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IN MUSIC >P.29

# Billboard

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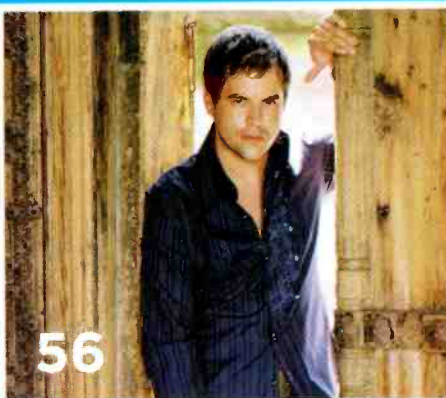
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### WHAT TEENS WANT

The What Teens Want-West conference, Oct. 17 at the Marriott Marina Del Ray, focuses on marketing and selling to teenagers using music, movies, TV, sports and other media. For more information, go to [billboardevents.com](http://billboardevents.com).

### ON THE WIRE

Billboard and Vocus, on-demand software leader for PR and corporate communications, team up Oct. 24 to launch **Billboard Publicity Wire**, a press release service available via [billboard.com](http://billboard.com), [billboard.biz](http://billboard.biz) and [billboard.prweb.com](http://billboard.prweb.com).

## Blogging

### THE JADED INSIDER

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](http://jadedinsider.com).

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**SUSAN BUTLER**  
Senior Correspondent  
Billboard



# Questioning Foley's Honor

Who Deserves Industry Recognition Today?

Just last month, the subject of the latest Capitol Hill sex scandal was applauded by the music industry. Rep. Mark Foley, R-Fla., was honored—along with Sen. Diane Feinstein, D-Calif., and artist Kelly Clarkson—at the Recording Academy's Grammys on the Hill event. The honors were presented to those who have improved the overall environment for the music community.

Now that Foley no longer has a vote that can affect the music industry, I believe it's an appropriate time to question the honor.

The day before his award, Foley talked with me in his Capitol Hill office for nearly an hour. No, I did not ask the six-term congressman whether he ever sent sexually explicit e-mails to underage male interns. After all, ABC News hadn't yet presented him with evidence that led to his resignation Sept. 29. And there was no reason for the Recording Academy to have known about his private activities.

Still, after my interview with Foley, I was left wondering what this man had done to deserve sharing honors with Feinstein and Clarkson. I was baffled by what little knowledge he seemed to have about the industry honoring him, especially considering he has been chairman of an ad hoc entertainment task force for eight years and a member of the group for 12 years. He could certainly drop some familiar phrases about the industry, but

he could not specify anything that he had done in recent memory.

Feinstein, on the other hand, co-sponsored the Perform Act this year, continuing to stand strong to support the music industry despite objections to the bill from some influential members of her constituency. The bill would require satellite, cable and Internet broadcasters to all pay the same royalty rates for using digital sound recordings. It also would require the broadcasters to use readily available and cost-effective technology to prevent music theft.

Clarkson, meanwhile, has been actively involved in educating kids and teenagers about illegal downloading and its impact on creators of music. She also performed for congressional staff during Recording Arts Day last month, demonstrating some aspects of the recording process so they could better understand our industry.

As for Foley, the Recording Academy noted that he held a 100% perfect record in arts support/federal funding, was an ongoing opponent of censorship legislation and very pro-copyright. Of course, he also held the task force chairman title, which he gained upon Sonny Bono's death in 1998. Bono and former House Speaker Newt Gingrich formed the task force to build closer relationships between Republicans in Congress and the entertainment industry.

During the Grammys on the Hill dinner, even the honorees' acceptance speeches distinguished their agendas. Feinstein spoke about the importance of protecting intellectual property. Clarkson shared her experiences working with teenagers to deter illegal downloading.

Foley, looking at Clarkson in the audience, joked that after having so many photos taken together that day, they would have to contact their press agents to deny any rumors about the two of them.

When it comes to passing legislation benefiting the music industry, a vote is a vote regardless of who makes it or what he understands. The industry certainly needs friends in Congress, especially as important reforms are under way for the digital age.

But when it comes to honors, there are congressional members who truly stick their necks out to support the industry, especially when serving on important subcommittees where a bill can move forward or be killed.

Hopefully, in the future, when legislators are to be honored, everyone involved in the selection process can dig a little deeper to find the people who are working in the trenches regardless of any ad hoc titles.

