



Best Brazilian Rock Album
CHARLIE BROWN JR.



Best Samba / Pagode Album
MARTINHO DA VILA



Best MPB Album
JANE DUBOC



Best Romantic Music Album /
Best Singer - Songwriter Album
IVAN LINS



Best Tropical Original Mexican Album



Best Rock Album by a Duo
or Group with Vocal
RATA BLANCA



Best Alternative Music Album /
Best Recording Package
NORTEC COLLECTIVE



Best Long Form Music Video
DANIELA MERCURY



Best Brazilian Fouts - Regional Album
FRANK AGUIAR

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Best Flamenco Album
MORENTE



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CALLE 13

With clever wordplay and hip-hop beats, Puerto Rican reggaeton group Calle 13 has garnered attention as an innovator in the genre. The duo of rapper Residente (René Pérez Joglar) and producer/arranger Visitante (Eduardo José Cabra Martínez) tap influences that range from formal conservatory training to street music, animation and Dadaism.

Residente's rapid-fire freestyles over electronic, funk and salsa grooves drive party singles like "¡Atrévete Te, Te!," "Se Vale To' To'" and "Suave," which have landed on tropical and Latin rhythm radio. Calle 13's self-titled 2005 album on White Lion/Sony BMG Norte has sold more than 125,000 copies in the United States and Puerto Rico; it reached No. 6 on Billboard's Top Latin Albums chart. All of the tracks were written by Residente and many were produced by Visitante.

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



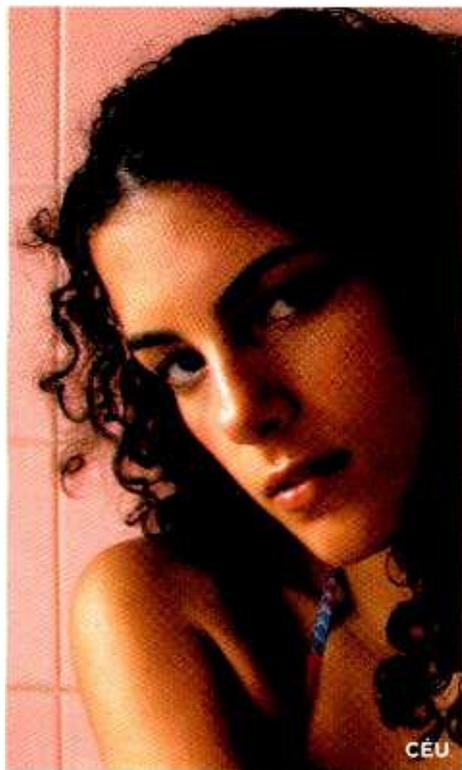
INÉS GAVIRIA

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

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

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

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



CÉU

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

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

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

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

LENA

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

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

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

PAMELA

Silky-voiced Pamela Rodriguez-Arnaiz was born in Peru, spent part of her childhood in Canada and studied music in Texas before finding recording success in her home country.

"Peru Blue" fuses traditional guitars and percussion with folk and jazz. The singer, who wrote seven songs and plays piano on the album, takes inspiration from Joni Mitchell and Cassandra Wilson as well as Peruvian composers Chabuca Granda and Javier Lazo.

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

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



PAMELA

LATIN LEADERS

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

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

Recaps compiled by Anthony Colombo and Ricardo Companioni.

Hot Latin Songs Artists

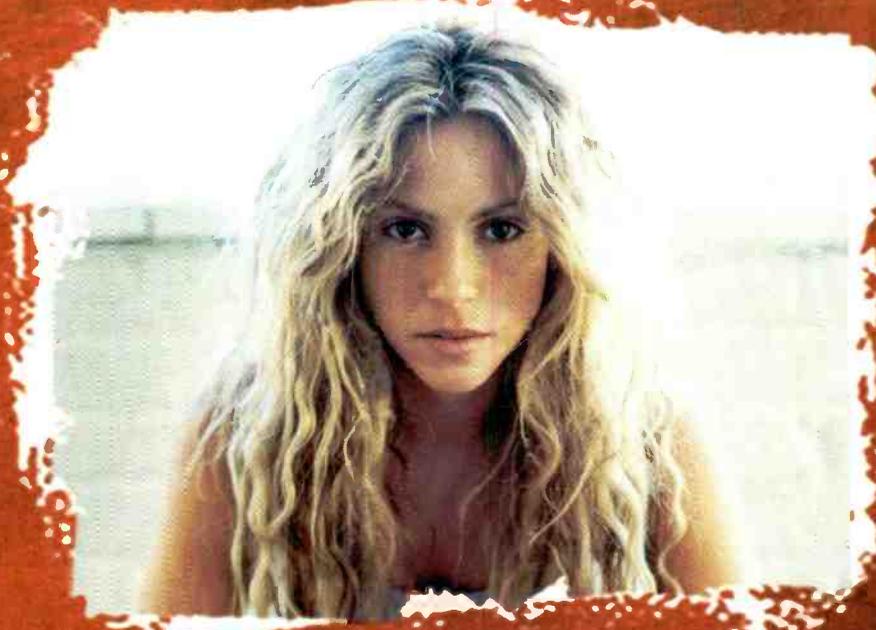
Pos. ARTIST (No Charted Titles) Impnt/L Label



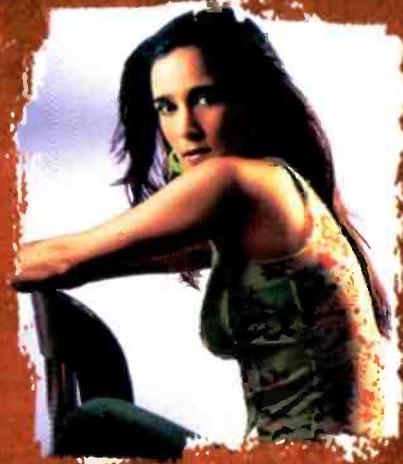
- 1 **WISIN & YANDEL** (3) *Mas Flow/Machete*
(2) *Gold Star/Machete*
(1) *Roc-La-Familia/Machete/Def Jam/IDJMG*
(1) *Machete/Latium/Universal Republic*
(1) *Universal Latino*
(1) *El Cartel/VI/Machete*
- 2 **DADDY YANKEE** (3) *El Cartel/Interscope*
(2) *Mas Flow/Machete*
(2) *Gold Star/Machete*
(1) *White Lion/Sony BMG Norte*
(1) *El Cartel/VI/Machete*
(1) *La Calle/Univision*
- 3 **AVENTURA** (3) *Premium Latin*
(1) *Machete*
- 4 **RAKIM & KEN-Y** (3) *Pina/Universal Latino*
(1) *Chencho/Chosen Few Emerald/Urban Box Office*
(1) *Sony BMG Norte*
- 5 **SHAKIRA** (4) *Epic/Sony BMG Norte*
- 6 **DON OMAR** (3) *VI/Machete*
(1) *Premium Latin*
(1) *Allstar/VI/Machete*
(1) *Gold Star/Machete*
- 7 **TITO EL BAMBINO** (2) *EMI Televisa*
(1) *Platinum/Sony BMG Norte*
- 8 **IVY QUEEN** (3) *La Calle/Univision*
- 9 **CONJUNTO PRIMAVERA** (4) *Fonovisa*
- 10 **INTOCABLE** (3) *EMI Televisa*
(1) *Sony BMG Norte*

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3 NOMINATIONS
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MARIANO**

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- RAMON AYALA Y SUS BRAVOS DEL NORTE
- BANCA EL RECODO DE CELZ LIZARRAGA
- ANA EÁRBARA
- BELANOVA
- GRACIELA BELTRÁN
- THE BLACK EYED PEAS
- CAFÉ DE LOS MAESTROS
- CAFÉ TACUBA
- MICHEL CAMLO
- CICLON
- EDGAR CORTAZAR
- ERNESTO CORTAZAR
- PEQUITO RIVERA
- JAVIER OAZ
- OJ KANE
- JOHN M. FALCONE
- INÉS GAVIRIA
- HUMBERTO GATICA
- JAVIER GARZA
- GILBERTO SIL
- JIMMY GONZALEZ Y GRUPO MAZZ
- MAJRICIO GUERRERO
- LOS HORÓSCOPOS DE DURANGO
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- LUPILLO RIVERA
- KIKE SANTANDER
- GUSTAVO SANTAOLALLA
- JOVINO SANTOS NETO
- LALO SCHIFRIN
- SERVANDO Y FLORENTINO
- JOEL SOMEILLAN
- THALIA
- LOS TIGRES DEL NORTE
- RENÉ L. TOLEDO
- BEBO VALOÉS
- JASON VILLAROMAN
- WISIN Y YANDEL
- MARCOS WITT



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Lifetime Achievement honorees include, from left, **BOBBY CRUZ & RICHIE RAY**, **PALOMA SAN BASILIO** and **ALBERTO VÁZQUEZ**.

'LIFETIME' HONOREES STILL GOING STRONG

BY LEILA COBO

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

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

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

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

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

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

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

CÉSAR CAMARGO MARIANO

César Camargo Mariano is a pianist/songwriter/producer who has been integral to the music of virtually every top name in Brazilian music, including such legends as Gilberto Gil, Ivan Lins, Jorge Ben Jor, Chico Buarque and his

wife, the late Elis Regina, for whom he produced 13 albums.

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

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

LEÓN GIECO

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

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

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

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

GRACIELA

Graciela Grillo Perez has one of the most prestigious musical pedigrees on record. Her brother

was fabled percussionist Machito. Her brother-in-law was bandleader Mario Bauza.

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

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

RICHIE RAY & BOBBY CRUZ

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

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

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

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

PALOMA SAN BASILIO

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

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

Such Broadway musicals as “Evita” and “Vic-

Hot Latin Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 SONY BMG NORTE (33)
- 2 EMI TELEVISA (21)
- 3 FONOVISA (20)
- 4 UNIVERSAL LATINO (15)
- 5 UNIVISION (17)

Hot Latin Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 SONY BMG NORTE (47)
- 2 MACHETE (23)
- 3 UNIVERSAL LATINO (29)
- 4 EMI TELEVISA (21)
- 5 UNIVISION (25)

Hot Latin Songs

Pos. TITLE - Artist Imprint/Label



- 1 DOWN Rakin' & Keny Y-Pina/Universal Latino
- 2 ROMPE Daddy Yankee-El Cartel/Interscope
- 3 HIPS DON'T LIE Shakira Featuring Wyclef Jean-Epic/Sony BMG Norte
- 4 LLAME PA' VERTE Wisin & Yandel-Machete
- 5 CAILE Tito El Bambino-EMI Televisa
- 6 ALIADO DEL TIEMPO Mariano Barba-Three Sound
- 7 MACHUCANDO Daddy Yankee-El Cartel/Interscope
- 8 ANGELITO Don Omar-VI/Machete
- 9 UN BESO Aventura-Premium Latin
- 10 ELLA Y YO Aventura Featuring Don Omar-Premium Latin

Top Latin Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 DADDY YANKEE (1) El Cartel/Interscope
- 1) El Cartel/VI/Machete
- 2 RBD (4) EMI Televisa
- 3 DON OMAR (1) VI/Machete/UMRG
- 1) VI/Machete
- 4 WISIN & YANDEL (1) Machete
- 5 ANA GABRIEL (1) Sony BMG Norte
- 1) EMI Televisa
- 6 GRUPO MONTEZ DE DURANGO (8) Disa
- 7 SHAKIRA (1) Epic/Sony Music
- 8 LOS TIGRES DEL NORTE (5) Fonovisa/UG
- 9 JUANES (1) Surco/Universal Latino
- 10 MANA (1) Warner Latina

Top Latin Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1 UNIVERSAL (203)
- 2 SONY BMG (67)
- 3 EMM (18)
- 4 INDEPENDENTS (21)
- 5 WEA (6)

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LARAS honoree **ALEJANDRO QUINTERO**, center, is flanked by business colleagues **JAIME ALMEIDA**, left, and **SEVERIANO REYES**.

tor/Victoria" were successfully staged in Spanish thanks in large part to San Basilio's memorable readings of lead roles on the Madrid stage.

JOHNNY VENTURA

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

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

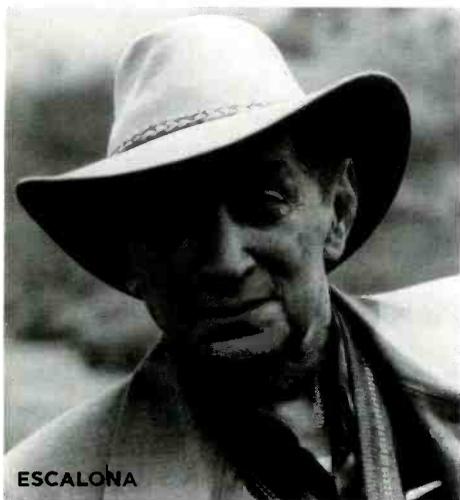
Ventura also ventured successfully into politics, becoming vice mayor of Santo Domingo from 1982 to 1986 and mayor from 1998 to 2002.

ALBERTO VÁZQUEZ

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

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

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ESCALONA

RAFAEL ESCALONA

In Colombia the name Rafael Escalona is synonymous with vallenato, Colombia's distinctive rhythm from the Atlantic coast. His songs are a musical chronicle of Colombian lifestyle, customs and stories.

Escalona was immortalized in a telenovela that bore his name, starring a young Carlos Vives, who would later fuse traditional vallenato with contemporary music.

Aside from having written some of the most enduring vallenatos of all time, Escalona is also a co-founder of the annual Vallenato Legend Festival, the most important in the genre.

ALEJANDRO QUINTERO

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

Alejandro Quintero, a marketer, got diverted into music when he became director of the editorial division for the Televisa group of companies. Publications under his control included

TV y Novelas and Ritmo, both largely driven by musical content.

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

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

THE PRODUCERS

Giving Credit To Those Behind The Studio Board BY LEILA COBO

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

CESAR CAMARGO MARIANO

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

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

MOOGIE CANAZIO

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

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

LENINE

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

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

CACHORRO LÓPEZ

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

López, an Argentine bass player who initially played in rock bands, has produced some of the most exciting albums of the last

several years, popularizing a sonic blend that he customizes according to the needs of each act.

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

GUSTAVO SANTAOLALLA

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

This time around, Santaolalla brings hefty baggage in the form of his Academy Award win for the score to "Brokeback Mountain." His Latin Grammy nomination recognizes the variety of his recent projects.



LOPEZ

Top Latin Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 SONY BMG NORTE (55)
- 2 EMI TELEVISA (15)
- 3 DISA (66)
- 4 FONOVISIA (51)
- 5 EL CARTEL (2)

Top Latin Album Labels

Pos. LABEL (No. Charted Titles)

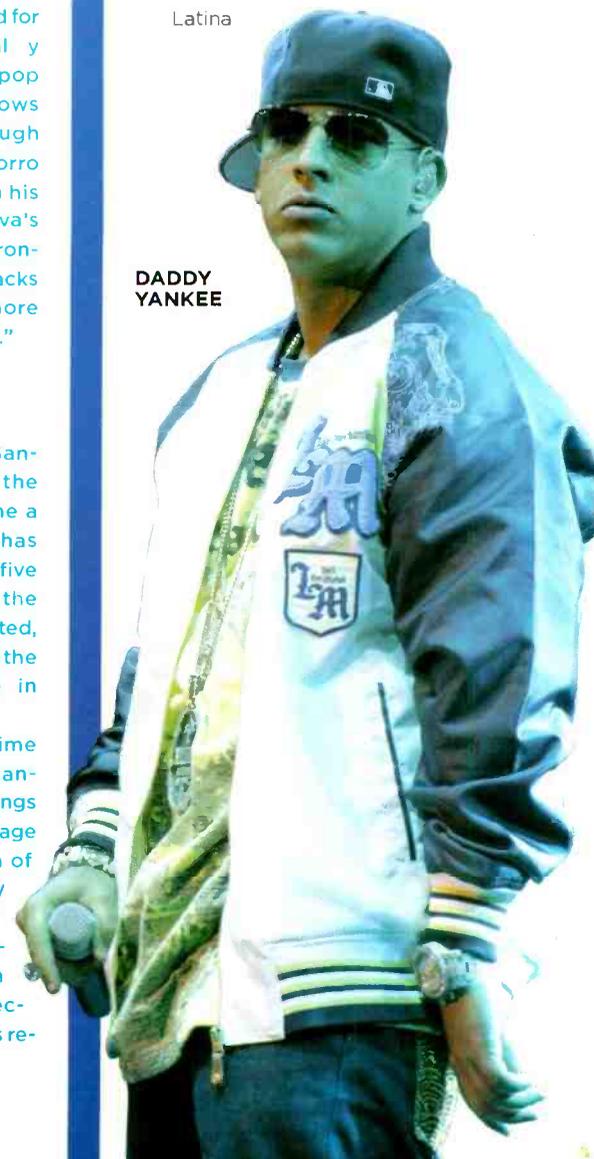
- 1 SONY BMG NORTE (64)
- 2 UNIVISION MUSIC GROUP (76)
- 3 EMI TELEVISA (16)
- 4 MACHETE (19)
- 5 DISA (67)

Top Latin Albums

Pos. TITLE -Artist Imprint/Label

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

DADDY YANKEE



PAULINA PAULINA

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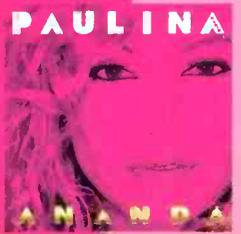
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Adriana Partimpim_adriana partimpim - o show_Best Latin Children's Album

Are Rot_ahora piden tu cabeza_Best Rock Solo Vocal Album

Barão Vermelho_mtv ao vivo_Best Brazilian Rock Album

Bebo Valdés_bebo_Best Instrumental Album

Belén Arjona_infinito_Best Rock Solo Vocal Album

Cachorro Lopez_días felices | diego | dulce beat | sal y limón | vanessa col autá_Producer of The Year

Diego El Cigala_picasso en mis ojos_Best Flamenco Album

Estrella Morente_mujeres_Best Flamenco Album

Fernando Trueba_blanco y negro en vivo_Best long form music video

Ivan Lins_acariocando_Best Singer-Songwriter Album

Javier Limón_limón_Best Flamenco Album

Jesús Adrian Romero_el aire de tu casa_Best Christian Album

João Bosco_obrigado, gente!_Best MPB Album

Joaquín Sabina_alivio de luto_Best Singer-Songwriter Album

Julieta Venegas_sal y limón_Record Of The Year, Me voy; Album of The Year;

Best Alternative Music Album; Best Short Form Music Video

La 5ª Estación_acústico_Best Pop Album By a Duo Or Group With Vocal

La preja de Van Gogh_guapa_Best Pop Album By a Duo Or Group With Vocal

Lenine_segundo_Producer Of The Year

Luis Salinas_luis salinas y amigos en españa_Best Instrumental Album

Michel Camilo_rhapsody in blue_Best Classical Album

Enrique Morente_sueña la alhambra_Best Flamenco Album

Nando Reis_sim e não_Best Brazilian Rock Album

Niña Pastori_joyas prestadas_Best Female Pop Vocal Album

Pablo Milanés_am/pm líneas paralelas; como un campo de maíz_Best Traditional

Tropical Album; Best Singer-Songwriter Album

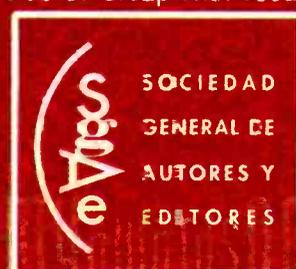
Pastora_la vida moderna_Best Alternative Music Album

Rosario_contigo me voy_Best Female Pop Vocal Album

Vicente Amigo_un momento en el sonido_Best Flamenco Album

Walter Giardino (Rata Blanca)_la llave de la puerta secreta_Best Pop Album By a Duo Or Group With Vocal

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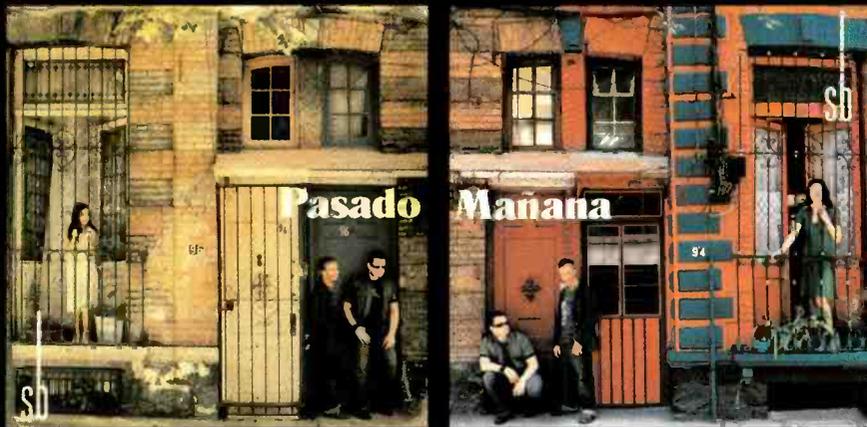




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- Disco de Oro en Argentina y Estados Unidos
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"MEJOR ÁLBUM DE ROCK VOCAL DUO O GRUPO"



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- Natalia Lafourcade fue ganadora por 3 ocasiones de Premios MTVLA "Artista Solista", "Artista Pop", "Artista Revelación"
- Natalia Lafourcade ganadora de MTV Movie Awards por el soundtrack "Amarte duele"
- Reconocida como "Artista Revelación" en los Premios Oye



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Foxwoods has hosted such artists as (clockwise from top right) RIHANNA, LeANN RIMES, ALICIA KEYS, DIXIE CHICKS and JOHN LEGEND.

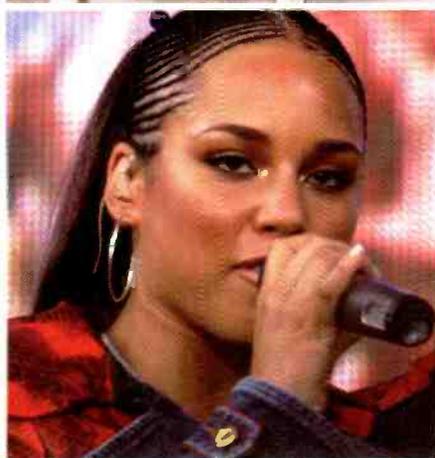
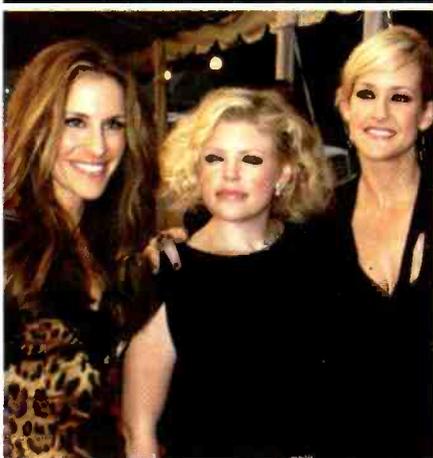
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CASINOS
&
UNIVERSITY
VENUES

TOURING

A SURE BET

Casino Bookings Pay Off For Many Acts
BY RAY WADDELL



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

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

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

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

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

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

“Today, it’s a 25-plus market, and probably 15

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

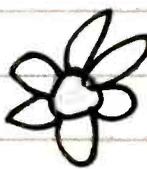
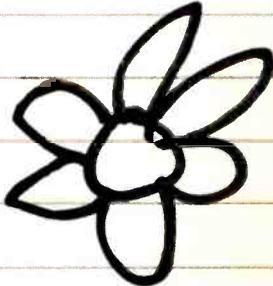
Casinos have become extremely viable alternatives for many touring acts, in many cases providing venues and paydays for artists who have exhausted other opportunities. But contemporary acts that can sell anywhere are also opting to play casino venues.

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

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

In terms of casino talent, **continued on >>p78**

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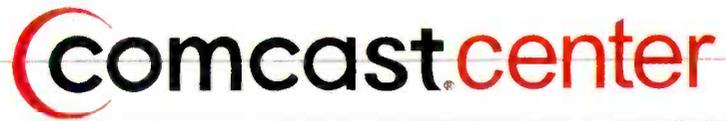
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from >>p75

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

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

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

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

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

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

Cantone says developing acts sell tickets—if not right off the bat, then next time around. "For example, Michael Bubl  debuted here and probably filled, like, 75% of the house. Now he's an instant sellout," he says.

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

While many casinos historically used talent as a loss-leader perk for high rollers, today casinos view talent and ticket sales as a profit center. In many cases, acts are expected to carry the bulk of their own weight in ticket sales, often with only

the high rollers "comped," or admitted for free. In fact, Jenkins says the perception that casinos strictly buy talent to spur the "drop," or gambling revenue, is a "total myth."

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

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

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

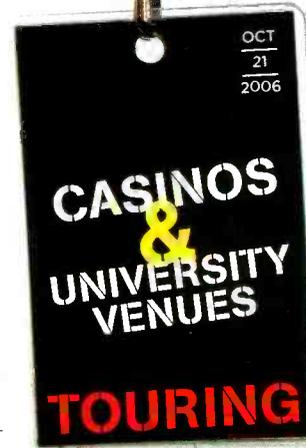
Gietka says that in some instances Trump Plaza concerts are profitable, and in some cases they're just close.

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

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

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

"Between Fourth of July and Labor Day, really the top season down here, there were more than 100 shows, and that doesn't count the long-running production shows," he says. "That's an incredible amount of choices, and it was just too many available seats for the size of this market and who comes here."



Mohegan Sun has successfully added rock to its bevy of live shows.



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SCHOOL OF ROCK

Campus Venues Teach Students
The Art Of The Deal

BY MITCHELL PETERS



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

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

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

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

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

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

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

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

Penn State's University Park Allocation Committee, a group that disperses student activity fees, will underwrite campus shows under two conditions: The concert must have a presale

for students, and tickets have to be priced under \$10, according to Howard. In the past year, Bryce Jordan Center has hosted events under those circumstances, including O.A.R., Ben Folds, Dane Cook and Maroon5.

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

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

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

'IT'S GREAT TRAINING AND LETS STUDENTS GET INVOLVED AT THE GROUND LEVEL.'

—LIONEL DUBAY, O'CONNELL CENTER

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

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

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

Ross, who recently served as president of the International Assn. of Assembly Managers, says business is good if the Show Me Center is able to host four concerts every semester. "With that and men's and women's basketball, we've got a very full schedule," he says, adding that the venue also hosts a wide range

of other events. "University sports are going to take priority on the booking, but the way I refer to it is that concerts have sex appeal in the overall market."

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

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

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

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

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

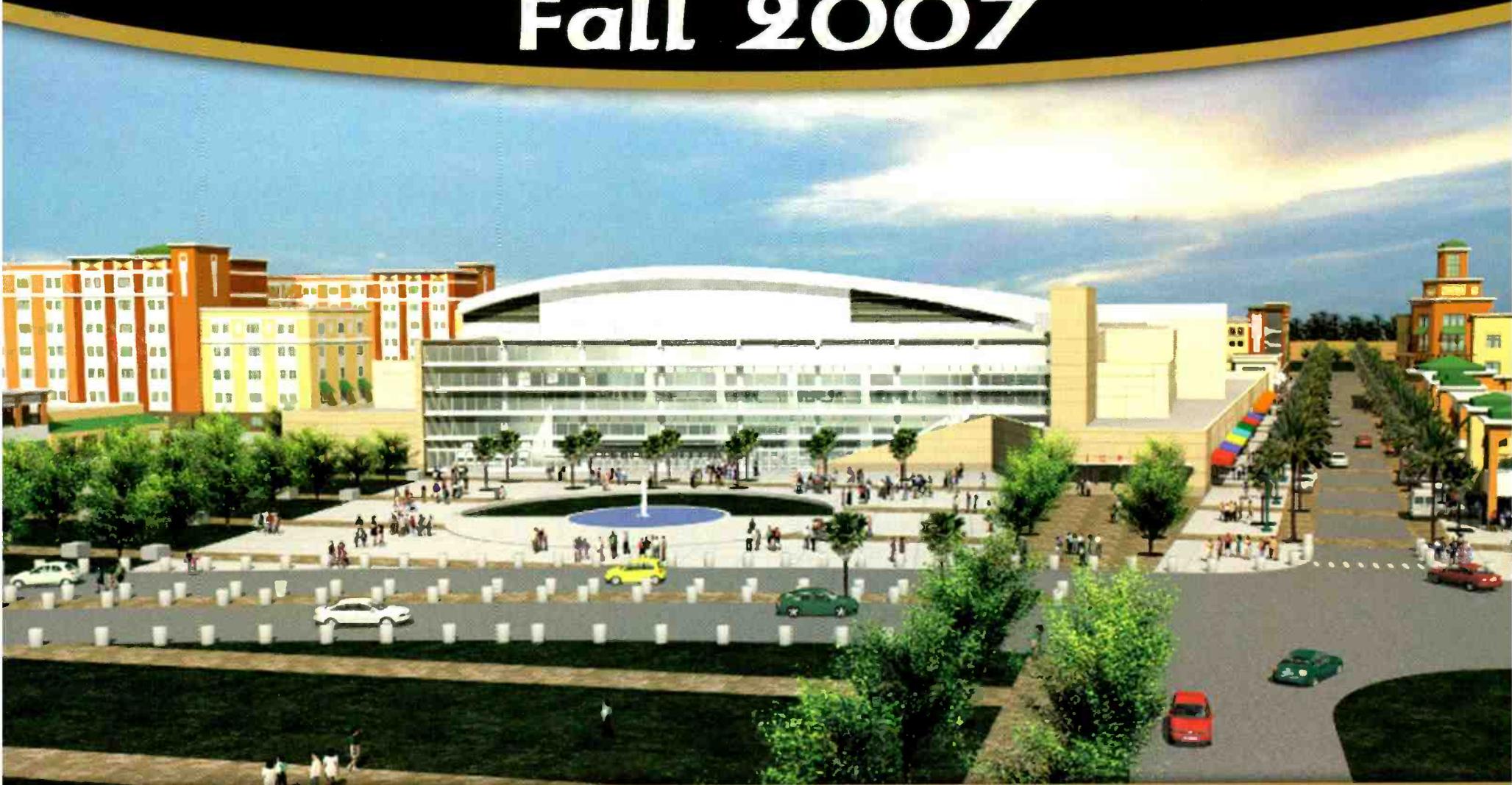
Concert dates on the books through December include Third Day, Barbra Streisand and Mannheim Steamroller. Riggs' goal is to keep Schottenstein Center's schedule diverse and accessible to everyone in the market.

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

Riggs notes that the Schottenstein Center is one of the few campus arenas in the country that doesn't receive a penny of subsidy. "We actually pay [OSU] \$500,000 per year in 'overhead,' as a privilege of being part of the university," he says. "And that's pretty unusual. We don't get any student fees or general fees."

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REBIRTH OF A REGION

Billboard's Touring Confab Will Feature The Gulf Coast's Industry Leaders

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

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

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

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

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

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

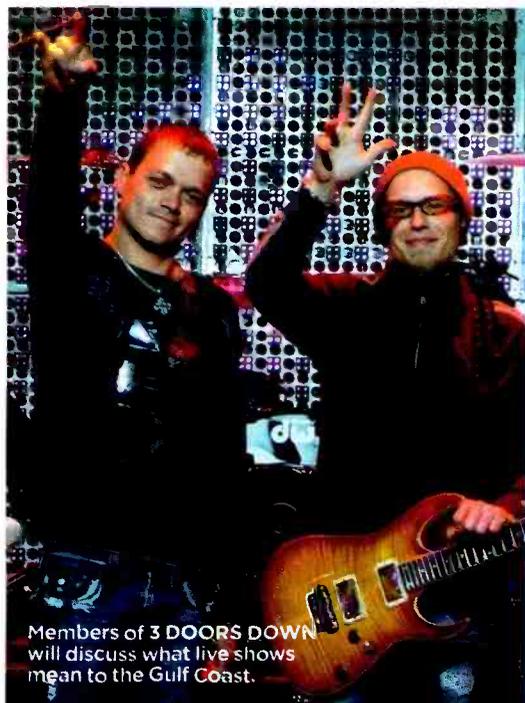
The keynote panel should offer plenty of fruitful discussion. Never the most affluent region in North America, the Gulf is now flush with insurance checks and high-paying jobs for those involved with the ongoing rebuild. Thornton, who re-opened the Superdome with a Sept. 25 "Monday Night Football" game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

"There's this image that the entire re-

gion is wiped out, but that's not the way it is. It's just a small pocket of the city that's wiped out," Thornton says. "The region is thriving, and I've been telling promoters and agents that."

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

"Rebirth of a Region: Concerts Return to



Members of 3 DOORS DOWN will discuss what live shows mean to the Gulf Coast.

the Gulf" adds a bit more of a spicy flavor to Billboard's Touring Conference, set for Nov. 8-9 at the Roosevelt Hotel in New York.

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

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

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$13,526,368 (\$7191,429) \$134.54	THE ROLLING STONES Twickenham Stadium, London, Aug. 20, 22	100,540 109,892 two shows	Concert Productions International, Live Nation
2	\$8,838,178 (\$1365,723 kro- ner) \$104.49	THE ROLLING STONES Horsens Forum Outdoor, Horsens, Denmark, Sept. 3	84,588 85,300	Concert Productions International, Live Nation
3	\$6,146,539 \$126.17	THE ROLLING STONES Giants Stadium, East Rutherford, N.J., Sept. 27	48,715 sellout	Concert Productions International, Live Nation
4	\$5,534,100 (\$2,924,384) \$112.97	THE ROLLING STONES Millennium Stadium, Cardiff, Wales, Aug. 29	48,988 57,224	Concert Productions International, Live Nation
5	\$5,060,297 \$123.69	THE ROLLING STONES Churchill Downs, Louisville, Ky., Sept. 29	40,912 sellout	Concert Productions International, Live Nation
6	\$4,596,417 (\$2,436,469) \$135.05	THE ROLLING STONES Don Valley Stadium, Sheffield, England, Aug. 27	34,034 34,741	Concert Productions International, Live Nation
7	\$4,322,252 (\$483197 Canadian) \$86.45	THE ROLLING STONES Halifax Commons, Halifax, Nova Scotia, Sept. 23	50,000 sellout	Concert Productions International, Live Nation
8	\$4,042,193 \$91.63	THE ROLLING STONES Gillette Stadium, Foxboro, Mass., Sept. 20	44,115 45,285	Concert Productions International, Live Nation
9	\$4,022,000 (\$2,126,311) \$127.70	THE ROLLING STONES Hampden Park, Glasgow, Scotland, Aug. 25	31,495 33,506	Concert Productions International, Live Nation
10	\$3,169,218 (\$20,000,745 kro- ner) \$155.54	THE ROLLING STONES Koengen Festival Site, Bergen, Norway, Sept. 1	20,375 sellout	Concert Productions International, Live Nation
11	\$2,810,242 \$225/\$175/\$127.50/ \$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Oct. 4-8	20,499 20,740 five shows four sellouts	Concerts West/AEG Live
12	\$2,208,297 \$225/\$175/\$127.50/ \$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Sept. 28-Oct. 1	16,339 16,592 four shows three sellouts	Concerts West/AEG Live
13	\$1,844,530 \$175/\$119.50	MARIAH CAREY MGM Grand Garden, Las Vegas, Sept. 30	13,730 sellout	Live Nation
14	\$1,681,965 \$175/\$125/\$85/ \$65	ELTON JOHN Boardwalk Hall, Atlantic City, N.J., Oct. 7	13,856 sellout	Caesars Atlantic City
15	\$1,417,015 (\$1899,280 Australian) \$85.58/\$70.65	DIXIE CHICKS, PETE YORN Entertainment Centre, Brisbane, Australia, Oct. 6-7	17,068 20,274 two shows	Michael Chugg Entertainment
16	\$1,049,711 \$204.50/\$99.50/ \$79.50/\$54.50	THE WHO, MOE. Palace of Auburn Hills, Auburn Hills, Mich., Sept. 29	12,923 14,128	Live Nation, Palace Sports & Entertainment
17	\$960,369 \$129.50/\$19.50	MARIAH CAREY Oakland Arena, Oakland, Oct. 2	12,510 13,585	Live Nation
18	\$938,106 \$126.75/\$19.50	MARIAH CAREY ARCO Arena, Sacramento, Sept. 27	12,353 12,510	Live Nation
19	\$912,380 \$120/\$90/\$70/ \$55	RICARDO ARJONA Gibson Amphitheatre, Universal City, Calif., Sept. 8-9	11,262 11,742 two shows	House of Blues Concerts, Cardenas Marketing Network
20	\$911,424 \$127.50/\$59.50	ROGER WATERS Palace of Auburn Hills, Auburn Hills, Mich., Sept. 18	12,101 14,693	Live Nation, Palace Sports & Entertainment
21	\$905,035 \$87/\$67/\$49	ERIC CLAPTON, ROBERT CRAY BAND Scotttrade Center, St. Louis, Sept. 18	12,875 14,328	AEG Live
22	\$897,857 (\$1,005,597 Canadian) \$59.82	RED HOT CHILI PEPPERS, THE MARS VOLTA General Motors Place, Vancouver, Sept. 14	15,077 sellout	House of Blues Canada
23	\$881,966 (\$966,572 Canadian) \$64.37/\$37.55	RED HOT CHILI PEPPERS, THE MARS VOLTA Rexall Place, Edmonton, Alberta, Sept. 17	14,227 sellout	House of Blues Canada
24	\$880,470 \$150/\$40	CHARLES AZNAVOUR Radio City Music Hall, New York, Sept. 18-19	11,664 11,896 two shows	Live Nation, MSG Entertainment
25	\$880,306 (\$992,466 Canadian) \$109.50/\$19	MARIAH CAREY Rexall Place, Edmonton, Alberta, Sept. 21	12,013 12,578	Live Nation
26	\$878,242 (\$982,528 Canadian) \$64.36/\$37.54	RED HOT CHILI PEPPERS, THE MARS VOLTA Pangrowth Saddledome, Calgary, Alberta, Sept. 16	13,985 sellout	House of Blues Canada
27	\$876,281 \$105.50/\$90.50/ \$70.50/\$40.50	JIST NEW YORK SALSA FESTIVAL Madison Square Garden, New York, Sept. 16	12,928 15,925	Ralph Mercado Presents
28	\$874,797 \$159.50/\$101.75/ \$80.75/\$70.25	ALEJANDRO FERNANDEZ Mandalay Bay Events Center, Las Vegas, Sept. 16	6,959 sellout	House of Blues Concerts
29	\$849,760 \$95/\$35	ELTON JOHN Taco Bell Arena, Boise, Idaho, Sept. 20	11,444 sellout	Goldenvoice/AEG Live, United Concerts
30	\$847,048 (\$943,702 Canadian) \$55.65	RED HOT CHILI PEPPERS, THE MARS VOLTA Bell Centre, Montreal, Sept. 28	15,221 15,915	Gillett Entertainment Group, House of Blues Canada
31	\$845,438 (\$944,645 Canadian) \$62.20/\$38.04	TOOL, ISIS Molson Amphitheatre, Toronto, Sept. 23	16,336 sellout	House of Blues Canada
32	\$815,242 (\$911,522 Canadian) \$109.50/\$19.50	MARIAH CAREY Pangrowth Saddledome, Calgary, Alberta, Sept. 25	11,984 sellout	Live Nation
33	\$812,920 \$55/\$35	TOOL, ISIS Twenter Center Waterfront, Camden, N.J., Sept. 28	19,766 25,348	Live Nation
34	\$771,858 \$57.50/\$32.50	TOOL, ISIS American Airlines Center, Dallas, Sept. 14	14,619 15,301	AEG Live
35	\$770,514 (\$863,002 Canadian) \$64.28/\$37.50	RED HOT CHILI PEPPERS, THE MARS VOLTA MTS Centre, Winnipeg, Manitoba, Sept. 20	12,705 sellout	House of Blues Canada

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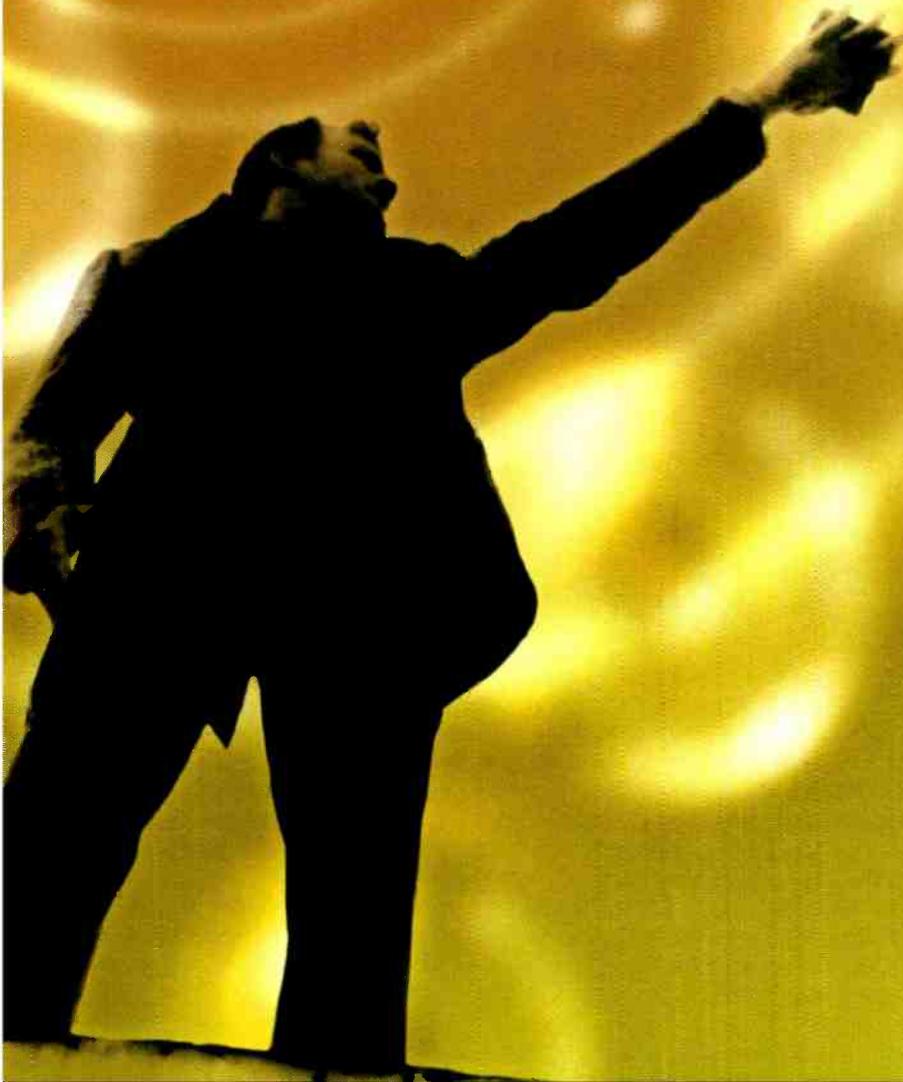
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MUSIC

OCTOBER 21, 2006

BY MICHAEL PAOLETTA

Barry Is Back

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

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

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

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

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

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

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

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

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

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

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

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

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

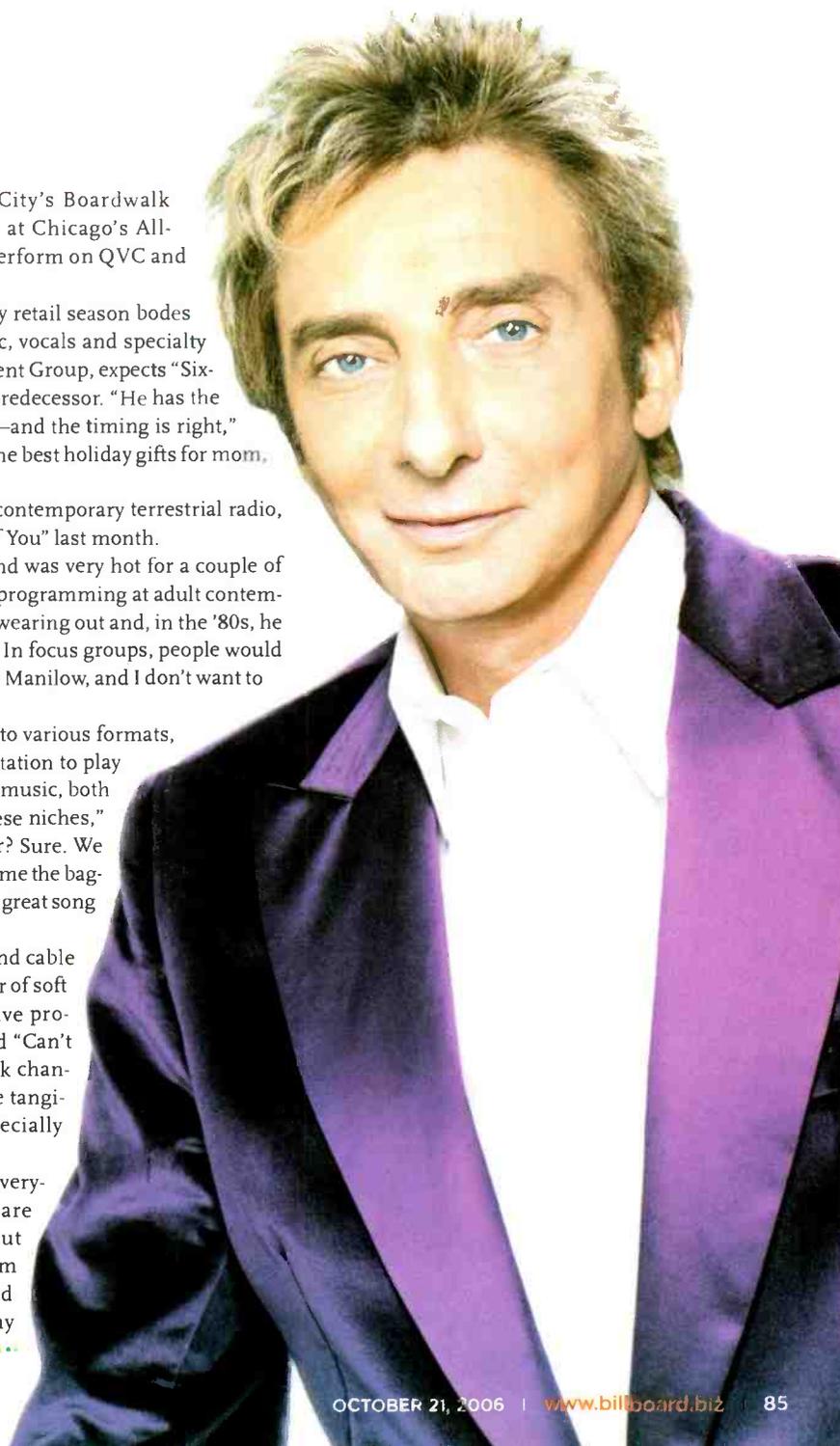
The scenario is not as rosy at adult contemporary terrestrial radio, which was sent "Can't Take My Eyes off You" last month.

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

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

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

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



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Vintage Rhythms

Veteran R&B Acts Find Success With New Releases

It's raining seasoned artists.

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

Natalie Cole's pairing with producer Dallas Austin netted a top 20 debut on Billboard's Top R&B/Hip-Hop Albums chart, with lead single "Day Dreaming" standing at No. 77 on Adult R&B. Freddie Jackson rocked back onto the scene with the No. 26-debating album "Transitions," and his single, "Until the End of Time," is No. 66 on Adult R&B. Their R&B chart neighbors include Aaron Neville ("Bring It On Home... The Soul Classics"), the Isley Brothers ("Baby Makin' Music"), Teena Marie ("Sapphire") and Charlie Wilson ("Charlie, Last Name Wilson"). In the pipeline are sets by

Howard Hewett, Deniece Williams and other R&B vets.

While the limited opportunities for radio airplay warrant a separate story, there's no denying there's an audience for these acts whether they're singing original songs or reinterpreting well-known classics.

"The generation that came of age in the '80s and early '90s are eager to reconnect with their musical heroes," says Randall Grass, GM of Shanachie Entertainment. "They're no longer necessarily oriented toward the latest cutting-edge music. So

they go to see their favorite artists in concert and are interested in hearing new music from them."

That's what Shanachie is counting on, having signed Williams and Silk. Best-known for the 1992 No. 1 crossover single "Freak Me," the Atlanta act covers major hits by Blue Magic ("Sideshow"), Shalamar ("A Night to Remember") and others on "Always and Forever." Grass executive-produced the album, due Oct. 17.

Group members call the project a natural progression

from their previous albums and stage shows. "We've always done a cover on each album and in our shows," Jonathan Rasboro says. "But we made a conscious effort to not make these songs sound like anyone else's rendition."

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

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

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

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

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



SILK

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

—Jonathan Cohen

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

>>>DINOSAUR NO LONGER EXTINCT
Having reunited last year with its original lineup for the first time since 1989, Dinosaur Jr. is nearly finished with a new studio album, due early next year on an as-yet-undetermined label. Guitarist J. Mascis, bassist Lou Barlow and drummer Murph tracked the as-yet-untitled set at Mascis' home studio in Amherst, Mass. Additionally, a live DVD will arrive May 8, 2007. —Austin L. Ray

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

—Jonathan Cohen

R&B BY GAIL MITCHELL

NO SUGARCOATING

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

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

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

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

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

Whether Shareefa is discussing her period being late or phony people, Dixon says her music always "talks about real issues."

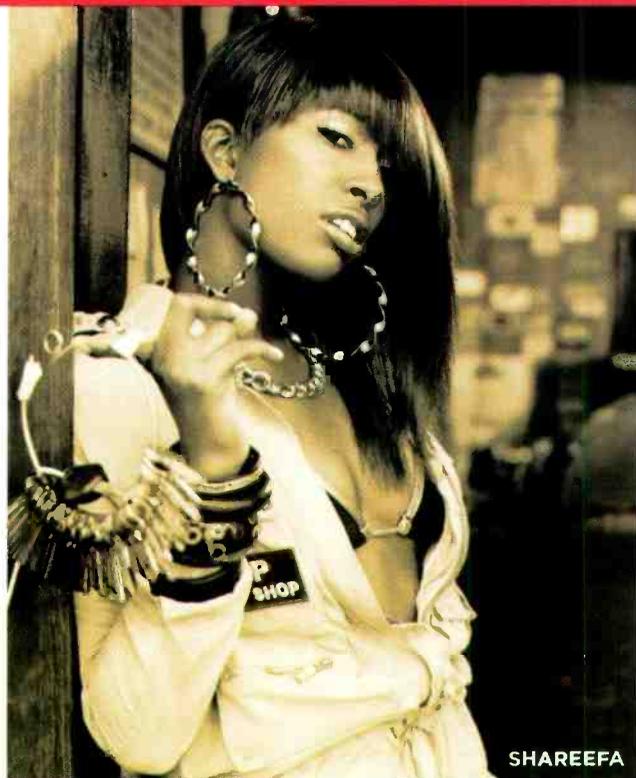
"Every song takes you

through different emotions. I'm a strong female who chose to re-evaluate and turn my life around," Shareefa says. "No one can tell my story the way I can."

The marketing/promotion story that DTP/Def Jam is building around the singer began rolling last year when Shareefa's mature, arresting vocals were first introduced to public consciousness on a DTP compilation.

While promoting his recently released album "Release Therapy," Ludacris began introducing Shareefa and her music to various media and print outlets—including BET, MTV and Billboard's R&B/Hip-Hop Awards show. The rapper will also co-host "Rap City" with Shareefa during the week of Oct. 23. Her own promotional appearance slate included a 30-city college tour sponsored by Cingular, while a 25-city tour with Lyfe Jennings kicks off Oct. 26.

For the first week of its re-



SHAREEFA

lease, the album will be specially priced at \$7.99. "We're putting as much music out as possible," says Ashaunna Ayars, director of marketing at Island Def Jam. "'Need a Boss' is a radio-friendly song but doesn't speak to who she truly is as an artist. She is a very old soul who speaks not just to the 16- to 24-year-olds but to

the 36- to 45-year-olds as well." A second single, the Jerkins-produced "Cry No More," is out. Third single "Butterfly" is already lined up. "She comes out of her cocoon with 'Butterfly,'" Dixon says. "That's why we're not scared to release her in the fourth quarter. You can play her album from front to back." ...

SILK: KEVIN TERRELL; DJ PIERRE: COURTESY DJ.P MUSIC; HARRIS: PATRICK MC BRIDE



BeatBox

KERRI MASON kmason@billboard.com

Back To Boogie

Iconic Dance Labels Rev Up With New Releases

Get ready to party like it's 1993. Two definitive record labels from dance music's golden era are returning to shelves over the next six months. New York-based Strictly Rhythm and Nervous are both ready to represent the United States in the global dance scene, but not without serious support from Europe.

"Did you ever see 'Ocean's Eleven,' when the guy comes around after 10 years and says, 'Whatcha doin'? Want to try this again?' That's me," original Strictly founder Mark Finkelstein says with a laugh. "Everyone's coming back."

The relaunch follows an early-September settlement with former partner Warner Music. While Finkelstein can't discuss details, he confirms that it resulted in him "reacquiring the Strictly repertoire," which contains hits so huge that even nondance fans know them instantly: Aly-U's languid "Follow Me," Reel 2 Real's (featuring a

young Erick Morillo) inescapable "I Like to Move It" and Planet Soul's (with a pretrance George Acosta) "Set Me Free."

That's not even counting the underground classics: DJ Pierre's seminal early acid work, Little Louie Vega's beloved side projects ("Reach," "Love & Happiness") and Armand Van Helden's storming "Witch Doctor." The entire collection will be rereleased digitally, with super classics getting commemorative vinyl pressings, as well as new remixes (producers, start your lobbying now).

With a master's in finance, Finkelstein admits to "not knowing a thing about music," but again will head the business. Original staffers Michael McDavid and DJ Escape are on-board to relaunch the Groovicious imprint. There's even talk that longtime A&R head Gladys Pizzaro, who shepherded the debut records of current luminaries like Morillo, Van Helden and Roger

Sanchez, will also return in some capacity. (Pizzaro is currently working with Finkelstein on her own imprint, Launch Entertainment.)

But there is one notable new kid: Simon Dunmore, current head of A&R at U.K. super-

label Defected and "an absolute visionary," Finkelstein says. "He's got integrity, and he's been a friend for 15 years."

Dunmore will drive Strictly's creative side while maintaining his post at Defected, making him something of a one-man

multinational dance monopoly. While he doesn't begrudge the question, Finkelstein is not worried about conflicts of interest. "That's a fair point because Defected's style is similar to Strictly's; it's been said that Defected is the Strictly of today," he says. "But I think there's enough quality dance music, and I trust Simon. I'll get my fair share. I might not get every hit, but I'll get my fair share."

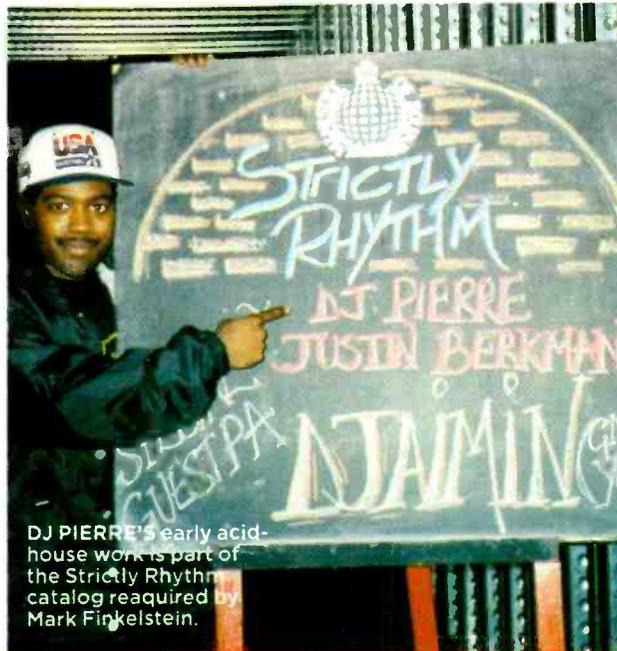
Finkelstein is sticking with longtime associates for publishing and distribution: Richard Manners of Warner/Chappell U.K. and Andy Allen at Alternative Distribution Alliance.

Meanwhile, old Strictly competitor Nervous is already back in the game with a compilation, "Nervous Nitelife 2006," out Oct. 10 and six singles slated for release throughout January. "Nervous has always been a big supporter of home-grown talent, but those six [records] are all licensed from Europe," re-

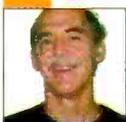
turning president Michael Weiss says. "That's where I find the most exciting music."

"Nitelife" is aimed at more casual dance consumers, "an audience that might not be up on the latest producers and sounds, but simply likes music that makes you move." A third of its 15 tracks are currently on the Hot Dance/Club Play chart. "Commercial compilations usually contain tracks that were big several months prior," Weiss says. "We tried to predict what would be big in October. It feels like we succeeded."