The full interview with Rep. Mark Foley is available at [billboard.biz](http://billboard.biz).

## FEEDBACK

### REGGAETÓN NEEDS REVAMPING

I have been religiously reading the Latin Notas column in Billboard for many years, and usually agree with Leila Cobo's point of view when it comes to her vision of Latin music's impact on the American mainstream.

But her Sept. 9 column has compelled me to write. She has obviously had to endure—as I have—a few too many minutes/hours/days/weeks of mindless, copycat, narcissistic, my-bling-out-blings-your-bling reggaetón. And, although her insights and critiques alone should be enough to raise several insiders' eyebrows, I feel that a couple of other points need to be addressed.

I have been known to tell people who wanted a reggaetón remix of a song that they should hold off until the industry purchased a new synthesizer. I felt like there

was some large commune of musicians in San Juan, Puerto Rico, who all shared a drum machine and keyboard. Why? Because the instrumentation of the tracks, especially in the early days of this craze, were all so similar to each other.

And then there are the intros to these tracks. Although I am not 100% certain, I would dare wager a good chunk of change that those "slow, dramatic, ominous" intros are many times mere afterthoughts. Most reggaetón tracks are less than three minutes in length. Could you just picture the look on the label exec's face who has

just been handed an artist's new CD, made up of 12 tracks, yet totaling no more than 30 minutes? The solution? Add about 30 seconds per track as your so-loved intro.

It becomes so easy for the artists, musicians, producers and remixers to create under the banner of "ley del menor esfuerzo" (the law of least effort). Which could lead many fans to tire of the sound—unless it can do a Madonna and reinvent itself.

**DJ Luis Bodé**  
President, Bodé Music Service  
Miami Beach

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**Dollars And Discs**  
Inside the third-quarter retail numbers



**Machete Matchup**  
Wisin & Yandel's new joint-venture deal



**Cuts Both Ways**  
Scissor Sisters vs. Trans World, part II



**Dialed In**  
Classic rock boosting ringtone sales



**Navarro Knows**  
Guitarist busy with multitude of projects

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**>>> SONY BMG APPEALS ANNULMENT**

Sony Corp. and Bertelsmann on Oct. 5 appealed the European Union's court decision in July that annulled the 2004 merger of their recorded music divisions. The appeal was lodged at the EU's top court, the Luxembourg-based Court of Justice. It is the only body capable of overturning the ruling from the EU's second-highest court, the European Court of First Instance. In June 2004, the European Commission had unconditionally cleared the two media giants to merge their respective Sony Music and BMG companies.

**>>> APPLE, STARBUCKS TEAM**

Apple Computer has partnered with Starbucks Entertainment and launched on Oct. 5 a Starbucks-branded area in the iTunes Music Store. The area features the coffee retailer's Hear Music catalog, which includes albums by new and classic artists, compilations and playlists. Customers can purchase either entire playlists or their individual tracks.

**>>> T.J. MARTELL TO HONOR CLINTON, AVANT**

The T.J. Martell Foundation's 31st annual Awards Gala touches down Oct. 10 at the Marriott Marquis in New York. This year's fund-raiser honors former President Bill Clinton and music industry veteran Clarence Avant, and will feature performances from Sheryl Crow, Big & Rich, John Legend and Mary J. Blige. The event's silent auction includes one-of-a-kind experiences with Clive Davis, Hilary Duff and the New York Yankees. For more info, log on to [tjmartell-foundation.org](http://tjmartell-foundation.org).

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DIETRICH, JONNY LEATHER



OCTOBER 14, 2006

**DEERHOOF'S** members say they'll stick with Kill Rock Stars despite shifts at the top.

**INDIES** BY TODD MARTENS

# Don't Kill Rock Stars—Sign Them

A Venerable Indie Label Undergoes Restructuring; Founder Moves To Nonesuch

Nonesuch senior VP David Bither points to punk trio Sleater-Kinney, orchestrated pop group the Decemberists and late singer/songwriter Elliott Smith as the kind of "core artists" he'd be happy to work with. But if it's impossible to sign any of those acts, Bither will now have the opportunity to work with the man who helped develop their careers.