Weiss says he's excited to welcome back Strictly, and that the competition will indeed be healthy. "Right now the dance genre is not getting a lot of interest from the major corporations that control the stores and radio stations," he says. "The more people in the game, the more chance we have of getting the spotlight back." ...



DJ PIERRE'S early acid-house work is part of the Strictly Rhythm catalog reacquired by Mark Finkelstein.



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Duking It Out

Stefon Harris Immerses Himself In Ellington On New Album

Vibraphonist/composer Stefon Harris doesn't just like to play jazz—he's also totally immersed in its culture. "It's like going to church and testifying," he explains. "I'm always exposed to the intent and the cultural element of the music. You can study jazz in an institution, learn scales, chords and harmony. But the longer I stick with it and the more I see of it, the more interesting it gets. I am this music called jazz."

Harris' rousing new set, "African Tarantella," released Oct. 3 on Blue Note, bears this out. Subtitled "Dances With Duke," the CD comprises excerpts from three large-scale jazz-meets-classical suites, two of which are from the Duke Ellington playbook ("New Orleans Suite" and "The Queen's Suite"). The other is from Harris' own pen: three movements of "The Gardner Suite," a five-section work commissioned by the Wharton Center at Michigan State University and inspired by his residency at the Isabelle Stewart Gardner Museum in Boston.

The genesis of "African Tarantella" was Harris' own composition, a dance-oriented work that probes how he as a contemporary jazz musician fits into modern African-American culture. That led him to explore the past, specifically Elling-

ton's long-form works.

"Duke was always such an inspiration to me," he says. "But it wasn't until I spent an entire summer with his music, reorchestrating a couple of his suites, that I realized how important he is to me and the legacy of jazz. It was as if I entered into his spirit, getting inside his head and finding out what we have in common, like aspiring for melody and clarity of thought in music."

The 32-year-old Harris credits Ellington for his artistic and social growth. "The elegance and grace in Duke's music brings with it a cultural element," he says. "I hear something in his works that resonates with the truth. I feel like I'm part of that lineage, which loads a lot of responsibility on my shoulders. Putting my suite next to Duke's is exciting. I just hope mine can stand up to his."

While he admires the beauty and majesty of Ellington's music, Harris also respects his audacity. "Think about the time when Duke, an African-American male, wrote these suites," he says. "He wasn't just writing and playing songs. He wasn't defining himself in a narrow way, but in a large-scale way. It's like Miles [Davis], who I also admire for his audacity. It takes audacity to be differ-

ent, to play from the heart as opposed to what gets pawned off as art by mass culture."

Harris and his chamber-jazz nonet open Carnegie Hall's 2006-07 jazz series Oct. 18 at Zankel Hall with a program that features the music of "African Tarantella."

VOCALS CRYSTAL BALL: Luciana Souza, recently signed to Universal Jazz France, will hook up with producer Larry Klein (Joni Mitchell, Madeleine Peyroux) to record an album of modern American songwriting presented in the setting of late-'50s/early-'60s Brazilian bossa nova. Tentatively titled "The New Bossa Nova," the album will feature originals as well as covers of tracks by Paul Simon, James Taylor and Randy Newman. Recording takes place in November, with the release date slated for April 2007. Distribution stateside will be through Universal, with the imprint yet to be decided.

Meanwhile, Tierney Sutton has recorded her sixth Telarc album, an as-yet-untitled affair of classic material. Produced by Elaine Martone and featuring trumpeter/vocalist Jack Sheldon, it is due Feb. 28, 2007. ...



HARRIS

Transatlantic Heights

Latin-American Acts Score Big Across The Pond

If you've turned on the radio in Italy in the past month, chances are you've heard Mexico's Julieta Venegas singing "Me Voy" accompanied by her trademark accordion. The tune reached No. 2 on Italy's radio chart, while the album "Limón y Sal" (Sony BMG) is currently No. 13 on that country's sales chart. Turn to Europe's digital tracks chart, and you'll find David Bisbal's "Quién Me Iba a Decir" at No. 2 and Maná's "Labios Compartidos" at No. 16. And in Italy, Spanish newcomer Bebe has just achieved a gold album for sales of more than 45,000 units.

While one would expect to hear major crossover acts like Shakira, Marc Anthony and Enrique Iglesias play and sell in non-Latin markets, Venegas, Maná, Bebe and Bisbal are part of a still small but growing number of unabashedly Latin acts currently making inroads in Europe.

They follow in the footsteps of Colombian rocker Juanes, who last fall topped sales and radio charts in Germany, Austria, Switzerland and Italy with the album "Mi Sangre" and the track "La Camisa Negra."

Prior to that in 2004, bachata quartet Aventura capped the European single sales chart with "Obsesión," which also landed atop radio and sales charts in Germany, France, Spain, Norway, Italy and Russia among others.

Yet as positive as these stories are, they are the exceptions.

While there is undoubtedly more open-mindedness than ever when it comes to Latin music in Europe, breaking acts that sing in Spanish remains as big a challenge as ever, with success dictated by individual circumstances more than any trend.

"I don't think that the world is any different. It's as difficult or as easy as it ever was," says John Reid, executive VP of marketing for Warner Music International. Reid has been working

Maná's "Labios Compartidos," an album that has benefited from the band's already established standing and increased presence in several European markets.

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

Starting an artist from scratch, of course, is a much harder proposal, and one that defies formulas.

"We've had interest in breaking many artists, and every once in a while given the particular characteristics of an act, it works," says Luana Pagani, senior VP global marketing, Latin, for Sony BMG International, the label behind Shakira and Ricky Martin, both artists that Pagani worked since their inception.

"Which does not mean that people go into it blindly," Pagani says. "It's a lot of patience and a lot of crafted work."

Most major Latin label executives would be thrilled to break all their acts in Europe and most propose multiple acts during their yearly worldwide marketing meetings.

Of those, maybe a handful garner interest. And even then for an act to truly be worked outside Spain—which is a natural market for Latin acts—requires either a global commitment from the company or a fierce advocate willing to work hard to break an act in a specific market.

"I always want to take my artists to other countries," Manolo Diaz, president of EMI Music Spain, says. "If it were up to me, all my acts would be No. 1 in France and Germany. But they would need to be wanted in France and Germany. I do think Latin is trendy in Europe now. But labels would need to recognize and support that."

Observers attribute the current "trendiness"

of Latin music to several factors, including Ricky Martin's breakthrough success, which enhanced the possibilities for other Latin pop acts.

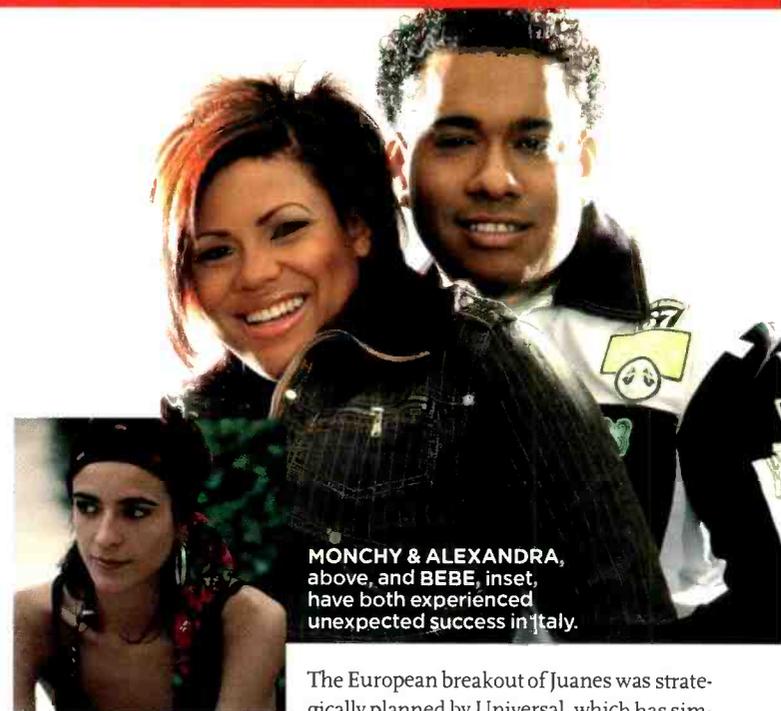
Roger Furer, president of Caliente Festival in Switzerland, also credits the Buena Vista Social Club explosion for further opening up Europe to salsa and other tropical rhythms. "Before Buena Vista, it was a small thing," Furer says. "Since then, you have dozens of salsa schools in every European city.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

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

Indeed, many Latin European success stories are music you can dance to. Such is the case with Juanes' "La Camisa Negra" or Shakira's "La Tortura" and "Hips Don't Lie." Europe has also seen a major infusion of bachata via indie acts like Aventura (signed to Premium Latin) and Monchy & Alexandra and Papi Sánchez (signed to J&N).

All three initially broke in Italy, where they were licensed by indie Planeta, which specializes in tropical Latin music and worked the singles aggressively. After garnering initial success in Italy, they were released in other countries, often by different licensees.

While this may appear like happenstance, other Latin hits in Europe are carefully orchestrated.



MONCHY & ALEXANDRA, above, and BEBE, inset, have both experienced unexpected success in Italy.

The European breakout of Juanes was strategically planned by Universal, which has similar goals for Bisbal. (Billboard, Oct. 7).

Virgin/EMI also has global plans for RBD, which will release English and Spanish language albums in the United States before year's end. Both albums will be released in Europe and Asia in 2007.

Venegas' global strategy is different. Originally an alternative artist, the Mexican chanteuse broke out commercially with her 2004 album "Sí." Now with "Limón y Sal," Sony BMG executives say they see a unique artist with an appeal transcending language. Released in May, "Limón y Sal" was worked first in Spain, where "Me Voy" was a top five radio hit for 20 weeks. Then the single was taken to Italy, where it was initially worked online and became the No. 1 download on iTunes for six consecutive weeks.

In late September, Venegas went to Italy for promotion for the first time.

Sony BMG has already released her album in France, Germany, Switzerland and Benelux, and plans to take her on promotion there as well.

A similar tack was followed by Bebe, whose debut album "Pa' Fuera Telarañas" was also released to unexpected success in Italy. As with Venegas, the initial focus was digital, with Bebe's single "Malo" charting on the download charts before the artist actually went on promotion to that country.

"I can't say it's a trend because many factors make up the whole," Pagani says. "It's not a formula. It happens on a case-by-case basis." ...



Fair Trade

Some U.K. And U.S. Acts Are Hits In Latin America, As Well

While having a major Latin act even released in a non-Spanish speaking market is a challenge, it is normal to have British and U.S. acts release their albums in Latin America. Actually working them, though, is another issue.

Major labels regularly release acts in Latin territories that are considered worldwide priorities, but many are not seriously promoted. But others are conscientiously worked, and the results can be extremely favorable, particularly when an act is willing to promote or tour in Latin America.

Historically, big pop and rock acts, from Madonna to U2, sell well throughout the Latin territories, but there are also unexpected successes.

Perhaps the top-selling international act in Latin America at the moment is Robbie Williams, who, according to EMI, has sold nearly 3 million copies in the Latin region of

his entire catalog, dating back to 1998. (See feature, p. 31.)

Williams has aggressively targeted the Latin market via Spanish-language versions of two hits, "Angels" and "Sing When You're Winning."

Williams went on a region-wide promotional tour in 2004, then returned to Mexico in 2005 and, from there, did interviews for the entire region. Now, he is slated to tour Chile, Argentina, Brazil and Mexico.

Also successful for EMI is Coldplay, who have only visited the region once, but have always been available for phoners and other promotion. Coldplay's "X&Y" has sold nearly 400,000 copies in Latin America, according to Hattem.

Currently, Sony BMG's biggest international act in Latin America is Il Divo, which has benefited from what can be termed a Latin-ized repertoire.

While Il Divo was not designed particularly for Latin

America, Latin executives saw an opportunity.

"We started working them and the reaction was immediate," says Luana Pagani, Sr. VP of global marketing, Latin, for Sony BMG. Il Divo broke first in Argentina and has now spread through the region, selling close to 800,000 copies of their three albums. Strong markets include Mexico, where Il Divo has gone on promotion. The group has also been available to region-wide Latin media and for numerous contests.

Another group that has been willing to promote its music is Evanescence, who are performing at the MTV Latin America Music Awards in October. Evanescence has already sold 100,000 copies of its new album in the region.

What does not work in Latin America? With few exceptions, rap and R&B, although Black Eyed Peas are selling phenomenally well. ...

LATIN BY AYALA BEN-YEHUDA

Turntables To Tubas

Latin Rap Duo Akwid Strikes Up The Banda

There's a line in "Unicos," a song on Akwid's new album, in which the banda-rap duo answers their own question: "¿Música para la radio? ¡Para nada!"

"We didn't begin to make music for radio, and we're not about to start," says Sergio Gómez, who with his brother Francisco, pioneered the blend of hip-hop and regional Mexican music now called urban regional.

But with "E.S.L.," out Oct. 3 on Univision, Akwid puts more emphasis on the traditional horns and collaborations with regional Mexican stars that broke the band three years ago. And by replacing samples with live instrumentation, the duo stands to build upon the young Latino audience that embraced them on their Grammy Award-nominated debut.

Univision has pitched first single "¿Qué Quiere la Nena?," an updated version of a Banda Machos classic, to regional Mexican radio. So far in southern California, Univision's KSCA (La Nueva 101.9) and Liberman Broadcasting's KBUE (Que Buena 105.5) and multigenre KWIZ (Sonido 96.7) are playing it. A version with a slightly tweaked drum kick will be presented to urban radio as well, Univision Records promotions director Juan Carlos Ortiz says.

"Areas where you see second- or third-generation Mexicans that are born here in the U.S. will dig that kind of stuff," Ortiz says.

Urban regional singles have had mixed radio success. Yolanda Pérez scored a hit on regional Mexican radio with banda-rap track "Estoy Enamorada"; Los Angeles rapper David Rolas' "Morena," an accordion-tinged collaboration with the Black Eyed Peas' Taboo and Ozomatli's Wil-Dog, got some Latin rhythm airplay this summer. Urban regional act Jae-P has not charted on national airplay but has sold 264,000 albums, including reissue compilations with Akwid.

"It is definitely a tough sell because the regional Mexican [stations] have to take the risk of playing something that might be as-

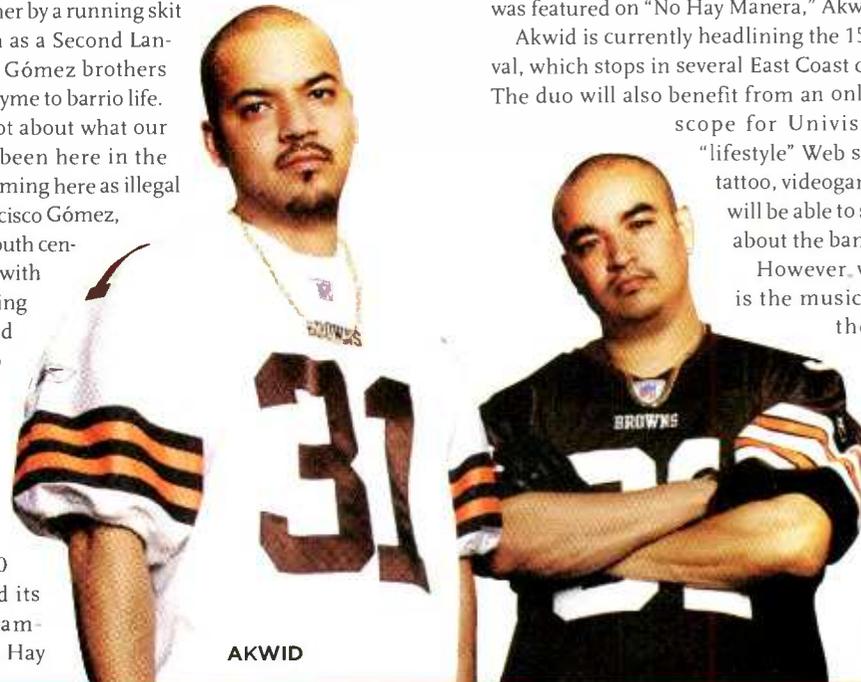
sociated with a totally different format like rap," says Eddie Leon, VP of programming for Liberman.

But Akwid's latest "brings them back to their roots and mixes easier with the rest of the music on regional Mexican stations," Leon says.

With its thick carpet of brass and woodwinds—and collaborations with regional Mexican stars like Los Horóscopos de Durango—"E.S.L." is an emphatic statement of identity. Strung together by a running skit set in an English as a Second Language class, the Gómez brothers raise a glass in rhyme to barrio life.

"We speak a lot about what our experience has been here in the United States, coming here as illegal aliens," says Francisco Gómez, who grew up in south central Los Angeles with his brother listening to N.W.A. and Marco Antonio Solís.

The brothers' 2003 "Proyecto Akwid" is the duo's best-selling album, with 180,000 copies sold, and its Juan Gabriel-sampling single "No Hay



AKWID

Manera" peaked at No. 29 on Billboard's Regional Mexican Airplay chart. "Los Aguacates de Jilquilpan," a more hip-hop album released in 2005, has sold 59,000 copies on the strength of single "Anda y Ve," which reached No. 1 on the Tropical Airplay chart.

This time instead of doing the arrangements themselves, the Gómez brothers brought in regional Mexican hitmakers Adolfo and Omar Valenzuela. Los Twiins, as the producers are known, have worked with big-name acts like Banda el Recodo—whose lead singer was featured on "No Hay Manera," Akwid's 2003 break-out hit.

Akwid is currently headlining the 15-city Musica Fresca Festival, which stops in several East Coast cities including New York. The duo will also benefit from an online campaign, new in its scope for Univision Records, targeting "lifestyle" Web sites. Visitors to low rider, tattoo, videogame and Latin hip-hop sites will be able to stream the single and read about the band.

However, what excites the brothers is the music itself—so much so that they included six instrumental tracks on "E.S.L."

"We started, when we were kids, mimicking and copying all our favorite artists," Sergio Gómez says.

"We're at a point in our career now when we can make something that freshens things up."



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Jamelia Takes 'Walk' Back Onto U.K. Scene

Birmingham, England-born R&B vocalist Jamelia's 2004 single "See It in a Boy's Eyes" was an unlikely collaboration

with Coldplay vocalist Chris Martin, who sang backing vocals on the U.K. hit, which he also co-wrote. When added to

her then-current album "Thank You," the single boosted it into the U.K. top five.

So it's perhaps not surprising that 25-year-old Jamelia's new Parlophone set, "Walk With Me," again features an alt-rock presence—this time courtesy of samples from punk veterans the Stranglers' 1982 U.K. hit "Golden Brown" and Depeche Mode's 1990 smash "Personal Jesus" on album track "No More" and current U.K. single "Beware of the Dog," respectively.

Jamelia released her debut album, "Drama," in 2000 and has since enjoyed a string of top 40 entries on the Official U.K. Charts Co.'s singles list.

"Walk With Me," which also features guest appearances by Afrika Bambaataa and U.K. rapper Sway, entered the Oct. 7 British albums chart at No. 20. It was released Sept. 25 in Europe, Japan and Hong Kong, with Australasia and South Africa to

follow, EMI U.K. project manager Rob Wood says. A U.S. release is not yet planned.

Jamelia is published by EMI Music Publishing and booked by Concorde. —Steve Adams

MORE MILK: Belgian dance/pop duo Milk Inc. celebrated its 10th anniversary with a sold-out concert Sept. 30 at Antwerp's 15,000-capacity Sportpaleis.

The act launched in 1996 as Milk Incorporated, a studio-only project of producers Regi Penxten, Filip Vandueren and Ivo Donckers on Antler-Subway/EMI imprint Dance Opera. A chart breakthrough in France with second single "La Vache" (1997)—licensed to Hottracks/Scorpio Music—drew mainstream attention in Belgium. With the name abbreviated to Milk Inc., the act scored its first major domestic hit single with 1998's "In My Eyes."

Milk Inc. has enjoyed some

20 hit singles and four successful albums in Belgium since then, also building a fan base in the Netherlands, Germany and Spain. Fifth set "Supersized" was released Sept. 1 in Belgium, Luxembourg and the Netherlands by Antler-Subway/EMI and hit the top five on the Flanders Ultratop 100 albums chart. International plans are not yet finalized.

"It's our first pop album," Penxten says. "Each track could be a single." The act plays shows in Belgium through December, booked through Belgian agency Bureau Niels William. Publishing is through Milk Inc. Music. —Marc Maes

PAYING ATTENTION: Danish independent Copenhagen Records is seeking international partners for alt-rock singer/songwriter Mads Langer and his critically acclaimed debut album "Attention Please."

Langer has been likened in the Danish press to Thom Yorke and John Mayer, and Copenhagen Records co-owner Jakob Sørensen says the label has signed the artist with an eye to long-term development. "He'll hit," Sørensen says. "Maybe not with the first or second albums, but he will hit."

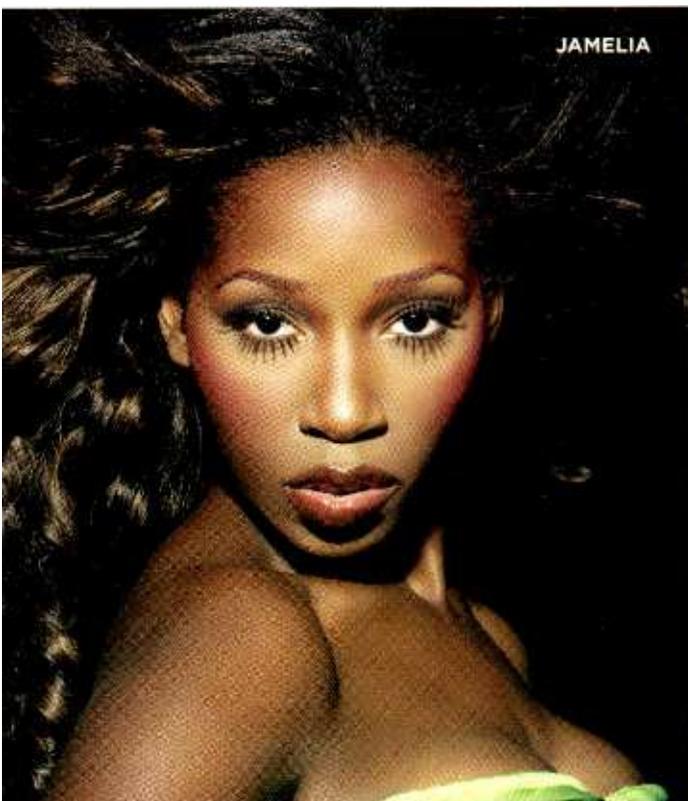
Sørensen says the label is "looking for management, booking, publishing, agents, labels, the whole thing—partners who share our vision."

The English-language "Attention Please" was released in May and made the IFPI Denmark top 40, boosted by local radio hit "Breaking News."

Langer has been playing live shows in Denmark through the summer. Live work is through Scandinavian Booking, and publishing is through Good Songs/Copenhagen Publishing.

—Charles Ferro

JAMELIA: JASON BELL



ROCK BY TODD MARTENS

Emo And Upward

Senses Fail Looks For Mainstream Breakthrough With New Album

Three years ago, New Jersey-based rock act Senses Fail was nearly lost in the major label system. Its album, "Let It Enfold You," sat on the shelf at Geffen for nearly eight months before finding a home on Los Angeles-based Vagrant Records.

All it did was go on to sell 317,000 copies in the United States, according to Nielsen SoundScan, establishing Senses Fail as the latest success story from a hard rock/emo category comprising My Chemical Romance, Hawthorne Heights, Matchbook Romance and From First to Last, among many others.

The group will attempt to make further mainstream inroads with "Still Searching," which arrived Oct. 10. The Brian McTernan-produced album finds the band reaching for a more melodic, pop sound, with its prior penchant for intense screaming largely replaced by shout-along choruses and more personal lyrics.

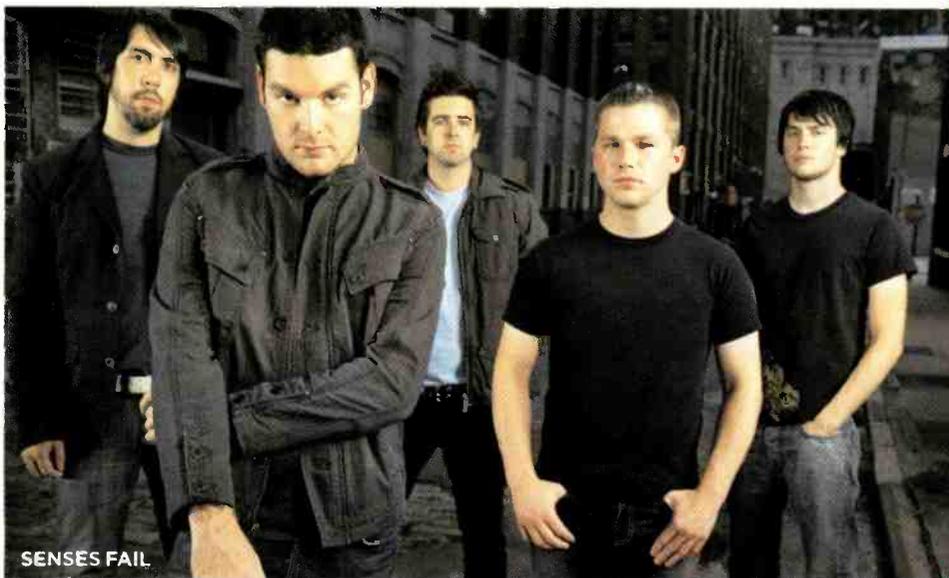
So where does Senses Fail fit in? The band flirts with more than one hard rock subgenre,

ested in going back and writing more songs that were radio-friendly."

Egan says the band approached him about releasing the album. "Who knows what it could have done in [the major label] system," Egan says. "It was a big unknown, and Interscope are our partners, and this worked out well for everyone."

Indeed, the band's punk-meets-metal sound is increasingly currying favor with a mainstream audience, and the genre doesn't show any signs of letting up. Last week saw the debut of Epitaph newcomer Escape the Fate on Billboard's Top Independent Albums chart at No. 19 with "Dying Is Your Latest Fashion," and My Chemical Romance is expected to debut on the upper reaches of The Billboard 200 with the upcoming "The Black Parade."

Vagrant will be giving Senses Fail a strong mainstream push. There are two versions of the album, one with a making-of DVD, and an exclusive version at Best Buy with bonus acoustic tracks. Target was also given an ex-



Vagrant head Rich Egan says.

"Even the more metal-leaning scene, with From Autumn to Ashes to the Bled or Protest the Hero, those crowds react to Senses Fail," he says. "But they can tour with pop-punk bands. They've played with Brand New and Taking Back Sunday and [My Chemical Romance]. They draw from all those influences."

Lead singer James "Buddy" Nielsen is just happy Senses Fail has a label to call home. The band's breakthrough was a 2003 EP released on Drive-Thru Records, "From the Depths of Dreams." To date, it has sold more than 256,000 units. Its early success caught the attention of Interscope/Geffen/A&M, which distributed Drive-Thru's releases at the time. The major had the right to upstream acts, and had already done so with New Found Glory and Something Corporate.

But Nielsen and his band weren't seeing eye-to-eye with Geffen. "They wanted us to deliver them some sort of single," he says. "But the [album] had been done for eight months. All we had was an EP, and we had been touring for a year and a half and we weren't inter-

clusive download.

"Those are the two major accounts for this band, and the ones who saw the most success with the last record," Vagrant head of marketing Wayne Pighini says. "They came to us looking for some love."

But the genre has few breakout stars, and a new band seems to grab headlines every few months. Speaking on the condition of anonymity, a clerk at Hastings Books, Music & Video in Huntsville, Texas, says, "Kids tend to jump from one band to another, but there's more and more people coming in every day for that stuff."

It remains to be seen whether fans abandon Senses Fail for another act, or the group becomes Vagrant's next consistent seller, a la Alkaline Trio. But Egan certainly isn't worried about the genre drying up.

"They were saying our whole world had peaked before we even put out the first Dashboard [Confessional] record," Egan says. "We just do what we do, and try not to listen to the gatekeepers who say the 15 minutes are up on things. Every day there's a new kid." ...

6 QUESTIONS with ANDY SUMMERS

BY JONATHAN COHEN



Former Police guitarist Andy Summers has seen it all during his five decades in music, and he's about to share his memories via his autobiography "One Train Later," to be published Oct. 17 via St. Martin's Press. A second book, filled with photos Summers shot during the Police's short but storied career, will arrive next spring from Taschen.