Kill Rock Stars founder Slim Moon will give up his longtime independence this fall to become a senior director of A&R for Warner Music Group imprint Nonesuch Records, home to such acts as Wilco, the Black Keys, Ry Cooder and Bill Frisell. Moon will hand over the Kill

Rock Stars reins to his wife, Portia Sabin, who has worked with the Olympia, Wash.-based label for six years.

"It's a chance to work with incredible artists and nurture careers in an environment that's not so hit-orientated," Moon says. "Nonesuch is more quality-orientated."

As for his hardened independent stance, Moon says he has never been anti-major label. "We never made the bumper stickers that SST made that said, 'Corporate rock sucks,'" he points out. Still, he has been an outspoken champion of indies, and was an early supporter of the American Assn. of Independent Music.

"Even when we had our most hyperbolic propaganda, it was always 'kill rock stars,' as in the rock star system," Moon says. "But Kill Rock Stars is a corporation, so it's hypocritical if I say that corporate structure is inherently evil. It's how you do business that matters, and I think Nonesuch does business very credibly."

Bither says, "He's not coming here to rebuild Kill Rock Stars inside Nonesuch. What impressed us is he was able to sustain an independent label of great credibility over a long period of time."

Sabin will run Kill Rock Stars from New York, where Nonesuch is based. Sabin says Kill

Rock Stars VP of A&R Maggie Vail will add director of West Coast operations to her title and work out of Portland, Ore. Moon says only one full-time staffer, plus two part-timers, will be let go during the transition.

Kill Rock Stars is "restructuring rather than downsizing," he says, and the label will maintain its mail-order operation out of Olympia.

"The label is doing fine," Moon says. "That, in fact, has given me some of ease of mind. It's easier to make this kind of transition when the label is healthy."

Moon started Kill Rock Stars in 1991. Its first release was a spoken-word 7-inch that fea-

tured Moon and Kathleen Hanna, who became an instrumental figure in the label's early days, with her band Bikini Kill at the forefront of the '90s riot grrrl punk movement.

The label became synonymous with Pacific Northwest rock music and garnered some mainstream attention in the mid-'90s with releases from Smith and Sleater-Kinney. Smith's "Either/Or" has sold 292,000 units to date, according to Nielsen SoundScan.

Of late, the label has enjoyed success with experimental rock act Deerhoof, which recently placed on Billboard's Heatseekers chart and has toured with Wilco, the Flaming Lips and Radiohead. Deerhoof co-founder Greg Saunier says he wasn't surprised by Moon's departure.

"I would hear things from Maggie about Slim," he says. "She'd say he was moving to Portland, or moving to New York, or leaving the label, or starting a marketing company. So when she called and said he was leaving the label, it was not a shock. He's not a huge talker, and I've always found Slim a little mysterious."

Sabin has been a co-owner in Kill Rock Stars for the past two years and has worked in production, publicity and A&R roles. If she foresees any changes, it's a further broadening of the label's roster.

"Olympia is an amazing place and a creative hotbed, but one of the problems with living there long term is that it's not a huge tour stop," she says.

With most bands on the Kill Rock Stars roster having one-off album deals, Moon says it's "too soon to speculate" if anyone will leave. Saunier, for one, says he's sticking around, as he's happy to work with Sabin and Vail.

"From 1994 to 2001, Deerhoof did nothing but lose money for Kill Rock Stars," he says. "What label would stand behind such an obvious dud?"

**>>>NEW BECK ALBUM DENIED U.K. CHART ELIGIBILITY**  
Beck's new Interscope album, "The Information," will not be considered for placement on the United Kingdom's Official Chart Co. album list. The OCC has ruled that the album contains cover art and packaging that give it an "unfair advantage" and therefore will not be eligible to chart in the region. The unique packaging includes four random sticker sets designed by artists handpicked by Beck, allowing fans to customize their own covers. The packaging will not provoke an omission from any Billboard chart.

**>>>INNOVATIVE MSN CAMPAIGN FOR NEW ARTIST ALLEN**  
EMI Music U.K.'s Parlophone label on Oct. 5 rolled out a customized MSN campaign for its rising young signing Lily Allen. MSN has created a "themepack," which comprises artwork, backgrounds and "winks" that can be passed between users via the MSN Messenger service. The campaign marks a first for a British music artist, Parlophone says in a statement. The label has made available stills from Allen's debut, "Alright, Still," which it hopes will stimulate viral exposure for the album.