Now 63 and living in California, Summers says it has taken him decades to achieve the perspective necessary to tell his story in his own words and to come to grips with the Police's untimely demise in the wake of 1983's massive "Synchronicity."

What drove you to put your memories to paper, and why was the time right to dive into this book now?

I didn't want to just turn this into a book about the Police. It's about my journey as a guitarist through various musical situations and eras—what it's really like from the inside. I've been through a lot of events that a lot of people don't know about but would be very interested to find out about. I thought it was worth really making the effort before it gets too late in the day.

Do any particular Police memories stand out for you?

The Police was amazing all the way through. The middle period became a blur. I remember the first year or so and then the end, but the middle blurs out because it was just so relentless. Toward the end, it was jaw-dropping. The point we got to, you can only really compare with the Beatles. It became so emotional for people to be around us all the time. Particularly in 1983, it was amazing the power we had all across the world. Every record went straight to No. 1 in every country.

Compare that with playing a gig in upstate New York in the dead of winter to an audience of four, which you describe.

Incredible. One night you're in a freezing motel somewhere hoping anyone will turn up to see you play, and then, what seems like five minutes later, there's 80,000 people out there and you're kind of running the world. It's staggering.

It is intriguing that you were never a big fan of "Every Little Thing She Does Is Magic" because Sting wanted to record it with an outside keyboardist.

It was a gigantic hit and it's a great song—I think Sting wrote it before he was even in the Police. But because it came with this keyboard player, it never felt like a true Police song. We tried it a couple of times, and Sting wanted to use some kind of backing track for [drummer] Stewart [Copeland] to stay in time with. We tried it a few times and then just stopped doing it. We had plenty of other hits to play.

Looking back, do you think under any circumstances the

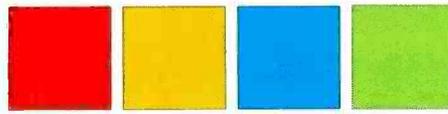
band could have continued on?

Yeah. The more rational approach would have been, "OK, Sting, go make a solo record, and let's get back together in two or three years." I'm certain we could have done that. Of course we could have. We were definitely not in a creative dry space. We could have easily carried on, and we could probably still be there. That wasn't to be our fate. It went in another way. I regret we never paid it off with a last tour. We snuck out the back door, which is what we were told to do, until it just became too frustrating to lie about it.

Are you working on any new music right now?

I made a record with Ben Verdry, a classical guitarist. It's all original, although we did do [the Police's] "Bring On the Night." Ben is a hardcore Police fan and loved the arpeggio from that song. He plays all kinds of weird stuff on a classical guitar plus a retuned 12-string with chopsticks. I mostly play a sustained electric guitar sound. We're not playing jazz. It's improvisational, but very pretty. It's very ethereal, but it has some really gnarly moments as well. ...

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



DIDDY

Press Play

Producers: various
Bad Boy/Atlantic

Release Date: Oct. 17

Given the jumbo scope of his *Bad Boy* business empire, it's hard to remember that Sean Combs was once just a producer/rapper named Puff something or another. But it's those artistic, pre-entrepreneurial guises that Diddy hopes to re-spotlight on his first solo record in five years. "Play" is light-years more enterprising than Diddy's sample-happy history might suggest, especially on "The Future," the jittery "Hold Up" and the dirty South romp "Diddy Rock." As if to hedge his lyrical bets, Combs surrounds himself with high-profile guests, including Christina Aguilera, Big Boi, Nas and Cee-Lo. Sprawling but direct in its ambitions, "Press Play" is eye-rolling egomaniacal even by Diddy standards and hits the skids with a series of love songs in its second half. But it's also a solid and often appealing party jam, and it sounds like, for now anyway, that's Diddy's only business plan.—*JV*



DIERKS BENTLEY

Long Trip Alone

Producer: Brett Beavers
Capitol

Release Date: Oct. 17

On his third release, Bentley makes the transition from raw, unbridled talent to seasoned professional, abetted by relentless touring and the natural maturation process. Bentley's wilder impulses, thankfully, are still evident, as on the Waylon-esque "That Don't Make It Easy

Loving Me," the observant "Band of Brothers" and a breezy "Free and Easy Down the Road I Go." Aided by expert musicianship and spot-on production, Bentley translates his on-stage charisma to the studio better than ever before. But he really shines on the ballads, like the powerful, expressive "Every Mile a Memory," the syncopated "Hope for Me Yet" and a softly percolating "The Heaven I'm Headed To." These more mature themes showcase a confident songwriter (all 11 cuts were co-written with producer Brett Beavers) and performer that is becoming a major star.—*RW*



HI-TEK

Hi-Teknology Vol. 2

Producer: Hi-Tek
Babygrande

Release Date: Oct. 17

Producer/part-time rapper Hi-Tek assembles an eclectic range of MCs and singers for his second round of nostalgic soul-nourishing tunes, "Hi-Teknology, Vol. 2." Tek's sweeping strings and uncluttered production create the perfect backdrop for calm reflection ("Keep It Moving" featuring Dion, Q-Tip & Kurupt) and reminiscing ("Can We Go Back"). While the "Vol. 1" collaborators steered much of that disc, Tek ups his wordplay and reunites with his Reflection Eternal partner Talib Kweli on three tracks, including the falsetto-fueled "Let It Go." Excluding Busta Rhymes' hostile flow on "March," the guest artists fuse well. Nas and Common talk music appreciation on "Music for Life," which opens with a phone message by late producer J Dilla, while Ghostface Killah's sharp metaphors pierce brilliantly through the drums and strings of "Josephine."—*CH*

SINGLES



CIARA Promise

(4:32)

Producer: Polow Da Don

Writers: C.P. Harris, J. Cameron, J. Jones, E. Williams

Publishers: various

LaFace/Zomba Label Group
"Promise" is unlike any other Ciara single released thus far—sultry and deliberate, the kind of song that grows on you. It is a reinvention record (like what "When I Think Of You" was to Janet Jackson) and thus fitting as the lead single for her sophomore effort, "Ciara: The Evolution." There is no real instrumental intro as Ciara launches straight into come-hither mode: "Come enjoy the night/Baby take a bite," she coos. While the carefully measured tempo sounds incompatible with her whispery cadence, it is also strangely appealing—particularly the changes in melody. Despite some juvenile lyrics, "Promise" finds Ciara on a refreshing new plateau: No 1, 2 steps here.—*CH*



U2 & GREEN DAY The

Saints Are Coming

(3:22)

Writers: Richard Jobson, Stuart Adamson

Publisher: EMI Virgin Music

Producer: Rick Rubin

Interscope/Reprise

"There is a house in New Orleans," Green Day's Billy Joe Armstrong sings softly over weeping keyboards, but it's only a prelude to the bigger bang: a cover of "The Saints Are Coming" by Scottish punk band the Skids. Performed live at the Louisiana Super Dome reopening, the merger of two rock giants launches a spine-tingling avalanche of spiky guitars and crashing drums, with a riff that feels like a high-speed echo of U2's "I Will Follow." One year after Katrina, the 1978 lyric delivers a fresh sting: "I cried to my daddy on the telephone/How long now?/Until the clouds unroll and you come home," Bono duets with Armstrong. Proceeds go to the hurricane charity Music Rising.—*SP*

ROCK

ROD STEWART

Still the Same . . . Great Rock Classics of Our Time

Producers: John Shanks, Clive Davis

J Records

Release Date: Oct. 10

▶ After four mega-selling trips through the Great American Songbook, Rod Stewart puts on the blue jeans (faded and torn, 'natch) and opens up the great (mostly) American rock 'n' roll songbook. He lends his rasp to 13 well-worn hits, primarily from the '70s and delivered in arrangements mostly identical to the originals—although his treatment of "It's a Heartache," Bonnie Tyler's Stewart wannabe smash, is surprisingly smooth. Elsewhere, Stewart tosses some clever Dylan intonation into the chorus of Creedence Clearwater Revival's "Have You Ever Seen the Rain," the album's first single, and sounds particularly strong on more tender tracks from the Badfinger, Cat Stevens and Poco canons.—*GG*

SKILLET

Comatose

Producers: Brian Howes, John L. Cooper
Atlantic/Lava/Ardent/SRE Recordings

Release Date: Oct. 3

★ Hard rock fans have always embraced Skillet's heavy, aggressive sound, but on this new effort, the band delivers a potent collection of songs that showcase all sides of its personality. "Better Than Drugs" is a pounding sonic attack with a positive message, while "Yours to Hold" is a gorgeous power ballad that displays lead vocalist John Cooper's raspy vocals in a softer light. "The Last Night" features both Cooper and his wife Korey on a tune that tackles the issues of teen suicide and cutting, and "Say Goodbye" has the potential to be embraced by every graduating class next spring as the perfect farewell anthem. Buoyed by the burgeoning active rock hit "Whispers in the Dark," this is a landmark album for

Skillet that should exponentially broaden its audience.—*DEP*

R&B

RUBEN STUDDARD

The Return

Producers: various
J Records

Release Date: Oct. 17

▶ Affable "American Idol" winner Ruben Studdard loads his sophomore disc, "The Return," with smooth grooves and standard R&B tracks—but no standouts. For the most part, his vocal performances, often likened to late legend Luther Vandross, are flat and not as stunning as expected. Though his 2004 debut "Soulful" bowed atop *The Billboard* 200, it was mostly on the strength of his popularity on "Idol," where he dazzled all with his melodic crooning. Here the stout singer seems to phone in his vocals on tracks like "Our Story" and "Get U Loose." The derivative lyrics of lead single "Change Me" and "I'm Not Happy" seem interchangeable with any other R&B song. And while "The Return" offers some quality tunes, Studdard largely fails to own these songs, and their emotions, as he should.—*CH*

COUNTRY

LONESTAR

Mountains

Producer: Mark Bright
BNA

Release Date: Oct. 17

▶ On its ninth outing, Lonestar, which has more No. 1 country singles than any other group in this decade, continues its mastery of "positive country" without a cliché or forced sentiment to be found. The foursome lends untouchable stacks of country vocals and more than a solid touch of rock muscle to this absolutely first-rate, 11-cut project. The first single, "Mountains," sounding like a sure smash, could soften the hardest heart. "Nothing to Prove" is another sturdy paean to the life and love of regular folk, while "Long Lost Smile" is a stirring story of a woman strong

enough to leave a two-bit beau. With each release, Lonestar only gets stronger, more self-assured and certain to be around for a long time.—*GE*

VARIOUS ARTISTS

She Was Country When Country Wasn't Cool: A Tribute to Barbara Mandrell

Producer: various
BNA Records

Release Date: Oct. 17

★ Tribute albums are tricky. Do you stay true to the original performances or put your own spin on them? On this collection, the artists did both, but those that made Mandrell's classics their own shine the brightest. Dierks Bentley's interpretation of "Fast Lanes and Country Roads" has a grit and drive absent from the original, while Gretchen Wilson's "The Midnight Oil" is both authentic and new. As expected, Willie Nelson and Shelby Lynne, a former member of Bab's fan club, team wonderfully on "This Time I Almost Made It." Randy Owen's handling of "Years" makes you remember how much country radio is missing his voice, and hearing Sara Evans' downright sexy turn on "Crackers" would make any man come running home. CeCe Winans closes the disc with an uplifting take on Mandrell's first Grammy winner, "He Set My Life to Music."—*KT*

HIP-HOP

LLOYD BANKS

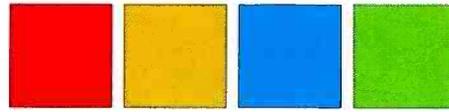
Rotten Apple

Producers: 50 Cent, Sha Money XL

G-Unit/Interscope
Release Date: Oct. 10

▶ Lloyd Banks' mellifluous tone, more sway than spit, is best suited to an ensemble approach—which is why the G-Unit mainstay's second solo joint works best when he's rapping alongside guests such as Rakim, Mobb Deep, Prodigy, Musiq Soulchild, Tony Yayo and big boss man 50 Cent. Banks steps out on these 16 tracks as a gangsta ("Survival," "Stranger," "NY NY," **continued on >>p92**

REVIEWS



SINGLES

from >>p91

"Iceman") and a playa ("Hands Up," "Help") and also strikes an elder statesman role with some cautionary messages in "Make a Move." Amid the ringing synthesizers and halting beats that are trademarks of the Shady Records camp's post-Dr. Dre sonics, Banks certainly sounds comfortable—if a little bit cautious himself.—GG

HOLIDAY

SARAH McLACHLAN Wintersong

Producer: Pierre Marchand
Arista

Release Date: Oct. 17

▶ You shouldn't really go wrong with a McLachlan Christmas album. Is there a voice out there that better embodies wool sweaters, eggnog or candlelight? But beyond the unique natural qualities of her pipes, "Wintersong" doesn't offer much. The traditionals ("Greensleeves," "Silent Night") come off dour and dirge-like, and McLachlan misses the bluesy undercurrents of the American standards ("I'll Be Home for Christmas," "Have Yourself a Merry Little Christmas"). Even a cover of Joni Mitchell's "River"—one of her obvious artistic ancestors—doesn't conjure the same lonely holiday chill of the original. McLachlan fares best with her single original "Wintersong" (it sounds like it could sit comfortably on one of her secular albums) and the John Lennon cover "Happy Xmas (War Is Over)," which gets a little life from an adorably out-of-key children's choir.—KM

ELECTRONIC

GOLDFRAPP We Are Glitter

Producer: Goldfrapp

Mute

Release Date: Oct. 17

▶ After one listen to "We Are Glitter," which sports remixes from Goldfrapp's "Supernature," don't be surprised if you find yourself digging through crates of vintage vinyl looking for that long-forgotten disco classic. At nearly nine minutes, Ewan Pearson's rerub of "Ride a White Horse" recalls the early days of Studio 54. The same is true of DFA's mind-bending, 13-minute restructuring of "Slide In," which sounds like a Hamilton Bohannon/Kraftwerk mash-up. Carl Craig's re-tweaking of "Fly Me Away" is awash in Giorgio Moroder synth patterns (think "I Feel Love"), albeit wickedly lopsided. Also twisted is the Flaming Lips' chilled take on "Satin Chic." The disc closes with Goldfrapp's own take on "Strict Machine," from the duo's second album "Black Cherry," a glittering finale to a golden collection.—MP

ZYDECO

TERRANCE SIMIEN AND THE ZYDECO EXPERIENCE

Across the Parish Line
Producers: Terrance Simien,
Danny Williams
Aim

Release Date: Oct. 10

★ "Across the Parish Line" is a testament to the diversity that has become one of the most appealing characteristics of Terrance Simien's music. He works some fine zydeco, including a great cover of Clifton Chenier's "You Used to Call Me" and the original number "You Should Know Your Way by Now." He also takes an excellent flyer with guest vocalist David Hidalgo on "¿Como Vivire, Mi Cholita?" and lays down a version of the Taj Mahal/Jesse Ed Davis pearl

"Corinna" that blends zydeco and reggae in a most tasty fashion. Also make sure to take in Simien's particularly poignant cover of Randy Newman's "Louisiana 1927." Simien is one of the finest zydeco artists to emerge from south Louisiana in the last quarter century, and he's absolutely got it going on yet again this time.—PVV

POP

OLIVIA NEWTON-JOHN Grace and Gratitude

Producer: Amy Sky
ONJ Productions

Release Date: Oct. 3

★ "Grace and Gratitude" has a purpose—the long-lived artist's belief that music can boost the body's healing processes. As a long-term breast cancer survivor, Newton-John aligned with Walgreens for the exclusive release of this set along with a line of breast health products. In collaboration with producer/writer Amy Sky, Newton-John puts her spin on diverse influences, from Tibetan chants and Islamic prayers to a Latin benediction.

Not exactly "Heart Attack" or "Physical," huh? Newton-John is soulfully committed to every word she sings, and fans will be taken by the plush arrangements, melodic warmth and, of course, the artist's regal vocals. Among the 10 songs (complemented with an interlude between each track), "Pearls on a Chain," "To Be Wanted" and "Let Go Let God" are as formidable as anything Newton-John catapulted to the single charts way back when.—CT

POP

PANIC! AT THE DISCO Lying Is the Most Fun a Girl Can Have Without Taking Her Clothes Off (3:08)

Producer: Matt Squire
Writers: Ross, Urie, Smith
Publisher: Sweet Chin,
ASCAP
Decaydance

▶ With its dirty, repetitive lyric, madcap chorus and wildly entertaining videoclip (MTV's video of the year), Panic! at the Disco's "I Write Sins Not Tragedies" became the "wow" breakthrough record of the year at top 40, modern rock and adult top 40. Follow-up (inhale) "Lying Is the Most Fun a Girl Can Have Without Taking Her Clothes Off" (exhale) is another rapid-fire pop-punk-dance-rocker, instantly recognizable as lead singer/songwriter Brendon Urie and company getting themselves into more trouble. The lyric actually never includes the title: Instead, we get the naughty, "I've got more wit, a better kiss, a hotter touch, a better fuck/Than any boy you'll ever meet"). Panic! has brought the fun back to radio—something that's been missing for a good long time. This ain't rocket science, but it sure is a blast of party fuel. Keep it coming, boys.—CT

ROCK

THE WHO Tea & Theatre (3:30)

Producer: Pete Townshend
Writer: P. Townshend
Publisher: Eel Pie/BMG
Universal Republic

For one of the greatest—and loudest—rock bands of all time that invented such essential clichés as guitar-smashing and microphone-hurling, "Tea & Theatre" is a surprisingly quiet comeback single. The track from "Endless Wire," the Who's first studio album in 25 years (due Oct. 31), relies on Pete Townshend's gently finger-picked acoustic guitar and naked synth drums. Meanwhile, a relentlessly operatic Roger Daltrey revisits the band's history, lamenting with sandpapered grandeur: "This story is

done/It's getting colder now/A thousand songs/Still smolder now/We play them as one/We're older now." Rock radio longing for windmill power chords and old-school pyrotechnics will cringe, but triple-A should dig this intimate, wistful conversation between two legends just having tea.—SP

MY CHEMICAL ROMANCE Welcome to the Black Parade (5:19)

Producers: My Chemical
Romance, Rob Cavallo
Writer: not listed
Publisher: Blow the Doors
off the Jersey Shore, BMI
Reprise

▶ My Chemical Romance begins the story of its upcoming concept album, "The Black Parade," with a pomp-and-circumstance track that echoes the grandness of Pink Floyd's "In the Flesh." Lyrically, it's heavy stuff—during a father/son trip to see a parade, the parent's idea of family bonding means talking about death and his offspring being "the savior/Of the broken, the beaten and the damned." But this is My Chemical Romance, whose knack for merging childhood memories and playful macabre trappings into cathartic rock wipes the sneer from the band's punk roots. Imagine Queen's "We Are the Champions" styled for a pep rally of high-school misfits who finally found where they belong, everyone chanting to the lusty anthem of love and perseverance. Three cheers for sweet revelation.—CLT

AC

JIM BRICKMAN Hideaway (When It Snows) (4:03)

Producers: Jim Brickman,
Dan Shea
Writers: J. Brickman, D.
Brown
Publishers: various
SLG

▶ Jim Brickman's latest disc "Escape" returns the accomplished and long-lived performer to his new age roots with a collection of instrumental tracks whose visual titles ("Waterfall," "First Light,"

"Awakening") offer a pretty clear idea of intent. But there are also a handful of vocal tracks with such artists as Sara Evans and Gerald Levert. Radio release "Hideaway (When It Snows)," which pairs Brickman with singer Geoff Byrd (whose burgeoning pop career includes outings with Hall & Oates, American Hi Fi, the Calling, Jurassic 5 and John Waite), is a lush love song perfect for the imminent season ahead. He sings, "Winter pearls and diamonds fall down/But what matters to me the most/Is how I fall in love with you every time I pull you close/Oh, baby that's why, why I love it when it snows." AC has been kind to Brickman, and he again returns the favor with a stunning format exclusive. Enchanting.—CT

DANCE

D.H.T. FEATURING EDMEE I Go Crazy (3:27)

Producers: Flor Theeuwes,
Thunder Deejay
Writer: P. Davis
Publishers: Sony/ATV, BMI
Robbins

Belgian duo D.H.T. scorched the States with its top 10 dance remix of Roxette's "Listen to Your Heart" a year ago, which paved the way for Cascada's similarly cast high-energy "Everytime We Touch"—ultimately making radio an infinitely friendlier place. Hoping to strike gold again, singer Edmee and DJ Da Rick cover Paul Davis' magnetic 1977 No. 7 "I Go Crazy" in similar fashion: with frolicking beat, plucky strings and a robust diva vocal. Giuseppe D's radio edit is the choice cut, accompanied by a ballad version for those still a'feared by tempo. Also included on the CD single are the more frenetic Hardbounze edit and Old School House Remix. Here's a song that today's top 40 minions have likely never heard and man, oh, man, does it deliver as refashioned. Again, radio has an opportunity to prove that it's not all about darkness and grimy beats. Believe in the beat, top 40.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Gordon Ely, Gary Graff, Clover Hope, Kerri Mason, Wes Orshoski, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Ken Tucker, Philip Van Vleck, Jeff Vrabell, 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.

www.billboard.com

THIS WEEK ON
.com

ADDITIONAL
REVIEWS:

- Bright Eyes, "Noise Floor: Rarities & B-Sides" (Saddle Creek)
- The Walkmen, "Pussy Cats" (Record Collection)
- Ensemble, "Ensemble" (Fat Cat)

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



RAY CHARLES - COUNT BASIE ORCHESTRA - GRAMMY

GOOD TIMES ROLL

>>> "Ray Sings Basie Swings," on which a newly discovered Ray Charles tape is matched with new arrangements from the Count Basie Orchestra, enters Top Jazz Albums at No. 1, his fourth entry on that chart since 1988. Gladys Knight's standards album follows with her first Jazz chart ink at No. 4.

KILLERS THRILL

>>> The Killers reach No. 1 on the Modern Rock chart for the first time with "When You Were Young." The band's new album enters The Billboard 200 at No. 2; its first peaked at No. 7. "Sam's Town" also enters Digital Albums and Tastemakers at No. 1.



NOT SO 'LITTLE'

>>> Capitalizing on the launch of the two-DVD platinum edition of "The Little Mermaid," Walt Disney Records rereleased the soundtrack with four bonus songs and two music videos. In turn, the set swims to No. 1 on Top Pop Catalog and No. 4 on Top Soundtracks (15,000).

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>> Jay-Z ties the record for having the highest-debuting single of 2006 on Hot R&B/Hip-Hop Songs, thanks to the No. 20 entry of "Show Me What You Got." Only one song has had a higher debut since the beginning of 2000, and Fred Bronson reveals the title and artist in Chart Beat.

>>> Bronson also goes from "Bad" to baddest, as Daniel Powter ties the record for having the longest-running No. 1 by a solo male artist in the history of the Adult Contemporary chart. That's because "Bad Day" returns to the penthouse after Natasha Bedingfield's five-week reign with "Unwritten."

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Evanescence Yields Chart's 700th No. 1 Album

The folks at "Sesame Street" would say the grand entrance by new Evanescence album "The Open Door" was brought to you by No. 7. The band's best-yet Nielsen SoundScan frame of 447,000 copies marks the seventh-largest sales week by



EVANESCENCE

any album in 2006. And its first Billboard 200 leader represents the 700th No. 1 title in the album chart's 50-year history (see story, page 12).

The band from Little Rock, Ark., built a sturdy following with its first Wind-up album. Released in March 2003, "Fallen" has sold 6.6 million copies to date, according to Nielsen SoundScan. It spent 43 weeks in the top 10 of The Billboard 200 and peaked at No. 3, selling 183,000 copies in its best week.

Interest generated by the new album invigorates "Fallen." Its sales more than

doubled last week and rise by 43% this week, causing a 5-2 jump on Top Pop Catalog Albums.

In a duel between rock bands, Evanescence beats the Killers' "Sam's Town" by more than 100,000 copies (No. 2, 315,000), even though the latter makes more noise at modern rock stations. The Killers' "When We Were Young" rises to No. 1 on the Modern Rock chart, compared with the No. 6 peak achieved thus far by Evanescence's "Call Me When You're Sober."

"Sober," however, is rocking harder on the Active Rock chart in sister magazine Radio & Records, rising to No. 11, compared with a No. 33 peak for the Killers' track. Both bands' songs are in top 10 rotations at MTV, VH1 and MTV2.

THROUGH THE YEARS: Billboard first published an album chart in 1945, but 1956 is considered the starting point for The Billboard 200, because it wasn't until that year's March 24 issue that an albums chart became a weekly fixture (Over the Counter, Billboard, March 25).

From that point through the end of 1959, the chart averaged almost eight No. 1 albums per year, about nine per year in the '60s, 12 per year in the '70s and nine per year in the '80s.

The highest turnover during the chart's first 40 years belonged to 1974, when 23 different albums wore the crown. That was the only year to register more than 20 No. 1s until 1994, when 21 rang the bell.

The Billboard 200 switched to Nielsen SoundScan data in the May 25, 1991, issue. The specificity of data from that point-of-sale system makes it easier for truly big albums to hold court, compared with the chart's old methodology, in which retailers reported ranks without sales counts. Thus, soundtracks from "The Bodyguard" and "Titanic," Garth Brooks' "Ropin' the Wind" and Billy Ray Cyrus' rookie set, "Some Gave All," each clocked runs of 16 or more weeks.

But, as noted here recently (Billboard, Sept. 30), SoundScan's faster data also made it easier for albums to debut at No. 1, an event that has happened 296 times since the chart switched to POS-based data.

In 1992, the first full year of SoundScan charts, Billboard saw 10 No. 1 albums, with 15 in the following year—numbers similar to those posted through the album chart's first four decades. However, since 1994, there have only been two years when the big chart had fewer than 20 No. 1s: 16 in

1998, when "Titanic" was king of the world, and 18 in 2000, when three different albums held or began eight-week tenures ('N Sync's "No Strings Attached," Eminem's "The Marshall Mathers LP" and the Beatles' "1").

Such dominance has been rare in recent years. Since the start of 2002, Usher's nine-week champ "Confessions," released in 2004, is the only album to rule the list for eight or more frames. The chart has averaged almost 26 No. 1s per year since the start of 2000.

There were 31 different No. 1s in 2003. Evanescence's album now brings 2006's tally to 31, and with more than two months remaining in the year, that total will certainly rise.

A journalist at the Washington Post recently asked me if the faster turnover diminishes the significance of a No. 1 album. I can only answer that question with a question: Compared to what?

Simple math suggests that a chart-topping album still carries bragging rights.

While the music industry has been excited for the advent of digital distribution, the average sum of a No. 1 album in 2006 stands at 267,602, compared with 120,465 for the No. 1 Hot Digital Song. Not to mention that there have only been 700 No. 1 albums in 50 years.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	7,457,000	50,000	9,860,000
Last Week	9,904,000	50,000	9,945,000
Change	5.6%	0.0%	-0.9%
This Week Last Year	10,947,000	65,000	7,079,000
Change	-4.5%	-23.1%	39.3%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	425,730,000	403,569,000	-5.2%
Digital Tracks	251,301,000	428,262,000	70.4%
Store Singles	4,171,000	3,003,000	-28.0%
Total	681,202,000	834,834,000	22.6%
Albums w/TEA*	450,860,100	446,395,200	-1.0%

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

ALBUM SALES

'05	425.7 million
'06	403.6 million

SALES BY ALBUM FORMAT

CD	411,858,000	378,596,000	-8.1%
Digital	10,950,000	23,357,000	113.3%
Cassette	2,059,000	919,000	-55.4%
Other	863,000	697,000	-19.2%

For week ending Oct. 8, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2005	2006	CHANGE
Current	264,946,000	248,269,000	-6.3%
Catalog	160,785,000	155,301,000	-3.4%
Deep Catalog	108,986,000	109,211,000	0.2%

CURRENT ALBUM SALES

'05	264.9 million
'06	248.3 million

CATALOG ALBUM SALES

'05	160.8 million
'06	155.3 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.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

OCT 21 2006

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	14	#1 SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	2	10	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
3	3	7	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
4	7	6	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
5	4	8	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)
6	10	11	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
7	11	13	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
8	8	18	BUTTONS THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
9	5	17	SEXY LOVE NE-YO (DEF JAM/IDJMG)
10	6	20	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHIA COLE (VP/ATLANTIC)
11	16	8	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
12	17	6	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)
13	13	6	RING THE ALARM BEYONCE (COLUMBIA)
14	20	10	TOO LITTLE TOO LATE JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
15	9	15	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
16	15	13	S.E.X. LYFE JENNINGS (COLUMBIA)
17	12	12	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
18	27	8	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
19	14	21	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
20	21	19	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
21	24	9	CHAIN HANG LOW JIBBS (GEFFEN)
22	18	22	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
23	22	20	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
24	32	8	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
25	19	26	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	8	#1 FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
2	2	6	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
3	5	7	HOW TO SAVE A LIFE THE FRAY (EPIC)
4	3	8	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
5	4	23	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	7	49	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
7	6	21	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
8	11	11	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
9	9	19	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
10	8	22	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	13	10	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
12	12	15	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
13	10	37	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
14	14	25	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
15	15	44	UNWRITTEN NATASHA BEINGFIELD (EPIC)
16	16	15	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
17	17	24	NOTHING LEFT TO LOSE MAT KEARNEY (AWARE/COLUMBIA)
18	18	8	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
19	19	18	BOSTON AUGUSTANA (EPIC)
20	21	12	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)
21	25	4	STREETCORNER SYMPHONY ROB THOMAS (MELISMAT/ATLANTIC)
22	20	17	AIN'T NO OTHER MAN CHRISTINA AGUILERA (RCA/RMG)
23	22	7	GOODBYE MY LOVER JAMES BLUNT (CUSTARO/ATLANTIC)
24	24	6	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
25	26	9	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	41	#1 BAD DAY DANIEL POWTER (WARNER BROS.)
2	1	32	UNWRITTEN NATASHA BEINGFIELD (EPIC)
3	4	24	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
4	3	29	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
5	8	61	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARO/ATLANTIC)
6	5	23	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
7	9	21	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
8	7	52	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
9	6	43	EVER THE SAME ROB THOMAS (MELISMAT/ATLANTIC)
10	10	68	YOU AND ME LIFEHOUSE (GEFFEN)
11	11	35	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG)
12	12	12	WHEN THE STARS GO BLUE TIM MCGRAW (CURB REPRISE)
13	13	11	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
14	15	35	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (INO/COLUMBIA)
15	14	17	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)
16	16	25	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
17	17	7	HAVE YOU EVER SEEN THE RAIN ROD STEWART (J/RMG)
18	19	13	WAIT FOR ME BOB SEGER (HIDEOUT/CAPITOL)
19	18	16	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
20	20	8	THE BRIDGE ELTON JOHN (ROCKET/INTERSCOPE)
21	21	4	YOU ARE LOVED (DON'T GIVE UP) JOSH GROBAN (143 REPRISE)
22	23	6	WRITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
23	22	6	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
24	24	17	FREE JON SECAOA (BIG3)
25	25	10	SAY GOODBYE JORDAN KNIGHT DUET WITH DEBORAH GIBSON (TRANS CONTINENTAL)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	12	#1 LIPS OF AN ANGEL HINDER (UNIVERSAL MOTOWN)
2	1	26	HOW TO SAVE A LIFE THE FRAY (EPIC)
3	6	2	SMACK THAT AKON FEAT. EMINEM (SRC/UNIVERSAL MOTOWN)
4	2	7	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)
5	10	2	WHITE & NERDY WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
6	4	5	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
7	5	21	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
8	7	10	CHAIN HANG LOW JIBBS (GEFFEN)
9	15	9	WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
10	13	4	MANEATER NELLY FURTADO (MOSLEY/GEFFEN)
11	9	8	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
12	8	11	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)
13	11	12	FAR AWAY NICKELBACK (ROADRUNNER/IDJMG)
14	12	13	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
15	16	8	SHOW STOPPER DANITY KANE (BAD BOY)
16	17	22	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
17	18	22	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
18	19	32	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
19	22	5	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
20	24	23	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
21	20	5	RING THE ALARM BEYONCE (COLUMBIA)
22	25	4	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
23	-	1	GIVE IT AWAY GEORGE STRAIT (MCA NASHVILLE)
24	26	4	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
25	21	23	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	13	#1 WHEN YOU WERE YOUNG THE KILLERS (ISLAND/IDJMG)
2	1	16	TELL ME BABY RED HOT CHILI PEPPERS (WARNER BROS.)
3	3	5	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE (REPRISE)
4	4	18	THROUGH GLASS STONE SOUR (ROADRUNNER/IDJMG)
5	5	18	THE DIARY OF JANE BREAKING BENJAMIN (HOLLYWOOD)
6	8	10	CALL ME WHEN YOU'RE SOBER EVANESCENCE (WIND-UP)
7	7	9	PUT YOUR MONEY WHERE YOUR MOUTH IS JET (ATLANTIC)
8	6	27	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
9	9	34	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
10	10	17	KNIGHTS OF CYDONIA MUSE (WARNER BROS.)
11	11	14	THE POT TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
12	13	12	LIPS OF AN ANGEL HINDER (UNIVERSAL REPUBLIC)
13	14	7	NAUSEA BECK (INTERSCOPE)
14	15	10	TO BE LOVED PAPA ROACH (EL TONAL/GEFFEN)
15	16	12	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
16	17	9	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
17	12	25	MISS MURDER AFI (TINY EVIL/INTERSCOPE)
18	18	14	LAND OF CONFUSION DISTURBED (REPRISE)
19	-	1	ANNA MOLLY INCUBUS (IMMORTAL/EPIC)
20	21	6	HERE IT GOES AGAIN OK GO (CAPITOL)
21	27	3	LOVE LIKE WINTER AFI (TINY EVIL/INTERSCOPE)
22	22	6	HOLE IN THE EARTH DEFTONES (MAVERICK/REPRISE)
23	23	10	INTO THE OCEAN BLUE OCTOBER (UNIVERSAL MOTOWN)
24	26	5	LEVEL THE RACONTEURS (THIRD MAN/V2)
25	20	18	READY TO FALL RISE AGAINST (GEFFEN)

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	2	14	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
3	9	11	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)
4	5	15	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)
5	4	29	HOW TO SAVE A LIFE	THE FRAY (EPIC)
6	7	5	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
7	6	21	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
8	3	3	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	10	3	SMACK THAT	AKON FEAT. EMINEM (SRC/KONVICT MUZIK/UNIVERSAL MOTOWN)
10	13	5	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
11	1	20	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
12	26	2	WHITE & NERDY	*WEIRD AL* YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
13	14	9	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
14	11	10	CHAIN HANG LOW	JIBBS (Geffen)
15	12	36	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA)
16	20	8	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
17	21	8	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)
18	33	9	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
19	15	36	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
20	16	19	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
21	25	18	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
22	18	24	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
23	17	20	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
24	19	23	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
25	33	15	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)
26	14	18	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
27	4	9	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
28	12	6	SEXY LOVE	NE-YO (DEF JAM/IDJMG)
29	28	6	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
30	30	7	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
31	27	3	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
32	26	26	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
33	22	5	THAT GIRL	FRANKIE J (COLUMBIA)
34	21	20	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOW'NUFF/CAPITOL)
35	4	3	HURT	CHRISTINA AGUILERA (RCA/RMG)
36	37	3	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
37	33	27	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
38	35	12	I KNOW YOU SEE IT	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
39	35	35	RING THE ALARM	BEYONCE (COLUMBIA)
40	43	5	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
41	51	5	FERGALICIOUS	FERGIE FEAT. WILL.I.AM (WILL.I.AM/A&M/INTERSCOPE)
42	44	1	ABOUT US	BROOKE HOGAN FEAT. PAUL WALL (SMC/SOBE)
43	5	13	I CAN'T HATE YOU ANYMORE	NICK LACHEY (JIVE/ZOMBA)
44	38	6	RIGHT WHERE YOU WANT ME	JESSE MCCARTNEY (HOLLYWOOD)
45	41	14	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
46	4	14	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
47	1	1	GIVE IT AWAY	GEORGE STRAIT (MCA NASHVILLE)
48	54	4	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
49	52	5	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
50	45	1	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRANO HUSTLE/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
31	43	23	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
32	6	3	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
33	41	27	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
34	44	3	HERE IT GOES AGAIN	OK GO (CAPITOL)
35	54	25	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
36	8	2	TU AMOR	RBD (EMI TELEVISION/VIRGIN)
37	3	2	CANADIAN IDIOT	*WEIRD AL* YANKOVIC (WAY MOBY/VOLCANO/ZOMBA)
38	34	4	COME BACK TO ME	VANESSA HUGHES (HOLLYWOOD)
39	32	13	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN/EMI)
40	36	9	I LOVED HER FIRST	HEARTLAND (LOFTON CREEK)
41	30	23	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
42	37	8	TELL ME BABY	RED HOT CHILI PEPPERS (WARNER BROS.)
43	16	3	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN (DEF JAM/IDJMG)
44	12	10	MIRACLE	CASCADA (ROBBINS)
45	19	19	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY/LYRIC STREET)
46	4	4	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
47	1	1	BOSTON	AUGUSTANA (EPIC)
48	8	4	CHEMICALS REACT	ALY & AJ (HOLLYWOOD)
49	4	4	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
50	5	5	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
51	18	4	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
52	5	5	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
53	2	3	WANT TO	SUGARLAND (MERCURY)
54	7	7	MY WISH	RASCAL FLATTS (LYRIC STREET)
55	26	6	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
56	7	3	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
57	3	3	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
58	8	3	ROCKSTAR	NICKELBACK (ROADRUNNER/IDJMG)
59	1	1	WHEN YOUR HEART STOPS BEATING	(+44) (INTERSCOPE)
60	7	13	WOULD YOU GO WITH ME	JOSH TURNER (MCA NASHVILLE)
61	3	3	MY LITTLE GIRL	TIM MCGRAW (CURB)
62	6	13	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
63	28	1	IT'S OKAY (ONE BLOOD)	THE GAME FEAT. JUNIOR REID (Geffen)
64	1	1	EVERYTIME THA BEAT DROP	MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)
65	1	1	WALK IT OUT	UNK (BIG DOMP/KOCH)
66	1	1	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU)
67	36	1	YOU SAVE ME	KENNY CHESNEY (BNA)
68	78	1	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA/SONY BMG)
69	1	1	WE RIDE	RIHANNA (SRP/DEF JAM/IDJMG)
70	96	1	LONG WAY 2 GO	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
71	60	1	CALL ON ME	JANET & NELLY (VIRGIN)
72	71	3	SUPERMAN	BROWN BOY (STREET NOIZE/AME)
73	73	3	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
74	81	2	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
75	85	2	PUSH IT	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
76	1	1	THROUGH GLASS	STONE SOUR (ROADRUNNER/IDJMG)
77	56	1	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
78	1	1	MONEY IN THE BANK	LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE)
79	1	1	STUNTIN' LIKE MY DADDY	BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)
80	1	1	VANS	THE PACK (UP ALL NITE/JIVE/ZOMBA)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
2	2	13	FAR AWAY	NICKELBACK (ROADRUNNER/IDJMG)	☆
3	4	13	TOO LITTLE TOO LATE	JOJO (DA FAMILY/BLACKGROUND/UNIVERSAL MOTOWN)	☆
4	6	6	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
5	3	21	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
6	8	9	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC/UNIVERSAL)	
7	5	13	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
8	7	22	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA)	☆
9	9	20	(WHEN YOU GONNA) GIVE IT UP TO ME	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	
10	10	19	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
11	17	17	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)	
12	12	9	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	
13	22	5	SHOW STOPPER	DANITY KANE (BAD BOY/ATLANTIC)	☆
14	20	11	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
15	29	29	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
16	11	24	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
17	15	15	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)	
18	23	10	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)	☆
19	25	11	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	
20	13	14	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
21	26	1	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	
22	16	27	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	
23	29	29	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
24	19	18	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)	
25	18	18	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	

116 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 CALL ON ME	JANET & NELLY (VIRGIN)
2	2	7	CHAIN HANG LOW	JIBBS (Geffen)
3	3	18	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
4	4	15	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
5	7	9	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
6	6	4	LONDON BRIDGE	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
7	8	8	DEJA VU	BEYONCE FEAT. JAY-Z (COLUMBIA)
8	9	6	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
9	11	11	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
10	10	4	SHUT ME UP	MINDLESS SELF INDOLENCE (UCR/METROPOLIS)
11	30	7	IM COMING OVER	DUNN DEAL FEAT. P-DUB (LACK'EM DOWN)
12	14	27	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
13	38	10	PUT 'EM UP KNUCK BUCK	DA KASHMERE (B.I.T.A.)
14	25	2	YOU ONLY LIVE ONCE	THE STROKES (RCA/RMG)
15	18	6	DO OR DIE	BEAR (PORT CITY)
16	21	11	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)
17	13	4	CHICKEN NOODLE SOUP	WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)
18	20	2	WHEN YOU WERE YOUNG	THE KILLERS (ISLAND/IDJMG)
19	15	21	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
20	28	36	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
21	17	22	ME & U	CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)
22	16	15	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRANO HUSTLE/ATLANTIC)
23	24	21	DO IT TO IT	CHERISH (SHOW'NUFF/CAPITOL)
24	22	5	THE LOVE YOU FEEL	DEZROK (BURN/FIRE ENTERTAINMENT GROUP)
25	31	3	OH JAH	SEA B. MARRAM (HIGH OVER BABYLON)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
POP 100 AIRPLAY	
DANITY KANE Show Stopper ATLANTIC (78.8)	13
EVANESCENCE Call Me When You're Sober WIND-UP (74.5)	18
THE FRAY How To Save A Life EPIC (65.1)	23
CHRISTINA AGUILERA Hurt RMG (80.7)	28
NELLY FURTADO Maneater GEFFEN (65.4)	29
AKON FEAT. EMINEM	
SMACK THAT UNIVERSAL MOTOWN (66.3)	31
NICK LACHEY I Can't Hate You Anymore ZOMBA (68.1)	33
CH-FIS BROWN Say Goodbye JIVE (70.4)	38
CASCADA Miracle ROBBINS (66.5)	40
PAULA DEANDA Walk Away RMG (65.5)	42
BEYONCE Ring The Alarm COLUMBIA (66.2)	49
THE ALL-AMERICAN REJECTS	
IT ENDS TONIGHT INTERSCOPE (76.0)	-
KT TUNSTALL Suddenly I See VIRGIN (65.7)	-
ADULT TOP 40	
EVANESCENCE Call Me When You're Sober WIND-UP (68.7)	11
MAT KEARNEY Nothing Left To Lose COLUMBIA (70.8)	17
KT TUNSTALL Suddenly I See virgin (66.9)	18
AUGUSTANA Boston EPIC (67.0)	19
JUSTIN TIMBERLAKE SexyBack ZOMBA (65.0)	24
CHRISTINA AGUILERA Hurt RMG (74.7)	40
ADULT CONTEMPORARY	
GNARLS BARKLEY Crazy LAVA (65.5)	13
ROD STEWART Have You Ever Seen The Rain RMG (68.8)	17
BOB SEGER Wait For Me CAPITOL (80.6)	18
CORINNE BAILEY RAE	
Put Your Records On CAPITOL (65.5)	19
NICKELBACK Far Away IDJMG (78.4)	23
MODERN ROCK	
THE RED JUMPSUIT APPARATUS	
Face Down VIRGIN (71.4)	15
SNOW PATROL Chasing Cars INTERSCOPE (69.3)	16
DISTURBED Land Of Confusion REPRISE (66.2)	18
OK GO Here It Goes Again CAPITOL (65.1)	20
AFI Live Like Winter INTERSCOPE (69.4)	21
WOLFMOTHER Joker And The Thief INTERSCOPE (69.6)	32
ELLEEN IRLAND FOR MY VALENTINE	
They Don't Fall ZOMBA (60.8)	35

TOP
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	MONICA J 78960*/RMG (18.98)	The Makings Of Me		1
2	2	2	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy		2
3	1	2	JANET JACKSON VIRGIN 30416* (18.98) Ⓞ	20 Y.O.		3
4	4	4	JUSTIN TIMBERLAKE JIVE 88062/ZOMBA (18.98)	FutureSex/LoveSounds		4
5	5	5	BEYONCÉ COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		5
6	NEW	1	SLEEPY BROWN PURPLE RIBBON 35582*/VIRGIN (18.98)	Mr. Brown		6
7	NEW	1	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing		7
8	5	10	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami		8
9	7	3	CHINGY SLOT-A-LOT 12135/CAPITOL (18.98)	Hoodstar		9
10	5	2	LUPE FIASCO 1ST & 15TH/ATLANTIC 83960*/AG (18.98)	Lupe Fiasco's Food & Liquor		10
11	4	4	LIONEL RICHIE ISLAND 006484/IDJMG (13.98) Ⓞ	Coming Home		11
12	7	7	DANITY KANE BAD BOY 83989/AG (18.98)	Danity Kane		12
13	NEW	1	ROBIN THICKE OVERBROOK/STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		13
14	8	8	CHERISH SHO'NUFF 54077/CAPITOL (12.98)	Unappreciated	●	14
15	12	12	LETOYA CAPITOL 97136 (12.98)	LeToya	●	15
16	8	8	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		16
17	6	6	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'		17
18	NEW	1	GLADYS KNIGHT VERVE 006225/VG (18.98)	Before Me		18
19	NEW	1	SPM DDPE HDUSE 6035/STREET LEVEL (16.98)	When Devils Strike		19
20	16	13	OUTKAST LAFACE 75791*/ZOMBA (18.98)	Idlewild (Soundtrack)		20
21	NEW	1	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
22	21	9	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	●	22
23	14	18	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	●	23
24	17	14	DAZ SO SO DEF 69308*/VIRGIN (18.98) Ⓞ	So So Gangsta		24
25	20	15	INDIA.ARIE UNIVERSAL MOTOWN 006141/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	●	25
26	6	2	BONEY JAMES CONCORD 30049 (18.98)	Shine	●	26
27	24	45	CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓞ	Chris Brown	●	27
28	NEW	1	RAY CHARLES + THE COUNT BASIE ORCHESTRA HEAR 30026/CONCORD (18.98)	Ray Sings Basie Swings		28
29	26	2	FREDDIE JACKSON HUSH 90956/ORPHEUS (15.98) Ⓞ	Transitions		29
30	17	8	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		30
31	30	22	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	●	31
32	27	18	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	●	32
33	18	7	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		33
34	13	2	DAVE HOLLISTER GOSPO CENTRIC 85334/ZOMBA (18.98)	The Book Of David: Vol. 1 The Transition		34
35	22	6	METHOD MAN DEF JAM 006986*/IDJMG (13.98)	4:21... The Day After		35
36	31	29	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	●	36
37	29	6	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN (18.98)	Undisputed		37
38	25	7	BONE THUGS-N-HARMONY MO THUGS 5864/KOCH (17.98)	Thug Stories		38
39	33	29	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) Ⓞ	King	●	39
40	41	34	CASSIE NEXTSELECTION/BAD BOY 83981/AG (18.98)	Cassie		40
41	1	6	TOO SHORT SHORT/JIVE 83501/ZOMBA (18.98)	Blow The Whistle		41
42	38	11	PHARRELL STAR TRAK 005696*/INTERSCOPE (13.98)	In My Mind		42
43	33	6	THE ROOTS DEF JAM 007222*/IDJMG (13.98)	Game Theory		43
44	45	18	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later	●	44
45	35	18	BUSTA RHYMES AFTERMATH 006748*/INTERSCOPE (13.98)	The Big Bang	●	45
46	16	2	NATALIE COLE VERVE 006223/VG (18.98)	Leavin'		46
47	47	9	MIKE WATTS WATTS 0005 (15.98)	Pandoras Box		47
48	NEW	1	TRIPLE SIX MAFIA HYPNOTIZE MINDS 3615/STREET LEVEL (16.98)	Smoked Out's Greatest Hits		48
49	7	7	KELIS JIVE 83258/ZOMBA (18.98)	Kelis Was Here		49
50	40	24	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	●	50
51	1	44	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	●	51
52	49	63	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	52
53	42	10	DMX COLUMBIA 80742/SONY MUSIC (18.98) Ⓞ	Year Of The Dog...Again		53
54	51	53	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	54
55	37	20	AARON NEVILLE BURGUNDY 85489/SONY BMG STRATEGIC MARKETING GROUP (18.98)	Bring It On Home... The Soul Classics		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
53	52	5	DONELL JONES LAFACE 52138/ZOMBA (18.98)	Journey Of A Gemini		53
54	NEW	1	K-CI HEAD START 970104/BUNGALD (13.98)	My Book		54
55	43	3	CRUNCHY BLACK HYPNOTIZE MINDS 3616 (16.98)	On My Own		55
56	50	8	OBIE TRICE SHADY 006845*/INTERSCOPE (13.98)	Second Round's On Me		56
57	46	6	SOUNDTRACK JIVE 88063/ZOMBA (18.98)	Step Up		57
58	55	2	PIMP C WOOD WHEEL/RAP-A-LOT 4 LIFE 68634/ASYLUM (18.98)	Pimpalation		58
59	53	33	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		59
60	56	43	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		60
61	57	22	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		61
62	58	16	HEATHER HEADLEY RCA 64492/RMG (18.98) Ⓞ	In My Mind	●	62
63	54	57	YOUNG JEEZY CORPORATE THUG/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		63
64	36	1	WEBSTAR UNIVERSAL REPUBLIC 007602/UMRG (13.98)	Webstar Presents... Caught In The Web		64
65	62	49	URBAN MYSTIC SDBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		65
66	62	48	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		66
67	NEW	1	REYES BROS. LATIN THUG 606 (17.98)	Ghetto Therapy		67
68	66	54	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		68
69	58	44	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		69
70	72	1	SOUNDTRACK UNIVERSAL MOTOWN 007092/UMRG (13.98)	The Fast And The Furious: Tokyo Drift		70
71	64	66	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		71
72	69	68	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓞ	Get Lifted		72

▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP
BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	17	KEB' MO' 15 WKS ONE HAVEN/EPIC 77621/RED INK	Suitcase		1
2	1	4	THE ROBERT CRAY BAND NOZZLE/VANGUARD 79815/WELK	Live From Across The Pond		2
3	31	31	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk		3
4	3	3	CHRIS SMITHER MIGHTY ALBERT 2001/SIGNATURE SOUNDS	Leave The Light On		4
5	NEW	1	WILLIE CLAYTON MALACO 7529	Gifted		5
6	3	33	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines		6
7	3	35	ETTA JAMES HIP-0/CHRONICLES 004010/UME	The Definitive Collection		7
8	7	82	B.B. KING JEFFEN/CHRONICLES 003854/UME	The Ultimate Collection		8
9	3	3	TONY JOE WHITE SWAMP 7707243/EMERGENT	Uncovered		9
10	8	18	JOE BONAMASSA PREMIER ARTISTS 60282	You & Me		10
11	1	52	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire		11
12	10	13	INDIGENOUS VANGUARD 79800/WELK	Chasing The Sun		12
13	11	11	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits		13
14	12	7	MARIA MULDAUR TELARC BLUES 83643/TELARC	Heart Of Mine: Maria Muldaur Sings Love Songs Of Bob Dylan		14
15	RE-ENTRY	1	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In		15

BETWEEN THE BULLETS rgeorge@billboard.com

MONICA GETS FIRST R&B NO. 1

Never climbing higher than runner-up on her previous three tries, Monica reigns supreme on Top R&B/Hip-Hop Albums with "The Makings Of Me." Her last two projects peaked at No. 2, and her 1996 debut reached No. 7 on this chart. "Makings" clears 93,000 units, entering The Billboard 200 at No. 7. Lead single "Everytime Tha Beat Drop" climbs 12-11 on Hot



R&B/Hip-Hop Songs and with 9,000 digital sales skips 57-48 on The Billboard Hot 100.

Her "After the Storm" entered The Billboard

200 at No. 1 with 186,000 first week sales, but could not displace Luther Vandross' "Dance With My Father" on the R&B/Hip-Hop list, which is determined by a subset of stores that specialize in those genres. —Raphael George

OCT 21 2006 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY				ADULT R&B					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	10	#1 SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	☆	26	26	7	UNAPPRECIATED CHERISH (SNO NUFF/CAPITOL)	☆
2	2	12	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆	27	24	50	CAN'T LET GO ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
3	5	19	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	☆	29	23	22	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
4	3	21	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆	30	29	33	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆
5	4	9	RING THE ALARM BEYONCE (COLUMBIA/SUM)	☆	31	25	14	FLY LIKE A BIRD MARIAH CAREY (ISLAND/IDJMG)	☆
6	3	11	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆	32	31	30	YOU SHOULD BE MY GIRL SAMMIE FEAT. SEAN PAUL OF YOUNGLOODZ (ROWOY/UNIVERSAL MOTOWN)	☆
7	6	20	SEXY LOVE NE-YO (DEF JAM/IDJMG)	☆	33	32	12	ENOUGH CRYIN MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
8	8	17	CALL ON ME JANET & NELLY (VIRGIN)	☆	34	35	50	DUTTY WINE TONY MATTERHORN (VP)	☆
9	13	12	WALK IT OUT UNK (BIG OOMP/KOCH)	☆	35	33	24	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
10	17	15	NEED A BOSS SHARREFA FEAT. LUDACRIS (DTP/DEF CON W/IDJMG)	☆	36	39	7	GHETTO STORY CHAPTER 2 CHAM FEAT. ALICIA KEYS (MADHOUSE/ATLANTIC)	☆
11	12	13	EVERYTIME THA BEAT DROP MONICA FEAT. DEM FRANCHIZE BOYZ (J/RMG)	☆	37	18	10	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)	☆
12	15	16	STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆	38	36	7	CHANGE ME RUBEN STUDDARD (J/RMG)	☆
13	7	18	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	39	38	20	CHICKEN NOODLE SOUP WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	☆
14	10	28	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆	40	10	10	ME TIME HEATHER HEADLEY (RCA/RMG)	☆
15	14	7	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆	41	42	56	IT'S OKAY (ONE BLOOD) THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆
16	16	12	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆	42	40	13	LOOKING FOR YOU KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
17	1	15	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆	43	37	3	THERE'S HOPE INDIA ARIE (UNIVERSAL MOTOWN)	☆
18	—	1	SHOW ME WHAT YOU GOT JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆	44	28	20	FIND MYSELF IN YOU BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
19	20	9	PUSH IT RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆	45	41	32	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
20	19	12	SHE DON'T LETOYA (CAPITOL)	☆	46	34	18	TORN LETOYA (CAPITOL)	☆
21	22	18	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)	☆	47	19	19	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
22	18	12	MONEY IN THE BANK LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆	48	—	—	SHINE LUTHER VANDROSS (J/RMG)	☆
23	21	11	CHAIN HANG LOW JIBBS (GEFFEN/INTERSCOPE)	☆	49	55	3	UPGRADE U BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
24	27	8	WE FLY HIGH JIM JONES (DIPLOMATS/KOCH)	☆	50	47	41	SO EXCITED JANET FEAT. KHIA (VIRGIN)	☆
25	30	4	SHORTIE LIKE MINE BOW WOW (COLUMBIA/SUM)	☆	—	—	—	SNAP YO FINGERS LIL JON (BME/TVT)	☆