**>>>SIRIUS, XM ADD SUBS**  
Sirius Satellite Radio added 441,101 subscribers during the third quarter, which ended Sept. 30. The satcaster now claims 5.1 million subscribers, a 135% gain over its third-quarter 2005 total, when it had 2.2 million. The net addition of 441,101 is a 23% increase over the third-quarter gain in 2005. Sirius says it took 61% of the total satellite radio additions during Q3, in line with research by Wall Street analysts. Rival XM also said on Oct. 4 that it signed up more than 285,000 new subscribers during Q3 for a total of 7.2 million.

continued on >>p8

RETAIL BY ED CHRISTMAN

# SALES UP, TRACKS LEVELING

Download Sales In 2006 Show No Quarter-To-Quarter Increase

While overall U.S. sales are up a whopping 22.8% to 814.5 million units from the first nine months of 2005, digital track downloads, the main configuration fueling that growth, are stagnant when viewed on a quarterly basis.

Unlike last year, when digital tracks increased steadily by 9.2 million units between the first-quarter total of 76.2 million units and third-quarter total of 85.4 million units, this year's second- and third-quarter downloads of 137 million for each period are less than the 144 million units downloaded in the first quarter, according to Nielsen SoundScan.

Yet for the nine-month period ended Oct. 1, digital track downloads totaled 418.4 million, a 71.3% increase over the 224.2 million accumulated in the corresponding period in 2005. Likewise, this year's nine-month total also represents a 6.2% increase over the 393.9 million albums scanned during the same time period.

Album sales, including those in the digital configuration, are down 5.2% to 393.1 million units from the 414.8 million scanned in the first nine months of 2005. CD sales are down even more, 8.1%, to 368.9 million units. On the plus side, digital albums posted the largest configuration increase on a percentage basis to finish up 114.2% to 22.6 million: slightly more than double the 10.6 million units generated in the first nine months of 2005.

So far this year, 28 albums have each sold more than 1 million units. Meanwhile, only 10 songs have passed the million-

unit mark—led by Daniel Powter's "Bad Day," which has scanned 1.8 million.

Looking at market share (including catalog), Universal Music Group remains the leader with 31.3%, even though it has slipped slightly from its 31.7% in the first nine months of 2005. UMG's album total is 8.7 million units off of last year's pace, with a total of 122.8 million units so far this year.

UMG also remains the leader in current market share, with a 33.9% slice of the pie. It also is the leading distributor in the classical, hard rock, jazz, R&B, rap and Latin genres.

Buena Vista Music Group, distributed by Universal Music Group Distribution, remains at the top of the heap with the top two album sellers so far this year. The "High School Musical" soundtrack is No. 1, with 3.1 million scans, followed by Rascal Flatts' "Me and My Gang," with 2.5 million.

Although big things are expected from Sony BMG Music Entertainment in the fourth quarter, so far this year the company's market share has eroded to 26.8% from its 27.2% in the first nine months. Sony BMG, however, is the largest country album distributor during the first nine months of the year.

The only major label showing an increase in market share is Warner Music Group. At the end of the nine-month period, the company tallied 19.2% in market share, good enough for a nearly 5-million unit increase in scans to 75.6 million. WEA is the largest component of that increase, with market-share

growth of more than one percentage point to 15.8%, although Alternative Distribution Alliance also posted a slight increase. The June acquisition of Ryko Distribution contributed another 0.07% to this year's total.

EMI and the independent labels continue to suffer market-share erosion.

Looking at sales by store type, nontraditional outlets—which include online digital and CD album sales, concert sales, mail order and TV 800-number sales—continue to show a mar-



ket-share increase, at the expense of other sectors. So far this year, nontraditional merchants have seen sales increase 49.2% to 46.1 million units.

Chains, which include stores like Best Buy, Borders Books & Music, Tower and Trans World, suffered a 13.5% decrease to 163.2 million units. While they remain the largest store sector, mass merchants keep closing the gap, even though that sector suffered a decline in a year-over-year comparison. Last year, at the end of