HOT R&B/HIP-HOP SINGLES SALES				RHYTHMIC AIRPLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	9	#1 CALL ON ME JANET & NELLY (VIRGIN)	☆	1	1	11	#1 MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆
2	7	7	IM COMING OVER DUNN DEAL FEAT. P-DUB (LOCK'EM DOWN)	☆	2	2	14	I KNOW YOU SEE IT YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
3	9	10	PUT 'EM UP KNUCK BUCK DA KASHMERE (B.I.T.T.A.)	☆	3	5	8	SAY GOODBYE CHRIS BROWN (JIVE/ZOMBA)	☆
4	4	7	CHAIN HANG LOW JIBBS (GEFFEN/INTERSCOPE)	☆	4	4	13	SEXYBACK JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
5	2	7	DO OR DIE BEAR (PORT CITY)	☆	5	3	17	PULLIN' ME BACK CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
6	5	4	OH JAH SEA B. MARRAH (HIGH OVER BABYLON)	☆	6	9	6	SHOW STOPPER DANITY KANE (BAD BOY/ATLANTIC)	☆
7	8	11	UNTIL THE END OF TIME FREDDIE JACKSON (ORPHEUS)	☆	7	8	15	GET UP CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)	☆
8	3	8	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆	8	12	5	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
9	6	11	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)	☆	9	7	14	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	☆
10	15	10	PHONE TALK ALYZE ELYSE FEAT. MAX (SOUL CITY/TRUMP)	☆	10	11	10	CHAIN HANG LOW JIBBS (GEFFEN/INTERSCOPE)	☆
11	13	4	4 SEASONZ SKANT BONE (GALAXY)	☆	11	17	6	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (SRC/UNIVERSAL MOTOWN)	☆
12	11	4	CHICKEN NOODLE SOUP WEBSTAR & YOUNG B (UNIVERSAL REPUBLIC)	☆	12	10	19	(WHEN YOU GONNA) GIVE IT UP TO ME SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)	☆
13	—	—	SWING LOW SILVIA JAGUAR FEAT. FREDDY P (SILVA JAGUAR/RPM CONSULTING)	☆	13	6	18	SEXY LOVE NE-YO (DEF JAM/IDJMG)	☆
14	30	9	MONEY MAKER LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)	☆	14	19	6	SMACK THAT AKON FEAT. EMINEM (SRC/UNIVERSAL MOTOWN)	☆
15	42	6	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆	15	16	15	THAT GIRL FRANKIE J FEAT. MANNIE FRESH & CHAMILLIONAIRE (COLUMBIA/SUM)	☆
16	24	7	HANDS UP LLOYD BANKS FEAT. 50 CENT (G-UNIT/INTERSCOPE)	☆	16	14	17	SHOULDER LEAN YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
17	10	2	SENT ME AN EMAIL J-SHIN FEAT. T-PAIN (SOUTHBEAT)	☆	17	—	—	WALK AWAY (REMEMBER ME) PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
18	39	8	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆	18	13	28	U AND DAT E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
19	22	10	CONVERSATION (CAN I TALK 2 U) K-CI (HEAD START)	☆	19	15	30	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆
20	—	—	I TRADE IT ALL ORLANDO BROWN (UP ONE ENTERTAINMENT)	☆	20	21	9	COME TO ME DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)	☆
21	12	4	IT'S OKAY (ONE BLOOD) THE GAME FEAT. JUNIOR REID (GEFFEN/INTERSCOPE)	☆	21	22	4	RING THE ALARM BEYONCE (COLUMBIA/SUM)	☆
22	47	5	PUSH IT RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆	22	24	10	S.E.X. LYFE JENNINGS (COLUMBIA/SUM)	☆
23	21	19	DAMN THANG BRUSE REELIS FEAT. LYFE (JUICE FILMWORKS/ALL HEARING)	☆	23	23	13	ABOUT US BRODKE HOGAN FEAT. PAUL WALL (SMC/SOBE)	☆
24	17	3	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆	24	18	12	LONDON BRIDGE FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
25	34	22	ME & U CASSIE (NEXTSELECTION/BAD BOY/ATLANTIC)	☆	25	15	15	SUPERMAN BROWN BOY (STREET NOIZE/A&M)	☆

HIT PREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/Label/Score	Chart Rank
R&B/HIP-HOP AIRPLAY	
BEYONCE Ring The Alarm sum (83.6)	5
MARY J. BLIGE Take Me As I Am INTERSCOPE (92.3)	6
UNK Walk It Out COCH (78.7)	9
SHARREFA FEAT. LUDACRIS Need A Boss IDJMG (75.0)	10
MONICA FEAT. DEM FRANCHIZE BOYZ Everytime The Beat Drop RMG (84.6)	11
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (67.3)	16
LETOYA She Don't CAPITOL (87.4)	20
JIBBS Chain Hang Low INTERSCOPE (81.9)	23
BOW WOW Shortie Like Mine sum (83.5)	25
CHERISH Unappreciated CAPITOL (72.8)	26
JAY-Z FEATURING KHIA So Excited VIRGIN (76.1)	49
ONE CHANCE Look At Her RMG (71.1)	53
JOYNTA ALSTIN Turn It Up VIRGIN (86.4)	54
MARQUES HOUSTON Favorite Girl UNIVERSAL MOTOWN (71.5)	56
☆ FAT JOE FEAT. LIL WAYNE Make It Rain VIRGIN (67.2)	60
FUBEN STUDDARD Change Me RMG (72.3)	-
MIC LITTLE Put It In A Letter IDJMG (70.0)	-
J. HOLIDAY Be With Me CAPITOL (73.0)	-
RHYTHMIC AIRPLAY	
DANITY KANE Show Stopper ATLANTIC (78.8)	6
JIBBS Chain Hang Low INTERSCOPE (83.7)	10
AKON I Wanna Luv U UNIVERSAL MOTOWN (82.8)	11
AKON FEAT. JAY-Z FEAT. EMINEM Smack That UNIVERSAL MOTOWN (65.3)	14
FRANKIE J That Girl sum (65.1)	15
PAULA DEANDA Walk Away RMG (72.3)	17
DIDDY FEAT. NICOLE SCHERZINGER Come To Me ATLANTIC (66.7)	20
BEYONCE Ring The Alarm sum (83.6)	21
LYFE JENNINGS S.E.X. sum (99.4)	22
BROWN BOY Superman sum (65.4)	25
FERGIE Fergalicious INTERSCOPE (85.5)	26
CHERISH Unappreciated CAPITOL (73.9)	28
BOW WOW Shortie Like Mine sum (83.5)	29
R. HANNA We Ride IDJMG (67.3)	30
UNK Walk It Out (86.6)	32
CHINGY Dem Jeans CAPITOL (65.5)	35

ADULT R&B AND RHYTHMIC AIRPLAY: 67 adult R&B stations and 63 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HIT PREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	25	2	#1 WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner MCA NASHVILLE		1	31	33	25	31	33	25	31
2	3	16	I LOVED HER FIRST W. ALDRIDGE (W. ALDRIDGE, E. PARK)	Heartland LOFTON CREEK		2	32	40	42	4	4	4	32
3	5	15	EVERY MILE A MEMORY B. BEAVERS (D. BENTLEY, B. BEAVERS, S. BOGARD)	Dierks Bentley CAPITOL NASHVILLE		3	33	34	36	10	10	10	33
4	7	11	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		4	34	29	35	10	10	10	29
5	3	10	YOU SAVE ME B. CANNON, K. CHESNEY (B. JAMES, T. VERGES)	Kenny Chesney BNA		5	35	32	37	6	6	6	32
6	3	16	GIVE IT AWAY T. BROWN, G. STRAIT (B. CANNON, B. ANDERSON, J. JOHNSON)	George Strait MCA NASHVILLE		6	36	33	34	14	14	14	33
7	5	7	ONCE IN A LIFETIME D. HUFF, K. URBAN (J. SHANKS, K. URBAN)	Keith Urban CAPITOL NASHVILLE		7	37	37	43	5	5	5	37
8	4	4	BUILDING BRIDGES T. BROWN, R. DUNN, K. BRDOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE		8	38	39	40	10	10	10	38
9	2	12	WANT TO B. GALLIMORE, K. BUSH (J. NETTLES, K. BUSH, B. PINSON)	Sugarland MERCURY		9	39	36	38	11	11	11	36
10	3	15	MY WISH D. HUFF, RASCAL FLATTS (S. ROBDON, J. STEELE)	Rascal Flatts LYRIC STREET		10	40	38	39	10	10	10	38
11	10	6	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CURB		11	41	41	46	4	4	4	41
12	11	9	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		12	42	42	44	11	11	11	42
13	9	8	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		13	43	44	45	15	15	15	43
14	14	16	MY LITTLE GIRL B. GALLIMORE, T. MCGRAW (T. DOUGLAS, T. MCGRAW)	Tim McGraw CURB		14	44	44	45	15	15	15	44
15	16	22	SOME PEOPLE CHANGE M. WRIGHT, T. GENTRY, E. MONTGOMERY (M. DULANEY, J. SELLERS, N. THRASHER)	Montgomery Gentry COLUMBIA		15	45	46	57	4	4	4	45
16	15	19	LIKE RED ON A ROSE A. KRAUSS (R. L. CASTLEMAN, M. CASTLEMAN)	Alan Jackson ARISTA NASHVILLE		16	46	47	50	4	4	4	46
17	17	23	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE		17	47	52	47	7	7	7	47
18	19	21	CRASH HERE TONIGHT T. KEITH, L. WHITE (T. KEITH)	Toby Keith SHOW DOG NASHVILLE		18	48	58	2	2	2	2	48
19	20	19	MOUNTAINS M. BRIGHT (R. MCDONALD, L. BOONE, P. NELSON)	Lonestar BNA		19	49	49	51	5	5	5	49
20	18	20	LIFE IS A HIGHWAY D. HUFF, RASCAL FLATTS (T. COCHRANE)	Rascal Flatts WALT DISNEY/LYRIC STREET		20	50	53	53	6	6	6	50
21	21	25	TIM MCGRAW N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		21	51	55	3	3	3	3	51
22	23	27	SHE'S EVERYTHING F. ROGERS (W. NANCE, B. PAISLEY)	Brad Paisley ARISTA NASHVILLE		22	52	54	60	3	3	3	52
23	24	26	AMARILLO SKY M. KNOX (J. RICH, B. KENNY, R. CLAWSON, B. PURSLEY)	Jason Aldean BROKEN BOW		23	53	50	49	12	12	12	50
24	25	28	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS/NEW REVOLUTION		24	54	48	52	6	6	6	48
25	22	14	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN		25	55	57	55	13	13	13	55
26	30	2	GREATEST GAINER IT JUST COMES NATURAL T. BROWN, G. STRAIT (M. GREEN, J. COLLINS)	George Strait MCA NASHVILLE		26	56	56	59	6	6	6	56
27	26	30	LITTLE BIT OF LIFE K. STEGALL, P. O'DONNELL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW		27	57	58	51	11	11	11	57
28	27	31	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET		28	58	59	59	6	6	6	58
29	28	32	TWO PINK LINES J. JOYCE (E. CHURCH, V. SHAW)	Eric Church CAPITOL NASHVILLE		29	59	NEW	1	1	1	1	59
30	35	41	MY, OH MY P. WÖRLEY (W. KIRKPATRICK, J. LEO, J. HARRP, M. BRANCH)	The Wreckers MAVERICK/WARNER BROS./WRN		30	60	NEW	1	1	1	1	60
31	31	25	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY		31	32	40	42	4	4	4	32
32	34	36	WATCHING YOU T. HEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB		32	33	34	36	10	10	10	34
33	37	43	THE WOMAN IN MY LIFE F. ROGERS, P. VASSAR (P. VASSAR, J. WOOD, VASSAR)	Phil Vassar ARISTA NASHVILLE		33	38	39	40	10	10	10	38
34	29	35	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		34	39	36	38	11	11	11	36
35	32	37	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA		35	40	41	46	4	4	4	40
36	33	34	IT'S TOO LATE TO WORRY M. BRIGHT, J. D. MESSINA (D. WELLS, A. L. SMITH, R. HARBIN)	Jo Dee Messina CURB		36	41	42	44	11	11	11	41
37	37	43	LADIES LOVE COUNTRY BOYS F. ROGERS (J. JOHNSON, G. TERE, N. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE		37	42	42	44	11	11	11	42
38	39	40	FINDING MY WAY BACK HOME B. GALLIMORE (C. STAPLETON, C. WISEMAN)	Lee Ann Womack MERCURY		38	43	44	45	15	15	15	43
39	36	38	INNOCENCE D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET		39	44	44	45	15	15	15	44
40	38	39	SOME PEOPLE D. HUFF (D. MATKOSKY, D. BROWN, J. COTTEN)	LeAnn Rimes ASYLUM-CURB		40	45	47	50	4	4	4	45
41	41	46	RED HIGH HEELS B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		41	46	52	47	7	7	7	46
42	42	44	THE REASON WHY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, G. NICHOLSON)	Vince Gill MCA NASHVILLE		42	47	52	47	7	7	7	47
43	44	45	I JUST CAME BACK FROM A WAR F. ROGERS (D. WÖRLEY, W. VARBLE)	Darryl Worley 903 MUSIC		43	48	53	53	6	6	6	48
44	44	45	KISS ME IN THE DARK R. FOSTER (R. FOSTER, G. DUCAS)	Randy Rogers Band MERCURY		44	49	53	53	6	6	6	49
45	46	57	GOOD AS GONE W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		45	50	53	53	6	6	6	50
46	47	50	FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. O'DONNELL)	Clay Walker ASYLUM-CURB		46	51	55	3	3	3	3	51
47	52	47	PODUNK J. STEELE, J. RICK (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		47	52	54	60	3	3	3	52
48	58	2	STEALING KISSES B. GALLIMORE, F. HILL (L. MCKENNA)	Faith Hill WARNER BROS./WRN		48	53	54	60	3	3	3	53
49	49	51	I DON'T WANT TO M. WRIGHT (B. JAMES, P. MONAHAN, A. MONROE)	Ashley Monroe With Ronnie Dunn COLUMBIA		49	54	55	59	6	6	6	49
50	53	53	DRINKIN' ME LONELY B. CANNON (C. YOUNG, L. W. CLARK)	Chris Young RCA		50	55	56	59	6	6	6	53
51	55	3	ALYSSA LIES D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE		51	56	56	59	6	6	6	56
52	54	60	BROKEN T. KEITH, R. SCRUGGS (ANGELO, A. LAUER, H. LINSEY)	Lindsey Haun SHOW DOG NASHVILLE		52	57	56	59	6	6	6	56
53	50	49	YOU DON'T KNOW A THING S. AZAR (S. AZAR, R. FOSTER)	Steve Azar DANG/MIDAS/NEW REVOLUTION		53	58	57	55	13	13	13	50
54	48	52	LOVE IS T. BROWN, J. L. SLOAS (K. ELAM, B. BAKER)	Katrina Elam UNIVERSAL SOUTH		54	59	56	59	6	6	6	52
55	57	55	I'VE GOT FRIENDS THAT DO B. GALLIMORE, T. MCGRAW, D. SMITH (B. BEAVERS, B. WARREN, B. WARREN, T. MCGRAW)	Tim McGraw CURB		55	60	56	59	6	6	6	57
56	56	59	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/COS		56	57	56	59	6	6	6	56
57	NEW	1	HOT SHOT DEBUT STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen RCA		57	58	51	48	11	11	11	51
58	51	48	WHY ME B. CHANCEY (S. NIELSON, J. HINSON)	The Lost Trailers BNA		58	59	51	48	11	11	11	51
59	NEW	1	THE LAST TEN YEARS (SUPERMAN) D. HUFF (T. CONNERS, D. V. WILLIAMS)	Kenny Rogers CAPITOL NASHVILLE		59	60	NEW	1	1	1	1	59
60	NEW	1	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYANT, R. THIBODEAU)	Billy Currington MERCURY		60	NEW	1	1	1	1	1	60



Duo claims its fourth top 10 with lead single from new album titled "Enjoy the Ride," due Nov. 7.



With current single in the top 10, track from "Cars" soundtrack draws 4.4 million impressions.



Second single from "Stand Still, Look Pretty" is detected at 60% of the reporting panel for the first time.

HITPREDICTOR

DATA PROVIDED BY

promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY					
HEARTLAND I Loved Her First LOFTON CREEK (82.6)	2	TOBY KEITH Crash Here Tonight SHOW DOG (92.3)	18	PHIL VASSAR The Woman In My Life ARISTA (94.4)	33
DIERKS BENTLEY Every Mile A Memory CAPITOL (81.2)	3	MONTGOMERY GENTRY Some People Change COLUMBIA (83.7)	15	JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	34
KENNY CHESNEY You Save Me BNA (92.5)	5	LONESTAR Mountains BNA (89.6)	19	SARA EVANS You'll Always Be My Baby RCA (89.5)	35
KEITH URBAN Once In A Lifetime CAPITOL (80.5)	7	RASCAL FLATTS Life Is A Highway LYRIC STREET (86.9)	9	TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	37
SUGARLAND Want To MERCURY (93.2)	9	TAYLOR SWIFT Tim McGraw BIG MACHINE (76.1)	21	KELLIE PICKLER Red High Heels BNA (75.9)	41
RASCAL FLATTS My Wish LYRIC STREET (91.9)	10	BRAD PAISLEY She's Everything ARISTA (84.9)	22	☆ CHRIS YOUNG Drinkin' Me Lonely RCA (76.8)	50
TIM MCGRAW My Little Girl CURB (88.3)	14	JASON ALDEAN Amarillo Sky BROKEN BOW (81.0)	23	BILLY CURRINGTON Good Directions MERCURY (90.7)	60
ALAN JACKSON Like Red On A Rose ARISTA (77.4)	16	TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	28		
		☆ RODNEY ATKINS Watching You CURB (93.0)	32		

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COUNTRY MUSIC UPDATE

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HOT COUNTRY SONGS: 133 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

RADIO PLAY 'COMES NATURAL' TO STRAIT

As George Strait's "It Just Comes Natural" bows atop Top Country Albums (see Between the Bullets, page 102), the second single and title track takes center stage on Hot Country Singles with the chart's biggest increase.

Up 3 million audience impressions, "Natural" vaults 30-26 in its second chart week and is detected at 113 of the 132 stations monitored by Nielsen Broadcast Data Systems for this chart.

First-time spins are heard at 55 of those 113 stations, and the single should benefit



mightily next issue from Strait's heightened topicality in recent weeks with news that he'll be inducted into the Country Music Hall of Fame Nov. 6. He aims to fatten his lead as the artist with the most No. 1 singles (41) with the new track.

Meanwhile, Rascal Flatts nabs its 15th top 10 as "My Wish" gains 2.1 million impressions and advances 13-10. The trio first made top 10 news in 2000 when "Prayin' For Daylight" hit No. 3.

—Wade Jensen



OCT 21 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	8	#1 NI UNA SOLA PALABRA 4 WKS AT #1 (L. LOPEZ, X. SAN MARTIN)	Paulina Rubio UNIVERSAL LATINO	1
2	4	3	17	GREATEST GAINER PAM PAM LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M. E. MASIS)	Wisin & Yandel MACHETE	2
3	5	4	12	TENGO UN AMOR E. PEREZ (G. CRUZ, E. PEREZ, J. FONSECA, O. RIVERA, J. NIEVES, K. VASQUEZ)	Toby Love Featuring Rakim & Ken-Y SONY BMG NORTE	3
4	2	2	12	LABIOS COMPARTIDOS F. OLVERA, A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	4
5	11	19	6	QUIEN ME IBA A DECIR K. SANTANDER (K. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	5
6	6	6	4	NOCHE DE ENTIERRO (NUESTRO AMOR) Los Benjamins Feat. Wisin & Yandel, Daddy Yankee, Hector "El Father" Bambino & Zion LUNY TUNES, NALES MR. G (RAYLA, WISIN, YANDEL, FORTIZ, H. DELGADO, G. CRUZ, F. SALDANA, V. CABRERA, A. CALLO, COTTLE, GARCIA)	Mas Flow/Machete	6
7	3	12	10	ANTES DE QUE TE VAYAS M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	7
8	10	13	5	SIGO CON ELLA S. KRYS, O. BERMUDEZ (O. BERMUDEZ, S. KRYS)	Obie Bermudez EMI TELEVISION	8
9	14	10	9	LOS INFIELES L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	9
10	12	8	3	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	10
11	17	14	6	EL TELEFONO LUNY TUNES, TAINY (H. DELGADO, J. LUNA, L. MALAVE)	Wisin & Yandel & Hector "El Father" Bambino ROC-LA-FAMILIA/MACHETE/DEF JAM /DJMIG	11
12	7	5	12	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	12
13	13	9	13	DE RODILLAS TE PIDO A. GARCIA IBARRA (P. SOSA)	Alegres De La Sierra VIVA/UNIVERSAL LATINO	13
14	9	11	19	TE MANDO FLORES B. OSSA (J. F. FONSECA)	Fonseca EMI TELEVISION	14
15	16	15	12	SALIO EL SOL ECHO THE LAB (W. D. LANDRON, ECHO THE LAB)	Don Omar VI/MACHETE	15
16	19	26	8	NO SE POR QUE G. ARENAS, J. DIAZ (J. L. PILOTO, C. BRANT)	Chayanne SONY BMG NORTE	16
17	22	22	14	QUE PRECIO TIENE EL CIELO S. GEORGE (A. MATHEUS)	Marc Anthony SONY BMG NORTE	17
18	24	32	5	CHIQUILLA A. B. QUINTANILLA III, L. GIRALDO (A. B. QUINTANILLA III, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia All Stars EMI TELEVISION	18
19	21	21	16	A TI C. CABRAL "JUNIOR", R. ARJONA (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	19
20	20	16	23	HIPS DON'T LIE W. JEAN, J. DUPLISSIS, S. MEBARAK R. (W. JEAN, J. DUPLISSIS, S. MEBARAK R., O. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC/SONY BMG NORTE	20
21	48	-	2	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin SONY BMG NORTE	21
22	32	42	3	DESILUSIONAME B. BENOZZO, S. GEORGE (D. BETANCOURT, C. J. FRANCO)	Olga Tanon UNIVISION	22
23	23	24	12	FLOW NATURAL TINY, LUNY TUNES, J. GOMEZ NALES (TITO EL BAMBINO, M. DAVIS)	Tito El Bambino Featuring Beenie Man & Ines EMI TELEVISION	23
24	36	27	9	AHORA QUE NO ESTAS A. BAQUEIRO (A. BAQUEIRO, S. RIZO)	Ose MELODY/FONOVISA	24
25	34	34	7	QUE VUELVA J. L. TERRAZAS (M. A. SOLIS)	Grupo Montez De Durango DISA	25

Solis scores his sixth No. 1 on Top Latin Albums.

Pitbull's fifth charting single becomes his first top 10 on Latin Airplay.

Quintanilla's new group enters Top Latin Albums at No. 2 (15,000 units) and The Billboard 200 at No. 68.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	33	36	18	TE COMPRO O. TREVINO, D. LOPEZ JR. (E. PAZ)	Duelo UNIVISION	11
27	43	-	2	TENGO F. DE VITA (F. DE VITA)	Franco De Vita SONY BMG NORTE	27
28	27	18	8	TU PEOR ERROR A. AVILA (A. AVILA, A. REYERO PONTES)	La 5A Estacion SONY BMG NORTE	18
29	50	-	2	POR ELLA R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISION	29
30	31	35	5	MALDITA SUERTE NOT LISTEO (C. BRANT, N. SCHAIRIS)	Victor Manuelle Featuring Sin Bandera SONY BMG NORTE	30
31	26	28	17	LA BOTELLA G. COUSIN (M. MACHORE)	Mach & Daddy UNIVERSAL LATINO	8
32	15	20	13	(WHEN YOU GONNA) GIVE IT UP TO ME D. BENNETT (S. PHENRIQUES, J. HENRIQUES, D. BENNETT, N. STAFF, R. FAIR, K. COLE)	Sean Paul Featuring Keyshia Cole VP/JATLANTIC	13
33	49	40	3	ME QUIERE BESAR MEKKA (ALEXIS, FIDO)	Alexis & Fido SONY BMG NORTE	33
34	25	23	17	DETALLES G. GRACA MELLO (R. CARLOS, E. CARLOS)	Yahir WARNER LATINA	18
35	29	30	6	SE FUE PAGUIAR (FATO)	Pepe Aguilar EMI TELEVISION	19
36	42	47	8	NUNCA JEEVE (L. ASCENCIO, J. CEJA, JEEVE)	Rigo Luna MACHETE	36
37	28	33	6	REGALO CARO LOS TIGRES DEL NORTE (J. VILLARREAL)	Los Tigres Del Norte FONOVISA	28
38	44	-	2	DIME QUIEN ES LOS RIELEROS DEL NORTE (C. BRANT, G. FLORES)	Los Rieleros Del Norte FONOVISA	38
39	NEW	-	1	DIME J. SMITH (A. PEREZ, J. H. SMITH, K. VASQUEZ)	Pitbull Featuring Ken-Y DIAZ BROTHERS TVT	39
40	37	44	4	HERIDAS DE AMOR P. MANUELLO (R. MONTANER, J. AVENDANO)	Ricardo Montaner EMI TELEVISION	37
41	35	46	16	DEJALE CAER TO' EL PESO TINY, H. DELGADO (H. DELGADO, J. TORRES, NALDO)	Yomo Featuring Hector "El Father" GOLD STAR/MACHETE	33
42	30	25	17	NO, NO, NO A. PENNA (A. SANTOS)	Thalia Featuring Anthony "Romeo" Santos EMI TELEVISION	4
43	47	-	11	PROMISCUOUS TIMBALAND, DANJA (N. FURTADO, T. V. MOSLEY, N. HILLS, T. C. LAYTON)	Nelly Furtado Featuring Timbaland MOSLEY/GEFFEN	36
44	39	29	11	LOS MATE NESTY, NALDO (T. CALDERON, E. F. PADILLA, A. CANTORAL, GARCIA, R. CANTORAL)	Tego Calderon JIGGIRI/JATLANTIC	11
45	41	37	13	ME MATAS MYZTIKO (K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	31
46	NEW	-	1	BESOS Y COPAS C. VAZQUEZ, G. VAZQUEZ (V. CORDERO)	Jenni Rivera FONOVISA	46
47	RE-ENTRY	-	12	LAS NOCHES SON TRISTES N. NORIEGA (A. RIVERA, P. J. ORTIZ ARVELO, F. CRUZ MORA, J. J. ALVAREZ SOTO MAJOR)	Noriega Featuring Angel & Khriz & Divino LA CALLE/UNIVISION	20
48	40	31	13	NO QUIERE NOVIO NELY (NEJO, J. DE LA CRUZ, T. CALDERON)	Nejo Featuring Tego Calderon FLOW/UNIVERSAL LATINO	31
49	RE-ENTRY	-	4	LA GRAN PACHANGA BANDA EL RECODO (I. HERNANDEZ)	Banda El Recodo FONOVISA	45
50	RE-ENTRY	-	2	SI TU AMOR NO VUELVE F. CAMACHO (W. CASTILLO)	La Arrolladora Banda El Limon DISA/EDICIONSA	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	2	-	2	#1 MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) ±	Trozos De Mi Alma 2	1	1
2	NEW	-	1	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS EMI TELEVISION 73597 (15.98)	From Kumbia Kings To Kumbia All Stars	2	2
3	1	-	2	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	1
4	3	2	7	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
5	4	1	3	PAULINA RUBIO UNIVERSAL LATINO 007487 (15.98)	Ananda	1	1
6	NEW	-	1	DAVID BISBAL VALE 00773/UNIVERSAL LATINO (13.98) ±	Premonicion	6	6
7	5	7	34	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
8	6	6	4	WISIN & YANDEL MACHETE 561402 (15.98) ±	Pa'l Mundo	1	1
9	NEW	-	1	AKWID HEADLINERS/UNIVISION 310869/UG (13.98) ±	E.S.L.	9	9
10	7	4	21	DON OMAR VI 00662/MACHETE (15.98)	King Of Kings	2	1
11	NEW	-	1	VARIOUS ARTISTS SONY BMG NORTE 70027 (16.98) ±	Top Latino Vol. 2	11	11
12	11	8	5	JAVIER SOLIS SONY BMG NORTE 88292 (14.98) ±	La Historia De Javier Solis	4	4
13	10	9	7	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
14	13	17	53	RBD EMI TELEVISION 35902 (14.98)	Nuestro Amor	1	1
15	12	5	4	TIGO CALDERON JIGGIRI/ATLANTIC 94122/AG (15.98)	The Underdog / El Subestimado	2	2
16	18	13	10	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	6	6
17	16	14	43	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	6	6
18	15	12	19	MARC ANTHONY SONY BMG NORTE 81251 (18.98)	Sigo Siendo Yo	2	2
19	19	10	6	CONJUNTO PRIMAVERA FONOVISA 352602/UG (10.98)	Para Ti...Nuestra Historia	6	6
20	14	-	1	LUPILLO RIVERA VENEMUSIC 653138/UNIVERSAL LATINO (13.98)	Entre Copas Y Botellas	14	14
21	9	3	4	N.O.R.E. ROC-LA-FAMILIA 006266/UMJG (13.98)	N.O.R.E. Y La Familia... Ya Tu Sabe	2	2
22	17	11	11	MONCHY & ALEXANDRA J&N 50191/SONY BMG NORTE (13.98)	Exitos	11	11
23	20	15	43	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) ±	Barrio Fino: En Directo	1	1
24	8	-	2	PESADO WARNER LATINA 63865 (15.98)	Piensame Un Momento	8	8
25	NEW	-	1	BELINDA EMI TELEVISION 60736 (13.98)	Utopia	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	NEW	-	1	ALACRANES MUSICAL UNIVISION 31018/UG (13.98)	Puros Corridos Venenosos	26	26
27	22	19	10	LOS TIGRES DEL NORTE FONOVISA 352631/UG (15.98 CD/DVD) ±	La Banda Del Carro Rojo	8	8
28	NEW	-	1	GRUPO MONTEZ DE DURANGO ALFREDO RAMIREZ COPRAL DISA 720949 (11.98)	Guerra De Los Creadores Del Pesto: Duranguense	28	28
29	21	16	6	REGGAETON NINOS EMI TELEVISION 72807 (14.98)	Ninos Vol. 2	7	7
30	23	18	24	VARIOUS ARTISTS THE EM GROUP/UNIVERSAL/UMJG/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino	1	1
31	25	21	27	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
32	35	-	2	GREATEST GAINER FRANCO DE VITA SONY BMG NORTE 83847 (16.98) ±	Mi Y Una Historias: En Vivo	32	32
33	26	31	7	LOS BUKIS FONOVISA 352697/UG (5.98)	Linea De Oro	26	26
34	32	56	72	INTOCABLE EMI TELEVISION 98613 (16.98)	X	2	2
35	30	28	59	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
36	33	27	5	TOBY LOVE SONY BMG NORTE 75376 (14.98)	Toby Love	27	27
37	24	23	8	PEPE AGUILAR EMI TELEVISION 58790 (14.98)	Enamorado	16	16
38	NEW	-	1	GLORIA ESTEFAN SONY BMG NORTE 89091 (16.98)	Oye Mi Cantor... Los Exitos	38	38
39	46	-	20	PACE SETTER LOS CADETES DE LINARES BCL 41260 (6.98)	Las Mas Canonas	33	33
40	2	26	44	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	3	3
41	34	25	19	VARIOUS ARTISTS ROC-LA-FAMILIA/MACHETE/GOLD STAR 00688*/DJMIG (13.98)	Hector "El Father" Bambino Present: Los Rompe Discotecas	1	1
42	27	20	4	JENNI RIVERA FONOVISA 352729/UG (13.98) ±	Besos Y Copas Desde Hollywood	19	19
43	28	24	12	MACH & DADDY UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	16	16
44	36	42	27	RBD EMI TELEVISION 58122 (13.98) ±	RBD: Live In Hollywood	6	6
45	37	-	18	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo	37	37
46	38	32	7	GRUPO EXTERMINADOR FONOVISA 352781/UG (10.98)	Para Ti...Nuestra Historia	17	17
47	61	-	2	VARIOUS ARTISTS FONOVISA 352685/UG (11.98)	Los 20 Exitos Mas Buscados	47	47
48	31	33	7	LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca	13	13
49	43	37	27	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	15	15
50	45	46	8	LOS ORIGINALES DE SAN JUAN UNIVISION 310996/UG (5.98)	Linea De Oro	45	45

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	39	35	28	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ±	Exitos Y Mas	9	9
52	41	22	4	LOS RIELEROS DEL NORTE FONOVISA 352735/UG (11.98)	Para Ti...Nuestra Historia	18	18
53	48	75	3	ALEGRES DE LA SIERRA VIVA 006223/UNIVERSAL LATINO (11.98)	Duele El Amor	48	48
54	56	58	4	LOS RIELEROS DEL NORTE FONOVISA 352698/UG (5.98)	Linea De Oro	54	54
55	47	60	38	RBD EMI TELEVISION 75852 (14.98)	Rebelde	2	2
56	49	34	23	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98) ±	Borron Y Cuenta Nueva	1	1
57	42	62	27	TITO "EL BAMBINO" EMI TELEVISION 49552 (13.98)	Top Of The Line	3	3
58	50	52	18	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal	8	8
59	60	59	44	DON OMAR VI/MACHETE 005850/UMJG (13.98)	Da Hitman Presents Reggaeton Latino	1	1
60	RE-ENTRY	-	84	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
61	58	29	17	GLORIA TREVI UNIVISION 310879/UG (16.98 CD/DVD) ±	La Trayectoria	29	29
62	52	41	18	EMMANUEL SONY BMG NORTE 84971 (15.98) ±	Historias De Toda La Vida... Los Exitos	8	8
63	40	39	6	BANDA EL RECODO FONOVISA 352628/UG (13.98)	Mas Fuerte Que Nunca	23	23
64	53	57	14	DIANA REYES MUSIC 708502/UNIVERSAL LATINO (13.98)	Las No. 1 De La Reina	4	4
65	44	-					

OCT 21 2006 HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) OCTOBER 10, 2006
1	2	KOBUKURO ALL SINGLES BEST WARNER MUSIC
2	3	AI WHAT'S GOIN' ON A1 UNIVERSAL
3	NEW	KAZUYA YOSHII 39108 (FIRST LTD ED) TOSHIBA/EMI
4	4	SEAMO LIVE GOES ON (FIRST LTD ED) BMG FUNHOUSE
5	NEW	GARNET CROW THE TWILIGHT VALLEY (FIRST VERSION) GIZA
6	NEW	JET SHINE ON (FIRST LTD ED SPECIAL PRICE) WARNER MUSIC
7	NEW	THE BAND APART ALFRED AND CAVITY NEOPLEX
8	1	KOBUKURO ALL SINGLES BEST (FIRST LTD ED) WARNER MUSIC
9	NEW	SARAH BRIGHTMAN DIVA-THE SINGLE COLLECTION TOSHIBA/EMI
10	6	MIHIMARU GT MIHIMAGIC UNIVERSAL

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) OCTOBER 8, 2006
1	NEW	THE KILLERS SAM'S TOWN VERTIGO
2	NEW	EVANESCENCE THE OPEN DOOR WIND-UP
3	1	SCISSOR SISTERS TA-DAH POLYDOR
4	3	RAZORLIGHT RAZORLIGHT VERTIGO
5	4	LILY ALLEN ALRIGHT, STILL REGAL/PARLOPHONE
6	2	FRATELLI COSTELLO MUSIC FALLOUT
7	5	SNOW PATROL EYES OPEN FICTION/POLYDOR
8	8	KOOKS INSIDE IN/INSIDE OUT VIRGIN
9	10	PAOLO NUTINI THESE STREETS ATLANTIC
10	NEW	DANIEL O'DONNELL UNTIL THE NEXT TIME ROSETTE

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 10, 2006
1	NEW	EVANESCENCE THE OPEN DOOR WIND-UP
2	1	CHRISTINA STUERMER LEBE LAUTER POLYDOR
3	3	ROSENSTOLZ DAS GROSSE LEBEN ISLAND
4	5	KATIE MELUA PIECE BY PIECE DRAMATICO
5	4	PUR ES IST WIE ES IST CAPITOL
6	NEW	THE KILLERS SAM'S TOWN VERTIGO
7	10	PINK I'M NOT DEAD LAFACE/ZOMBA
8	9	SILBERMOND DAVID GEDACHT COLUMBIA
9	NEW	PETER MAFFAY BEGEGNUNG- EINE ALLIANZ FÜR KINDER ARIDL
10	8	WOLFGANG PETRY 30 JAHRE NA KLAR

EURO DIGITAL TRACKS		
Nielsen SoundScan International		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) OCTOBER 21, 2006
1	3	AMERICA RAZORLIGHT VERTIGO
2	1	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR
3	NEW	JUMP IN MY CAR DAVID HASSELHOFF SKINTIGHT
4	2	WHEN YOU WERE YOUNG THE KILLERS ISLAND
5	4	QUIEN ME IBA A DECIR DAVID BISBAL VALE/UNIVERSAL LATINO
6	5	SEXYBACK (MAIN EXPLICIT VERSION) JUSTIN TIMBERLAKE JIVE/ZOMBA
7	12	CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP
8	7	CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE
9	6	PROMISCUOUS (ALBUM VERSION) NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN
10	10	YOU GIVE ME SOMETHING JAMES MORRISON POLYDOR
11	16	LDN LILY ALLEN REGAL/PARLOPHONE
12	8	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. BIG ALI & DOLLARMAN YELLOW
13	13	U + UR HAND PINK LAFACE/ZOMBA
14	NEW	WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE REPRISE
15	20	COME TO ME P. DIDDY FT. NICOLE SCHERZINGER BAD BOY/ATLANTIC
16	11	CHECKING IT OUT LIL CHRIS RCA
17	18	UNFAITHFUL RIHANNA SRP/DEF JAM
18	15	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC
19	NEW	KISS ME ROBBIE WILLIAMS CHRYSALIS
20	14	I DON'T FEEL LIKE DANCIN' SCISSOR SISTERS POLYDOR

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 10, 2006
1	NEW	RENAUD ROUGE SANG VIRGIN
2	NEW	EVANESCENCE THE OPEN DOOR WIND-UP
3	3	JOHNNY HALLYDAY FLASHBACK TOUR JOHNNY HALLYDAY
4	1	VINCENT DELERM LES PIQURES D'ARAGNEE TOT OU TARD
5	37	VARIOUS ARTISTS LE ROI SOLEIL A&M
6	NEW	AXELLE RED JARDIN SECRET VIRGIN
7	2	CHARLOTTE GAINSBOURG 5:55 BECAUSE
8	5	RAPHAEL RESISTANCE A LA NUIT LIVE EMI
9	6	OLIVIA RUIZ LA FEMME CHOCOLAT UNIVERSAL
10	7	LAURENT VOULZY LA SEPTIEME VAGUE RCA

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) OCTOBER 8, 2006
1	NEW	EVANESCENCE THE OPEN DOOR WIND-UP
2	NEW	THE KILLERS SAM'S TOWN VERTIGO
3	NEW	JET SHINE ON CAPITOL
4	1	PINK I'M NOT DEAD LAFACE/ZOMBA
5	2	SCISSOR SISTERS TA-DAH POLYDOR
6	NEW	MARCIA HINES DISCOTHEQUE LIBERATION
7	21	DIXIE CHICKS TAKING THE LONG WAY COLUMBIA
8	3	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
9	4	ESKIMO JOE BLACKFINGERNAILS, RED WINE WARNER MUSIC
10	9	CHRISTINA AGUILERA BACK TO BASICS RCA

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN) OCTOBER 21, 2006
1	NEW	THE KILLERS SAM'S TOWN ISLAND/UNIVERSAL
2	NEW	EVANESCENCE THE OPEN DOOR WIND-UP/WARNER
3	1	TONY BENNETT DUETS: AN AMERICAN CLASSIC RPM/COLUMBIA/SONY BMG
4	3	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/SONY BMG
5	2	DIANA KRALL FROM THIS MOMENT ON VERVE/UNIVERSAL
6	NEW	BECK THE INFORMATION INTERSCOPE/UNIVERSAL
7	9	JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER
8	5	FERGIE THE DUTCHESS WILL I.A.M./A&M/INTERSCOPE/UNIVERSAL
9	NEW	RICHARD SEGUN LETTRES OUVERTES DUCHESNE ET DU REVE/SELECT
10	NEW	NICOLA CICCONE NDUS SERONS SIX MILLIAROS MATITA/DEP

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 9, 2006
1	1	ZUCCHERO FORNACIARI FLY POLYDOR
2	NEW	EVANESCENCE THE OPEN DOOR WIND-UP
3	NEW	LUCA CARBONI LE BANDO SI SCIOLOGONO RCA
4	2	FREDDIE MERCURY THE VERY BEST OF FREDDIE MERCURY SOLO PARLOPHONE
5	3	TIZIANO FERRO NESSUNO E' SOLO CAPITOL
6	4	GIANNA NANNINI GRAZIE POLYDOR
7	NEW	JESSE MCCARTNEY RIGHT WHERE YOU WANT ME HOLLYWOOD
8	47	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
9	5	AYO JOYFUL POLYDOR
10	NEW	GIOVANNI ALLEVI JOY RICORDI

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 11, 2006
1	NEW	DAVID BISBAL PREMONICION VALE MUSIC
2	1	FITO Y LOS FITIPALDIS POR LA BOCA VIVÉ EL PEZ DRO
3	NEW	DAVID DEMARIA CAMINOS DE ida Y VUELTA WARNER MUSIC
4	2	MANA AMAR ES COMBATIR WARNER MUSIC
5	NEW	EVANESCENCE THE OPEN DOOR WIND-UP
6	NEW	DOVER FOLLOW THE CITY LIGHTS CAPITOL
7	4	PAULINA RUBIO ANANDA UNIVERSAL
8	5	EL ARREBATO UN CUARTITO PA MIS COSAS CAPITOL
9	6	MARC ANTHONY SIGO SIENDO YO SONY BMG
10	3	ALEX UBAGO AVOINES DE CRISTAL DRO

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) OCTOBER 10, 2006
1	4	PAULINA RUBIO ANANDA UNIVERSAL
2	1	MANA AMAR ES COMBATIR WARNER MUSIC
3	2	SOUNDTRACK HIGH SCHOOL MUSICAL UNIVERSAL
4	5	ZOE MEMO REX COMMANDER Y EL CORAZON ATOMICA EMI TELEVISION
5	6	VARIOUS ARTISTS FIEBRE DE REGGAETON UNIVERSAL
6	3	THE MARS VOLTA AMPUTECHTURE UNIVERSAL
7	36	FERGIE THE DUTCHESS WILL I.A.M./A&M/INTERSCOPE
8	16	SHAKIRA ORAL FIXATION VOL. 2 EPIC
9	14	T.A.T.U. THE BEST INTERSCOPE
10	9	BELANOVA DULCE BEAT UNIVERSAL

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUVI) OCTOBER 11, 2006
1	1	ROCK THIS PARTY (EVERYBODY DANCE NOW) BOB SINCLAR FT. CUTE-E & YELLOW PRODUCTION
2	2	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
3	3	PHILOSOPHY TOM SNARE ULM
4	3	1980 PASCAL OBISPO/MELISSA MARS EPIC
5	3	COUP DE BOULE LA PLAGE UP MUSIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	RENAUD ROUGE SANG VIRGIN
2	-	RAPHAEL RESISTANCE A LA NUIT LIVE CAPITOL
3	-	JOHNNY HALLYDAY FLASHBACK TOUR JOHNNY HALLYDAY
4	38	AXELLE RED JARDIN SECRET VIRGIN
5	25	EVANESCENCE THE OPEN DOOR WIND-UP

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 10, 2006
1	1	UNFAITHFUL RIHANNA SRP/DEF JAM
2	2	I DON'T FEEL LIKE DANCING SCISSOR SISTERS POLYDOR
3	5	STOP! DIMENTICA TIZIANO FERRO CAPITOL
4	3	SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA
5	9	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	EVANESCENCE THE OPEN DOOR WIND-UP
2	1	ZUCCHERO FORNACIARI FLY POLYDOR
3	NEW	RENAUD ROUGE SANG VIRGIN
4	2	PLUSCH FRUSCH GWASCHE COLUMBIA
5	3	LUNK PREPARING TO LEAVE EMI

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) OCTOBER 11, 2006
1	NEW	ARKUNNAULA/HELVETINPYORA KOTITEOLLISUUS MEGAMANIA
2	NEW	MUSIC BOX SO CALLED PLAN HYPE RECORDS
3	NEW	MOVING ON STEREO PAKITO 541 RECORDS
4	2	VI SITTER I VENTRILO OCH SPELAR LITE... BASSHUNTER WARNER MUSIC
5	NEW	ONE WISH ROXETTE EMI

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	TUISKU ANTTI NEW YORK HMC
2	NEW	TUISKU ANTTI ROVANIEMI HMC
3	NEW	NELJA RUUSUA ENSI-ILTA PARLOPHONE
4	6	LORDI THE AROCKALYPSE RCA
5	NEW	EVANESCENCE THE OPEN DOOR WIND-UP

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) OCTOBER 6, 2006
1	1	KATIE MELUA PIECE BY PIECE DRAMATICO
2	25	KRZYSZTOF KRAWCZYK TACY SAMOTNI SONY BMG
3	2	ORKIESTRA ADAMA SZTABY TANIEC Z GWIAZDAMI IMPRESARIAT ITI
4	4	PIOTR RUBIK RUBIKOM MUM
5	8	VARIOUS ARTISTS TU ES PETRUS - TY JESTES SKALA MAGIC
6	3	SOUNDTRACK SET UP SONY BMG
7	6	DIANA KRALL FROM THIS MOMENT ON VERVE
8	NEW	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA - JESIEN 2006 IZABELIN
9	7	VARIOUS ARTISTS MAGOA M. PIOSENKI NIETYLKOO MILOSCI VOL.2 IZABELIN
10	9	SUMPTUASTIC BEZ CIENNOŚCI NIE MA SNOW ROCK HOUSE

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) OCTOBER 6, 2006
1	1	NYARI ESTE PEAT JR./FERNANDO PEAT JR. & FERNANDO
2	NEW	PUT YOUR HANDS UP (4 DETROIT) FEDEDE LE GRANDE SPINNIN'
3	NEW	READY FOR LOVE CASCADA RECORD EXPRESS
4	NEW	SORRY MADONNA WARNER BROS.
5	7	AN EASIER AFFAIR GEORGE MICHAEL AEGEAN/EPIC

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	OMEGA EGI JEL UNIVERSAL
2	2	RUSZA MAGDOLNA A OONTORKEN ELHANGZOTT DALOK UNIVERSAL
3	3	DEPRESSZIO AZ EBREDES UTJAN HAMMER MUSIK
4	7	DIANA KRALL FROM THIS MOMENT ON VERVE
5	17	CHRISTINA AGUILERA BACK TO BASICS RCA

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 11, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	SCISSOR SISTERS	I DON'T FEEL LIKE DANCING
2	2	JUSTIN TIMBERLAKE	SEXYBACK
3	3	RIHANNA	UNFAITHFUL
4	10	BOB SINCLAR FT. CUTE-B	ROCK THIS PARTY (EVERYBODY DANCE NOW)
5	79	P. DIDDY FT. NICOLE SCHERZINGER	COME TO ME
6	7	NELLY FURTADO FT. TIMBALAND	PROMISCUOUS
7	44	RAZORLIGHT	AMERICA
8	12	FAF LARABE	PAS LE TEMPS
9	5	FERGIE WILLIAMS	LONDON BRIDGE
10	4	EVANESCENCE	CALL ME WHEN YOU'RE SOBER
11	33	PINK	U & UR HAND
12	13	TRIBAL KING	FACON SEX
13	6	ROBBIE WILLIAMS	RUDEBOX
14	8	MOBY FT. MYLENE FARMER	SLIPPING AWAY (CRIER LA VIE)
15	11	CASSIE	ME & U

ALBUMS

OCTOBER 11, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	EVANESCENCE	THE OPEN DOOR WIND-UP
2	NEW	THE KILLERS	SAM'S TOWN VERTIGO
3	1	SCISSOR SISTERS	TA-DAH POLYDOR
4	6	KATIE MELUA	PIECE BY PIECE DRAMATIC
5	2	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
6	3	BOB DYLAN	MODERN TIMES COLUMBIA
7	4	CHRISTINA STUERMER	LEBE LAUTER POLYDOR
8	13	PINK	I'M NOT DEAD LAFACE/ZOMBA
9	8	ZUCCHERO	FLY POLYDOR
10	5	DIANA KRALL	FROM THIS MOMENT ON NERVE
11	NEW	RENAUD	ROUGE SANG VIRGIN
12	14	ROSENSTOLZ	OAS GROSSE LEBEN
13	25	JAMES MORRISON	UNDISCOVERED POLYDOR
14	10	RAZORLIGHT	RAZORLIGHT VERTIGO
15	17	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 11, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	SCISSOR SISTERS	I DON'T FEEL LIKE DANCIN'
2	1	JUSTIN TIMBERLAKE	SEXYBLACK
3	7	NELLY FURTADO FT. TIMBALAND	PROMISCUOUS
4	6	PINK	WHO KNEW
5	3	RIHANNA	UNFAITHFUL
6	4	CHRISTINA AGUILERA	AIN'T NO OTHER MAN
7	5	BOB SINCLAR FT. CUTE-B	ROCK THIS PARTY
8	9	GNARLS BARKLEY	CRAZY
9	10	SHAKIRA FT. WYCLEF JEAN	HIPS DON'T LIE
10	14	JAMES MORRISON	YOU GIVE ME SOMETHING
11	8	LILY ALLEN	SMILE
12	13	DAVID GUETTA VS. THE EGG GUSTO	LOVE DON'T LET ME GO
13	15	KELLY CLARKSON	BREAKAWAY
14	12	CASSIE	ME & U
15	16	JAMELIA	SOMETHING ABOUT YOU

SALES DATA COMPILED BY



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Billboard ALBUMS

OCT 21 2006

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	1	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY
2	2	2	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG
3	1	2	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG
4	4	4	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY
5	5	5	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG
6	6	6	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY
7	7	7	JEREMY CAMP	RESTORED BEC 8615/EMI CMG
8	8	8	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
9	9	9	GREATEST GAINER	VARIOUS ARTISTS THREE WOODEN CROSSES WORD-CURB 886582
10	10	10	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY
11	11	11	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
12	12	12	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570
13	13	13	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
14	14	14	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY
15	15	15	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
16	16	16	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY
17	17	17	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
18	18	18	AMY GRANT	TIME AGAIN... AMY GRANT LIVE WORD-CURB 886849
19	19	19	NORMA JEAN	REDEEMER SOLID STATE/TOOTH & NAIL 3560/EMI CMG
20	20	20	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG
21	21	21	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG
22	22	22	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB
23	23	23	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
24	24	24	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
25	25	25	PHILLIPS, CRAIG & DEAN	TOP OF MY LUNGS INO 4012/PROVIDENT-INTEGRITY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	NEW	26	JONEZETTA	POPULARITY TOOTH & NAIL 4149/EMI CMG
27	7	2	MEWITHOUTYOU	BROTHER, SISTER TOOTH & NAIL 0429/EMI CMG
28	20	27	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY
29	18	2	BIG DADDY WEAVE	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB
30	29	54	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB
31	26	5	HILLSONG	MIGHTY TO SAVE LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY
32	26	11	VARIOUS ARTISTS	BELIEVE SONGS OF FAITH FROM TODAY'S TOP COUNTRY & CHRISTIAN ARTISTS ARISTA NASHVILLE 10822/PROVIDENT-INTEGRITY
33	24	3	BEBO NORMAN	BETWEEN THE DREAMING AND THE COMING TRUE ESSENTIAL 10799/PROVIDENT-INTEGRITY
34	22	27	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG
35	33	28	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB
36	RE-ENTRY	36	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMI CMG
37	25	10	AUDIO ADRENALINE	ADIOS: THE GREATEST HITS FOREFRONT 5086/EMI CMG
38	27	53	VARIOUS ARTISTS	WOW HITS 2006 EMI CMG/PROVIDENT-INTEGRITY/WORD-CURB 1247/EMI CMG
39	33	81	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
40	32	4	DAVID PHELPS	THE LEGACY OF LOVE: DAVID PHELPS LIVE WORD-CURB 886871
41	31	26	MARTHA MUNIZZI	NO LIMITS...LIVE MARTHA MUNIZZI/INTEGRITY 3860/PROVIDENT-INTEGRITY
42	NEW	42	VARIOUS ARTISTS	X 2007 TOOTH & NAIL/BEC 1749/EMI CMG
43	36	18	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY
44	34	47	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
45	39	3	KRYSTAL MEYERS	DYING FOR A HEART ESSENTIAL 10815/PROVIDENT-INTEGRITY
46	41	29	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMI CMG
47	47	82	KUTLESS	STRONG TOWER BEC 5391/EMI CMG
48	RE-ENTRY	48	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY
49	RE-ENTRY	49	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG
50	40	49	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	HOT SHOT DEBUT	1	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA
2	2	2	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347
3	1	2	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA
4	2	2	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL MARANATHA! 1894
5	3	54	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA
6	5	64	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC
7	4	20	TYE TRIBBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC
8	5	9	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA
9	7	39	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
10	10	5	THE CARAVANS	PAVED THE WAY MALACO 4542
11	NEW	11	STEPHEN HURD	MY DESTINY INTEGRITY GOSPEL/INTEGRITY/COLUMBIA 89418/SONY MUSIC
12	8	37	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA
13	NEW	13	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG MUSIC 19181/TIME LIFE
14	9	30	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
15	12	28	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505
16	13	58	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
17	15	21	NORMAN HUTCHINS	WHERE I LONG TO BE JOI 1270
18	11	51	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
19	20	56	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC
20	14	15	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483
21	23	13	GREATEST GAINER	DARIUS BROOKS MY SOUL JMG 1000/KOCH
22	22	77	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
23	16	45	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA
24	19	13	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
25	18	9	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	25	9	REV. ANDREW CHEARS & THE SONGBIRDS	MAKE UP YOUR MIND EMMANUEL 3723
27	17	22	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BRDS.
28	21	80	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
29	28	10	THE SINGING PASTORS OF PISCATAWAY	DOWN THROUGH THE YEARS GAME 5260
30	24	3	DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849
31	31	54	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA
32	27	20	IZZY	IN AWE OF YOU VGR/JEG 5906/KOCH
33	34	54	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
34	26	11	MEN OF STANDARD	SURROUNDED COLUMBIA 80880/SONY MUSIC
35	29	12	LEE WILLIAMS AND THE SPIRITUAL QC'S	SOULFUL HEALING MCG 7042
36	NEW	36	GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	A CHRISTMAS CELEBRATION MANY ROADS 0046
37	35	27	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 51835
38	33	21	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH
39	32	27	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345
40	36	17	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA
41	39	90	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMI CMG/VERITY 65344/ZOMBA
42	40	8	VARIOUS ARTISTS	HIP HOPE HITS 2007 GOTE 47744
43	37	12	21:03	TWENTY ONE O THREE PAJAM/GOSPO CENTRIC/VERITY 71621/ZOMBA
44	49	54	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC
45	42	19	JUDITH CHRISTIE MCALLISTER	IN HIS PRESENCE: LIVE! JUDAH 51834/ARTEMIS GOSPEL
46	RE-ENTRY	46	BEAU WILLIAMS	THE GREATEST LOVE ELBEAU 8750
47	RE-ENTRY	47	APOSTLE DONALD L. ALFORD & THE GATHERING OF WORSHIPERS	IT'S ALL ABOUT YOU HOLY SPIRIT 0430/TASEIS
48	44	16	VIRTUE	TESTIMONY DARKCHILD GOSPEL/INTEGRITY GOSPEL 82184/SONY MUSIC
49	RE-ENTRY	49	YOUTHFUL PRAISE	LIVE! THE PRAISE...THE WORSHIP EVIDENCE GOSPEL 51709/ARTEMIS GOSPEL
50	RE-ENTRY	50	GRITS	7 GOTE 42655

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

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

FACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B Hip-Hop Songs and Hot R&B Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/hip-hop Singles Sales, sales data is compiled from a national subset panel of core R&B/hip-hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CEREMONIES

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles.
○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