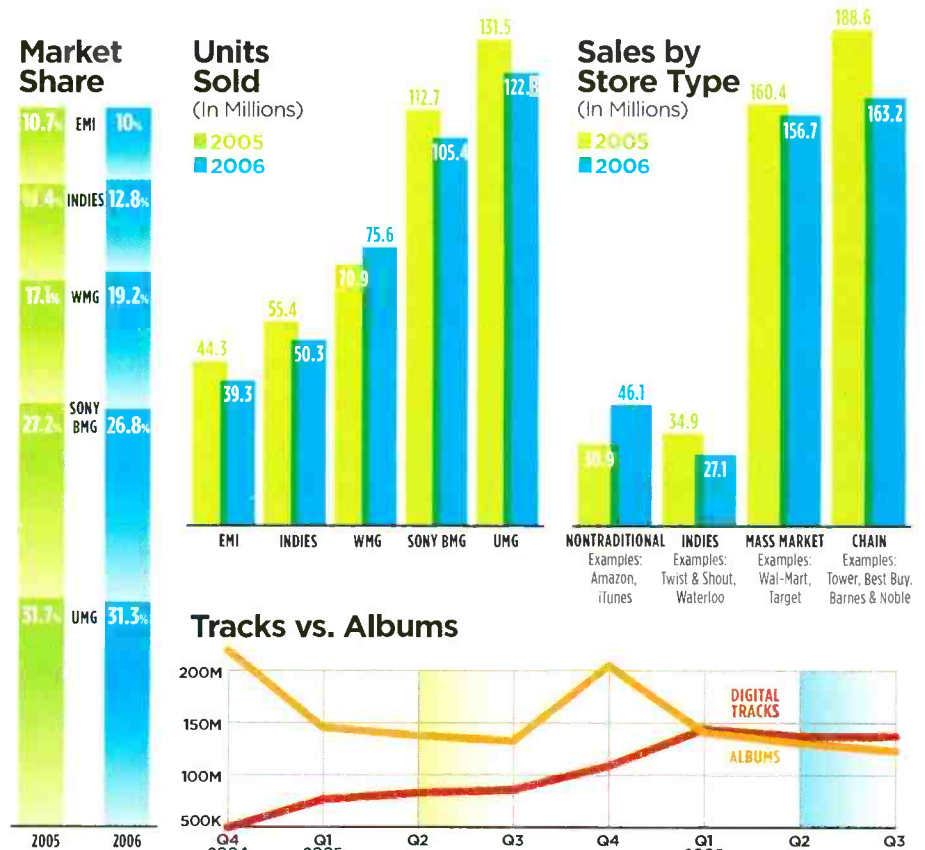
nine months, an 28.4 million-unit gap separated the two store sectors (188.6 million units for chains versus 160.4 million units for mass merchants) while this year the gap has dwindled to 6.5 million units (163.2 million units versus 156.7 million units).

Independent stores continue to decline as well, posting the largest drop to 27.1 million units, down 22.3% from the 34.9 million units generated in the first nine months of last year. ●●●

## RETAIL AT A GLANCE

Charting sales and share trends after the year's first three quarters

SOURCE: Nielsen SoundScan



## HOME FRONT

360 DEGREES OF BILLBOARD

**ETHERIDGE, BLANCHARD DISCUSS TV AND FILM MUSIC**  
Singer/songwriter Melissa Etheridge and composer Terence Blanchard are confirmed participants in the 2006 Hollywood Reporter/Billboard

Film & TV Music Conference. Now in its fifth year, the conference—sponsored by ASCAP, Associated Production Music, the Berklee College of Music, BMI and SESAC—is set for Nov. 14-15 at the Beverly Hilton Hotel in Los Angeles.

Etheridge and Blanchard will be the focus of separate Q&A sessions. Billboard executive editor/associate publisher Tamara Conniff interviews Etheridge; BMI VP of film/TV relations Doreen Ringer Ross talks with Blanchard. A two-time Grammy Award winner, Etheridge received her initial film music training when she was asked to write songs for the 1987 movie "Weeds."

Nine albums later, Etheridge continues to write for and perform on TV shows and movie soundtracks, including the title song of the Al Gore documentary "An Inconvenient Truth." New Orleans native and Grammy winner Blanchard has been a jazz mainstay since the '80s. Director Spike Lee tapped Blanchard to score many of his films, including "Mo' Better Blues," for which Blanchard re-

ceived a Grammy nomination. He has also earned an Emmy Award nomination for work on "The Promised Land" and a Golden Globe nod for scoring Lee's "25th Hour." The Film & TV Music Conference will also feature timely panel discussions, including the ins and outs of creating music for TV ad campaigns and videogames. For more info, log on to billboardevents.com. ●●●

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GLOBAL BY LARS BRANDLE

## WMI Ups Key Execs

Eyeing Digital Growth, Company Establishes New Office

LONDON—Less than 300 days after taking the helm at Warner Music International, Patrick Vien has rewarded a pair of his lieutenants with new stripes. The WMI chairman/CEO has elevated company stalwarts Gero Caccia and John Reid to new roles as vice chairman and vice chairman of music, content and marketing, respectively.