OCT 21 2006 ALBUMS

TOP INDEPENDENT		ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	2	#1 JERRY LEE LEWIS LAST MAN STANDING: THE DUETS ARTISTS FIRST 20001/SHANGRI-LA (19.98)	
2	NEW		SPM WHEN DEVILS STRIKE DOPE HOUSE 6035/STREET LEVEL (16.98)	
3	NEW		PILLAR THE RECKONING FLICKER 10825 (13.98) ⊕	
4	NEW		TREY ANASTASIO BAR 17 RUBBER JUNGLE 01 (15.98)	
5	NEW		UNK BEAT N DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
6	4	63	DANE COOK RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	
7	NEW		THE HOLD STEADY BOYS AND GIRLS IN AMERICA VAGRANT 442 (13.98)	
8	6	5	IRON MAIDEN A MATTER OF LIFE AND DEATH SANCTUARY 84768 (18.98) ⊕	
9	2	3	BONE THUGS-N-HARMONY THUG STORIES MO THUGS 5864/KOCH (17.98)	
10	9	63	GREATEST GAINER JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)	●
11	5	1	GEORGE LOPEZ EL MAS CHINGON DGLIO 89140 (16.98)	
12	7	53	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)	●
13	11	9	SOUNDTRACK THE LAST KISS LAKESHORE 33869 (18.98)	
14	NEW		VARIOUS ARTISTS PEANUT BUTTER WOLF PRESENTS: CHROME CHILDREN STONES THROW 2150* (16.98 CD/DVD) ⊕	
15	11	9	HELLOGOODBYE ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
16	8	5	JARS OF CLAY GOOD MONSTERS ESSENTIAL 10820 (17.98)	
17	10	4	YO LA TENGO I AM NOT AFRAID OF YOU AND I WILL BEAT YOUR ASS MATA/DR 692* (15.98)	
18	13	7	VARIOUS ARTISTS CRUNK HITS VOL. 2 TVI 2508 (18.98)	
19	12	3	MUSHROOMHEAD SAVOR SORROW ILLTHY HANDS 902/MEGAFORCE (15.98)	
20	15	2	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL MARAMATHAI 1894 (16.98)	
21	NEW		TRIPLE SIX MAFIA SMOKED OUT'S GREATEST HITS HYPNOTIZE MINDS 3615/STREET LEVEL (16.98)	
22	22	27	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)	
23	23	1	MANNHEIM STEAMROLLER HALLOWEEN 2: CREATURES COLLECTION AMERICAN GRAMAPHONE 1033 (18.98)	
24	16	99	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)	
25	17	2	FREDDIE JACKSON TRANSITIONS HUSH 9056/ORPHEUS (15.98) ⊕	
26	NEW		AMON AMARTH WIDE OPEN ON OUR SIDE METAL BLADE 14584 (13.98)	
27	18	3	BEN KWELLER BEN KWELLER ATO 21559 (15.98)	
28	14	2	MEDESKI SCOFIELD MARTIN & WOOD OUT LOUDER INDIRECT 01 (15.98)	
29	24	13	THOM YORKE THE ERASER XL 200* BEGGARS GROUP (16.98)	
30	28	16	DRAGONFORCE INHUMAN RAMPAGE SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	
31	NEW		SPITALFIELD BETTER THAN KNOWING WHERE YOU ARE VICTORY 321 (13.98)	
32	30	4	THE 101 STRINGS ORCHESTRA HALLOWEEN FRIGHT NIGHT MADACY SPECIAL PRODUCTS 52418/MADACY (5.98 CD/DVD) ⊕	
33	21	3	CRUNCHY BLACK ON MY OWN HYPNOTIZE MINDS 3616 (16.98)	
34	RE-ENTRY		CARBON LEAF LOVE, LOSS, HOPE, REPEAT VANGUARD 79799/WELK (17.98)	
35	29	38	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)	
36	-0	27	AARON SHUST ANYTHING WORTH SAYING BRASH 0017 (13.98)	
37	-1	3	EMERSON DRIVE COUNTRYFIED MIDAS 90088 (13.98)	
38	-1	5	THE CARAVANS PAVED THE WAY MALACCO 4542 (16.98)	
39	-5	18	DJ KHALED LISTENNN: THE ALBUM TERROR SQUAD 4118*/KOCH (17.98)	
40	26	3	JEDI MIND TRICKS SERVANTS IN HEAVEN, KINGS IN HELL BABYGRANDE 1002* (18.98)	
41	19	2	ESCAPE THE FATE DYING IS YOUR LATEST FASHION EPIAPH 86832 (13.98)	
42	27	15	CAT POWER THE GREATEST MATADOR 626* (15.98)	
43	2	2	JOHNNY BUDZ & DJ IRENE ULTRA TRANCE 06 ULTRA 1437 (19.98)	
44	NEW		JOHNNY VICIOUS & DJ DREW THRIVEMIX PRESENTS: TRANCE ANTHEMS, VOL. 1 THRIVE 90755 (19.98)	
45	NEW		INTO ETERNITY THE SCATTERING OF ASHES CENTURY MEDIA 8376 (15.98)	
46	RE-ENTRY		LOS CADETES DE LINARES LAS MAS CANONAS BCI 41260 (6.98)	
47	2*	3	THE BLACK CROWES FREAK N' ROLL...INTO THE FOG: THE FILLMORE, SAN FRANCISCO EAGLE 20095 (17.98)	
48	3*	9	UNEARTH III: IN THE EYES OF FIRE METAL BLADE 14574 (13.98) ⊕	
49	3*	7	M. WARD POST-WAR MERGE 280* (15.98)	
50	3	8	YANNI YANNI LIVE! THE CONCERT EVENT YANNI 3564/IMAGE (16.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to *Billboard's* web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS		ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	NEW		#1 THE KILLERS SAM'S TOWN ISLAND 007026*/IDJMG	
2	NEW		BECK THE INFORMATION INTERSCOPE 007576 ⊕	
3	NEW		EVANESCENCE THE OPEN DOOR WIND-UP 13120	
4	NEW		THE DECEMBERISTS THE CRANE WIFE CAPITOL 35984*	
5	1	2	LUDACRIS RELEASE THERAPY DTP/DEF JAM 007224/IDJMG	
6	4	6	BOB DYLAN MODERN TIMES COLUMBIA 87608*/SONY MUSIC ⊕	●
7	5	4	JUSTIN TIMBERLAKE FUTURESEX LOVESOUNDS JIVE 88062*/ZOMBA	
8	2	2	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499/UMRG	
9	NEW		THE HOLD STEADY BOYS AND GIRLS IN AMERICA VAGRANT 442	
10	NEW		JET SHINE ON ATLANTIC 83806/AG	
11	7	4	JOHN MAYER CONTINUUM AWARE/COLUMBIA 79019*/SONY MUSIC	
12	6	2	TONY BENNETT DUETS: AN AMERICAN CLASSIC RPM/COLUMBIA 80979*/SONY MUSIC	
13	NEW		HINDER EXTREME BEHAVIOR UNIVERSAL REPUBLIC 005390/UMRG	
14	12	4	TV ON THE RADIO RETURN TO COOKIE MOUNTAIN INTERSCOPE 007466	
15	3	2	JANET JACKSON 20 Y.O. VIRGIN 30416* ⊕	

TOP WORLD		ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	84	#1 CELTIC WOMAN 81 WKS CELTIC WOMAN MANHATTAN 60233/BLG	●
2	NEW		CELTIC WOMAN A CHRISTMAS CELEBRATION MANHATTAN 70124/BLG	
3	2	3	JAKE SHIMABUKURO GENTLY WEEPS HITCHHIKE 1105	
4	NEW		RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557	
5	11	4	CIRQUE DU SOLEIL CORTEO CIRQUE DU SOLEIL 25	
6	NEW		RONAN TYNAN THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP	
7	3	46	SEU JORGE THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
8	NEW		DANIEL O'DONNELL THE VERY BEST OF DANIEL O'DONNELL DPTV MEDIA 39	
9	4	26	GOTAN PROJECT LUNATICO XL 195*/BEGGARS GROUP	
10	5	5	VARIOUS ARTISTS CELTIC LADIES MADACY SPECIAL PRODUCTS 12161/MADACY	
11	12	11	GAELIC STORM BRING YER WELLIES LOST AGAIN 20061	
12	7	11	ALI FARKA TOURE SAVANE NONESUCH 79965/WARNER BROS.	
13	RE-ENTRY		LILA DOWNS LA CANTINA NARADA 34248/BLG	
14	10	17	PATRIZIO THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 006240/UMRG	
15	9	25	VARIOUS ARTISTS PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	

TOP COMPILATION ALBUMS		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	13	#1 NOW 22 13 WKS VARIOUS ARTISTS (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA/SONY MUSIC)	
2	-	1	WOW HITS 2007 VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)	
3	2	6	THREE WOODEN CROSSES VARIOUS ARTISTS (WORD-CURB/WARNER BROS.)	
4	3	27	NOW 21 VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA/UME)	
5	-	1	PEANUT BUTTER WOLF PRESENTS: CHROME CHILDREN VARIOUS ARTISTS (STONES THROW)	
6	4	7	CRUNK HITS VOL. 2 VARIOUS ARTISTS (TVT)	
7	9	2	ANDREW LLOYD WEBBER: DIVAS VARIOUS ARTISTS (REALLY USEFUL/DECCA BROADWAY/UNIVERSAL CLASSICS GROUP)	
8	8	11	BUZZ BALLADS VARIOUS ARTISTS (RAZOR & TIE)	
9	5	27	DISNEYMANIA 4: MUSIC STARS SING DISNEY ...THEIR WAY! VARIOUS ARTISTS (WALT DISNEY)	
10	-	1	TOP LATINO VOL. 2 VARIOUS ARTISTS (SONY BMG NORTE)	
11	7	1	SMACKERS PRESENTS: GIRL NEXT VARIOUS ARTISTS (HOLLYWOOD)	
12	6	27	WOW WORSHIP (AQUA) VARIOUS ARTISTS (WORD-CURB/EMI CMG/SONY BMG MUSIC/PROVIDENT-INTEGRITY)	
13	11	22	PURE '80S: #1S VARIOUS ARTISTS (HIP-O/UME)	
14	15	17	NOW #1'S VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG/ZOMBA/UME)	
15	13	29	NOW LATINO VARIOUS ARTISTS (THE EMI GROUP/UNIVERSAL/ZOMBA/SONY BMG NORTE/SONY BMG)	

MUSIC VIDEO

LAUNCH PAD

OCT 21 2006

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PRINCIPAL PERFORMERS	CERT.
1	NEW	#1 THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck			
2	1	189 PULSE COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54171 (24.98 DVD)	Pink Floyd	8		
3	98	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed			
4	NEW	FRIENDLY FIRE CAPITOL VIDEO/EMM MUSIC VIDEO 35568 (23.98 CD/DVD)	Sean Lennon			
4	144	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie			
6	2	ZOO TV: LIVE FROM SYDNEY ISLAND VIDEO/UMI/UNIVERSAL MUSIC & VIDEO DIST. 007461 (19.98 DV)	U2			
6	2	TRANSITIONS HUSH/ORPHEUS VIDEO 90956 (15.98 CD/DVD)	Freddie Jackson			
5	2	TOURING THE ANGEL: LIVE IN MILAN SIRE RECORDS/WARNER HOME VIDEO 38884 (19.98 DVD)	Depeche Mode			
NEW		DIVA: VIDEO COLLECTION ANGEL/EMM MUSIC VIDEO 10132 (19.98 DVD)	Sarah Brightman			
10	9	10 ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley			
10	10	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley			
13	137	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera			
13	14	69 FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles			
14	11	34 WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	3		
15	16	THE LONG ROAD HOME VISUAL ENTERTAINMENT 7022 (19.98 DVD)	John Fogerty			
23	152	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6		
25	25	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5		
NEW		A MUSICARES PERSON OF THE YEAR TRIBUTE HONORING JAMES TAYLOR RHINO HOME VIDEO 71642 (19.98 DVD)	Various Artists			
20	3	3 BAD AZZ ASYLUM/WARNER HOME VIDEO 68779 (9.98 DVD)	Lil' Boosie			
18	10	LIVE AT WRIGLEY FIELD MAILBOAT 2502 (24.98 DVD)	Jimmy Buffett			
28	56	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	2		
19	7	CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 80458 (19.98 CD/DVD)	Chris Botti			
12	3	VICTORY INTEGRITY GOSPEL/COLUMBIA/SONY BMG VIDEO 78031 (14.98 DVD)	Tye Tribbett & G.A.			
15	2	HOMECOMING CHRISTMAS FROM SOUTH AFRICA SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44734 (19.98 DVD)	Bill & Gloria Gaither With The Homecoming Friends			
7	2	SEE YOU ON THE SIDE (CHOPPED, SCREWED, LIVE & UNGLUED) VIRGIN MUSIC VIDEO/EMM MUSIC VIDEO 73985 (26.98 CD/DVD)	Korn			

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	2	#1 MONEY MAKER LUDACRIS FEAT. PHARRELL DTP/DEF JAM/IDJMG		7
2	1	8 COME TO ME DIDDY FEAT. NICOLE SCHERZINGER BAD BOY/ATLANTIC		8
4	7	RING THE ALARM BEYONCE COLUMBIA		7
4	3	11 SEXYBACK JUSTIN TIMBERLAKE JIVE/ZOMBA		11
5	3	LIPS OF AN ANGEL HINDER UNIVERSAL REPUBLIC		3
6	9	9 CALL ME WHEN YOU'RE SOBER EVANESCENCE WIND-UP		9
8	4	4 PUSH IT RICK ROSS SLIP-N-SLIDE/DEF JAM/IDJMG		4
8	7	6 WHEN YOU WERE YOUNG THE KILLERS ISLAND/IDJMG		6
9	5	4 IT'S OKAY (ONE BLOOD) THE GAME FEATURING JUNIOR REID GEFEN		4
10	10	6 HERE IT GOES AGAIN OK GO CAPITOL		6
NEW		STUNTIN' LIKE MY DADDY BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN		
12	16	4 NEED A BOSS SHAREEFA FEATURING LUDACRIS DTP/DEF CON III/IDJMG		4
13	18	5 SHE DON'T LETOYA CAPITOL		5
14	12	5 LIVE IN THE SKY T.I. FEATURING JAMIE FOXX GRANO HUSTLE/ATLANTIC		5
25	3	3 YOU SHOULD BE MY GIRL SAMMIE FEAT. SEAN PAUL OF YOUNGBLOODZ ROMEO/UNIVERSAL MOTOWN		3
RE-ENTRY		EVERYTIME THA BEAT DROP MONICA FEATURING DEM FRANCHIZE BOYZ J/RMG		
17	6	16 PULLIN' ME BACK CHINGY FEATURING TYRESE SLOT-A-LDT/CAPITOL		16
NEW		SO EXCITED JANET FEATURING KHIA VIRGIN		
19	20	11 I KNOW YOU SEE IT YUNG JOC FEAT. BRANDY MS. B. HAMBROCK BLOCK/BAD BOY SOUTH/ATLANTIC		11
14	2	2 THE PICK OF DESTINY TENACIOUS D EPIC		2
21	22	10 WELCOME TO THE BLACK PARADE MY CHEMICAL ROMANCE REPRISE		10
NEW		TELL ME BABY RED HOT CHILI PEPPERS WARNER BROS.		
24	15	2 CHICKEN NOODLE SOUP WEBSTAR & YOUNG B FEAT. THE VOICE OF HARLEM UNIVERSAL REPUBLIC		2
25	21	2 SURRENDER CAMP FREDDY LION'S GATE/RED INK		2

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	BEYONCE	RING THE ALARM
2	JUSTIN TIMBERLAKE	SEXYBACK
3	MY CHEMICAL ROMANCE	WELCOME TO THE BLACK PARADE
4	LUDACRIS	MONEY MAKER
5	EVANESCENCE	CALL ME WHEN YOU'RE SOBER
6	DIDDY	COME TO ME
7	TENACIOUS D	THE PICK OF DESTINY
8	THE KILLERS	WHEN YOU WERE YOUNG
9	OK GO	HERE IT GOES AGAIN
10	NELLY FURTADO	MANEATER

THIS WEEK	ARTIST	TITLE
1	ALAN JACKSON	LIKE RED ON A ROSE
2	DIERKS BENTLEY	EVERY MILE A MEMORY
3	SUGARLAND	WANT TO
4	CHRIS YOUNG	DRINKIN' ME LONELY
5	SARA EVANS	YOU'LL ALWAYS BE MY BABY
6	JOSH TURNER	WOULD YOU GO WITH ME
7	KENNY CHESNEY	YOU SAVE ME
8	STEVE HOLY	BRAND NEW GIRLFRIEND
9	BROOKS & DUNN	BUILDING BRIDGES
10	KEITH URBAN	ONCE IN A LIFETIME

THIS WEEK	ARTIST	TITLE
1	ROBIN THICKE	LOST WITHOUT U
2	JOHN LEGEND	SAVE ROOM
3	MARY J. BLIGE	TAKE ME AS I AM
4	BEYONCE	RING THE ALARM
5	LYFE JENNINGS	S.E.X.
6	CORINNE BAILEY RAE	LIKE A STAR
7	SUNSHINE ANDERSON	SOMETHING I WANNA GIVE YOU
8	JANET JACKSON	SO EXCITED
9	RUBEN STUDDARD	CHANGE ME
10	LETOYA	SHE DON'T

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	HOT SHOT DEBUT	#1 UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block
2	NEW	THE HOLD STEADY VAGRANT 442 (13.98)	Boys And Girls In America
3	1	2 GEORGE LOPEZ OGLIO 89140 (16.98)	El Mas Chingon
4	NEW	DAVID BISBAL VALE 007713/UNIVERSAL LATINO (13.98)	Premonicion
5	NEW	SEAN LENNON CAPITOL 35568 (23.98 CD/DVD)	Friendly Fire
6	NEW	HE IS LEGEND SOLID STATE 46616/TOOTH & NAIL (13.98)	Suck Out The Poison
7	3	34 RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
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10	10	26 GREATEST GAINER BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
11	6	16 MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose
12	4	2 PHILLIPS, CRAIG & DEAN IND/COLUMBIA 87933/SONY MUSIC (16.98)	Top Of My Lungs
13	13	57 AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
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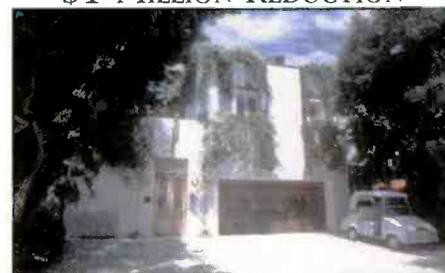
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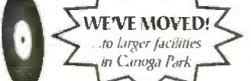
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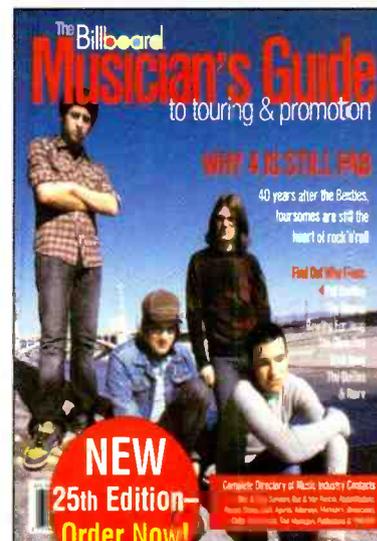


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A6MGCL6



BILLBOARD UNDERGROUND: MBK Entertainment artists **Mike Millz** and **Jermaine Paul** packed the house at the Billboard Underground showcase Oct. 2 at the Cutting Room in New York. PHOTOS: COURTESY OF RICK GILBERT/SKYHOOK ENTERTAINMENT

ABOVE: Smiling for the camera, from left are Millz, MBK GM/VP **Jeanine McLean Griffin**, Paul and Billboard VP of integrated sales/associate publisher **Brian Kennedy**.

LEFT: R&B powerhouse **Jermaine Paul** wins over the industry crowd at the Oct. 2 Billboard Underground showcase.

RIGHT: Rap artist **Mike Millz** delivers his rapid rhymes at Billboard Underground.



Kinks frontman **Ray Davies** was the man of the moment at the Oct. 3 BMI London Awards, where he was recognized as a BMI Icon for his "enduring influence on generations of music makers." Pictured, from left, are BMI senior VP of writer/publisher relations **Phil Graham**, Davies, BMI president/CEO **Del Bryant** and BMI London senior executive **Brandon Bakshi**. PHOTO: COURTESY OF BRIAN RUSC



Lil' Kim, left, and **Ice-T** hang backstage at the 2006 VHI Hip-Hop Honors, held Oct. 7 at Hammerstein Ballroom in New York. PHOTO: COURTESY OF THEO WARGO/WIREIMAGE.COM



Staples Center GM **Lee Zeldman**, left, and Staples Center VP of events and booking **Christy Castillo**, right, present **Mariah Carey** with a plaque thanking her at an Oct. 6 post-concert reception at the Los Angeles venue. PHOTO: COURTESY OF AEG



Mick Rock, left, the appropriately named rock photographer, was honored Oct. 4 at the Diesel-U-Music Awards in London. **The Healers' Johnny Marr**, formerly of legendary British band **The Smiths**, was on hand to present Rock with the contribution to music award.



Burt Bacharach, **Patti Austin**, **Dionne Warwick**, **Take 6** and **Dave Koz** were among the acts who performed tributes to **Johnny Mathis** when assistance fund Society of Singers presented its annual Ella Award to the singer Sept. 12 at the Beverly Hilton in Beverly Hills, Calif. The event celebrated the 50th anniversary of Mathis' recording career and was attended by such luminaries as basketball great **Bill Russell**, **Whitney Houston**, **Steve Tyrell** and **Pat Boone**. Pictured, from left, are Mathis, SOS president/CEO **Jerry Sharell** and BMG U.S. chairman **Clive Davis**. PHOTO: COURTESY OF BERLINER PHOTOGRAPHY



Robert Randolph, center, stopped by the CBS Radio Studio in New York to celebrate the release of his new album, "Colorblind." Ten lucky fans were invited for this intimate performance and one-on-one. The event will be webcast on the AT&T blue room, located at atblueroom.com/music. From left are CBS Radio's **Kelly Peppers**, **Randolph** and Red Light Management's **Chris Sampson**.



RIAA director of investigations, Northeast **Bob Barchiesi**, left, and RIAA senior VP of investigations **Patti Galupo** present Rhode Island Attorney General **Patrick C. Lynch** with a gold record in appreciation of efforts to combat sound-recording piracy and protect the creative rights of record companies, artists, musicians and composers.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

YOU'RE THE INSPIRATION

It would be easy for Def Jam rapper Young Jeezy to be upstaged amid high-profile upcoming releases by Jay-Z and Nas. But Jeezy has a formidable cast in his corner for his sophomore album, "The Inspiration," due Dec. 12. The project will boast guest appearances from Ludacris, T.I., Keyshia Cole, Three 6 Mafia, Young Buck and Timbaland, among others.

Songs tipped to appear on the album include "3 A.M.," "Dreamin'," "Child of God" and "I Love It," which Track got a taste of during a recent listening session at Island Def Jam chairman Antonio "L.A." Reid's office.

Jeezy tells Track he recorded 114(!) songs for the album, ultimately selecting the best 14. Are the other 100 gone forever? "Maybe, maybe not," he says. "I did this in case anything ever happens to me, so I've got a couple of albums left. You never know these days."

"The Inspiration" follows Jeezy's 2005 debut, "Let's Get It: Thug Motivation 101," which reached No. 2 on The Billboard 200 and has sold 1.7 million copies in the United States, according to Nielsen SoundScan.

KING SOLOMON

With Tower Records' glorious run ending on the sour note of liquidation, one might think 81-year-old founder Russ Solomon would be ready for the retired life. But if you thought that, then you don't know Solomon. "I am trying to figure out how to get started again in some way. Even if I only open one store someplace, I am going to do it," Solomon says. "Shit, it's the only thing I know. I have to have a job, and I love this business."

BIG MATT ATTACK

Ex-Virgin honcho Matt Serletic is in the studio working with Taylor Hicks on the "American Idol" winner's major-label debut, due Dec. 5 from Arista. In the future, Serletic tells Track that he'll work closely with Clive Davis on new rock band 16 Frames.

Serletic has also been collaborating with Rob Thomas on the song "Little Wonders" for the Disney film "Meet the Robinsons," due early next year.

And while he's not yet ready to divulge too much info, Serletic acknowledges that he has his eyes set on starting a new record label and publishing company. Stay tuned.

SKELETON KEY UNLOCKS DEALS

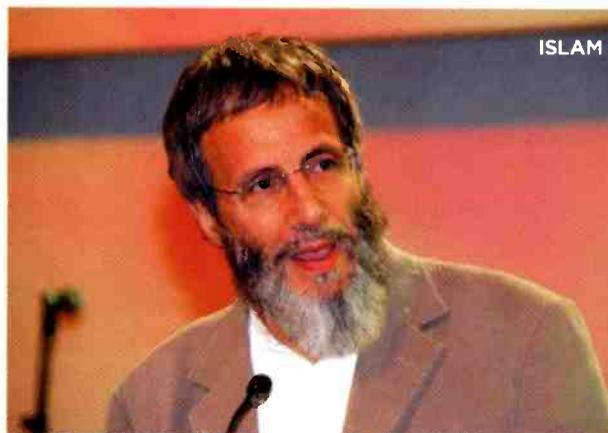
The newly formed Skeleton Key Entertainment has inked deals with R&B artist Case and Memphis-based hip-hop outfit Rap Hustlaz, Track has learned. Case's new album, "The Rose Experience," will be issued early next year on the Indigo Blue imprint, which Case is launching with OutKast manager Blue Williams. It will be his first album since 2001's Def Soul set "Open Letter," which featured the No. 1 R&B/Hip-Hop Songs hit "Missing You."

As for Rap Hustlaz, who have produced tracks for Juvenile, Ludacris and Mike Jones and been featured on songs by Lil Jon and T.I., the duo is also eyeing an early-2007 release for its Skeleton Key debut.

Finally, Garnet Reid has been named Skeleton Key VP of urban promotions. Reid most recently ran independent promotions company Focused, Inc., where he worked closely with Juelz Santana, Talib Kweli and Jim Jones.

WHO'S GOT NEXT?

Track is hearing a lot of major-label buzz around Los Angeles rock outfit Silversun Pickups, who played a packed show Oct. 12 at New York's Bowery Ballroom. The group's debut album, "Carnavas," came out in July via indie Dangerbird Records and has already scanned 13,000 copies.



ISLAM

Silversun Pickups were also tapped to host an Oct. 16 episode of MTV2's "Subterranean" and will doubtlessly have a lot of industry eyes on them when they return to New York Nov. 2 for Dangerbird's CMJ showcase at Piano's.

At least one major is also sniffing around U.K. export the Arctic Monkeys, whose Domino debut, "Whatever People Say I Am, That's What I'm Not," has moved 268,000 copies here since early March.

FELIZ NAVIDAD

Target is getting ready to celebrate Christmas Latino style not just via retail blitzes but also with a Christmas special that is set to air on the Univision network during the first half of December. The special will be produced by Emilio Estefan Jr., who just finished producing the gala event that opened Miami's new Performing Arts Center. No confirmations yet on talent, but top stars are on the list of possible performers.

THAT'S SO YUSUF

On receiving his second successive songwriter of the year trophy at the ASCAP Awards in London, Yusuf Islam gave revelers a brief history lesson. The artist, who rose to fame in the '60s as folk singer Cat Stevens, explained his logic for returning to music, having initially quit the industry after converting to the Muslim faith in the late '70s.

"Muslims introduced the guitar in Europe through Spain, which means I can pick it up again," he quipped as he collected his award Oct. 11. The artist's first album in nearly 30 years, "An Other Cup," is due next month via Atlantic Records in the United States and Polydor in the United Kingdom.



YOUNG JEEZY

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Island Def Jam Music Group promotes **Shakir Stewart** to senior VP of A&R. He was VP.

Universal Music Group International elevates **Rob Wells** to senior VP of digital. He was divisional director of digital services at **Universal Music U.K.**

Walt Disney Records in Burbank, Calif., appoints **Fred Mollin** to VP of A&R. He has served as a record producer, film and TV composer, musical director, recording artist and songwriter.

Machete Music in Los Angeles names **Arturo Gil** West Coast marketing manager. He was marketing manager at **Universal Music Group**.

Imperial Records in New York names **Henley Halem** product manager, **Zenobia Simmons** national director of publicity and **Jay Boone** national director of promotions. Halem was a manager at **HRH Management**, Simmons was owner of **Zenobs Music Management** and Boone was owner/president of **Boone Farm Promotions**.

EMI Austria ups **Thomas Thron** to GM. He was sales director.

Angel Music Group in London taps **Jacky Schroer** as A&R executive. She held the same title at **Decca Music Group**.

Virgin Germany names **Roland Lesker** marketing manager. He was international marketing manager at Berlin-based **Ministry of Sound**.



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TOURING: **MSG Entertainment** in New York names **Tim Schmidt** executive VP of business development. He was senior VP at the **Weinstein Co./Miramax Films**.

MEDIA: **CBS Entertainment** and **CBS Paramount Network Television** names **Amy Osler** VP of music. She was VP of TV and marketing at **Columbia Records**.

RELATED FIELDS: **The Recording Academy** names **Lorne Hammond** executive director of its Philadelphia chapter. He was director of sales and marketing at **R&W Holding**.

Paramount Home Entertainment in Los Angeles appoints **Dennis Maguire** to president of international. He was president at **Buena Vista Home Entertainment**.

Rogers & Cowan in Los Angeles promotes **Jason Padgett** to VP. He was an associate VP.

Elvis Presley Enterprises in Memphis names **Paul Jankowski** chief marketing officer. He was president of **Access Marketing Services**.

Send submissions to exec@billboard.com.

GOODWORKS

HEALTHY ROCKIN'

The Future of Music Coalition has launched a health insurance guidance program for musicians dubbed the Health Insurance Navigation Tool. Information can be accessed through futureofmusic.org/hint, which also offers free, confidential phone consultations with experts. The program was made possible via a grant from the Nathan Cummings Foundation.

JAM ON

Pearl Jam was honored with the Marleen Alhadeff Volunteer of the Year Award at an Oct. 13 benefit for Seattle homeless/high-risk youth advocacy organization YouthCare. The group donated proceeds from an October 2003 acoustic concert at Seattle's Benaroya Hall to the organization.

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