Collectively, the triumvirate will establish an "office of the chairman," based in London, that will steer the company into the digital age. "It's a streamlining of our roles so we can build our presence in terms of the digital arena, particularly," Reid says. "The new roles recognize the importance of digital and what we do. We believe our digital footprint is the largest in our business. It's certainly as big as it can be, right now."

In addition to his current function as president/COO for WMI, Caccia adds responsibility for Continental Europe, the Middle East and Africa. He will also oversee the company's digital business development and operations. Warner's presidents in each European territory will report to Caccia, as will the heads of European business development and WMI's cen-

tral corporate functions.

Reid will be tasked with managing new content creation for WMI alongside his current role as executive VP of marketing. He now takes responsibility for WMI's video unit, Warner Vision, working with company affiliates worldwide to expand production of all music-related video content.

In recent months, WMI has been particularly aggressive in the digital music space and has forged an array of strategic partnerships. Earlier in the year, the major announced it had entered into an "equity relationship" in South Africa with local entertainment/media firm Johnnic Communications. That deal came on the heels of a separate arrangement in South Korea, where WMI is partnering with local Internet service provider SK Telecom. Caccia and Reid have been highly influential figures in such deals, Vien says, and will remain so.

"As Warner Music Group continues its transformation into a music-based content company, it is WMI's role to manage that evolution on a global basis," Vien says. "It therefore became necessary to have a management structure that could effectively execute our strategy on a country-by-country basis in order to

better seize the opportunities presented by technology and new platforms and products to enjoy music content."

"John and Gero's understanding of the global music business and the impact that technology will have in the distribution and marketing of music content make them both ideal executives to help me lead WMI during this dynamic pe-



VIEIN

riod," he continues.

Reporting to Vien, alongside Caccia and Reid, are the presidents of Warner Music Asia Pacific, Canada, Latin America and United Kingdom, plus corporate communications.

New York-based Vien joined WMI in February from NBC Universal's Global Networks division, where he was responsible for 11 TV channels throughout the world. ...



WISIN & YANDEL

LATIN BY LEILA COBO

## MACHETE WIELDS NEW PARTNERSHIP

Reggaetón Stars Wisin & Yandel Launch Label With Compilation

Reggaetón duo Wisin & Yandel, and their label, WY Records, have partnered with Universal's Latin urban label Machete Music for a new joint venture, Billboard has learned. The pair are already riding high thanks to their latest album, "Pa'l Mundo," which has been one of the past year's most successful Latin releases.

WY Records will release its first album, "Los Vaqueros," Nov. 7. The compilation will feature newcomers signed to the label, including Franco El Gorila and Tony Dize. WY has been operating for the past year out of Puerto Rico while Wisin & Yandel signed new talent and worked as producers.

Now the partnership with Machete, which was only finalized earlier this week, will give the green light for WY to release albums.

With the deal, WY joins the ranks of the many indie reggaetón labels that have hooked up with bigger fish for a wide variety of deals. Most of these, however, are for either licenses or P&Ds (pressing and distribution), where artists or labels retain the rights to the masters they recorded in exchange for marketing, promotion or distribution.

Tego Calderón, for example, has a P&D in place with Atlantic. White Lion, Calderón's former label and now the home of Calle 13, has a licensing deal with Sony BMG Latin. Powerful indie Pina, home to Rakim & Ken-Y, has a joint venture with Universal Music Latino. Machete itself has a P&D deal with producer duo Luny Tunes, which covers their just-released compilation, "Los Benjamins."

But WY is different from most in that it is a joint venture between an artist and its

parent label. "It's the first time we've done a JV with a partner where we're essentially launching a label from scratch," Machete president Gustavo López says. "I see [WY] as a very potent, small company. The street buzz is very, very solid. And that, combined with who Wisin & Yandel are today, makes it a very positive venture."

López often refers to Wisin & Yandel as Machete's first superstar act. (Don Omar is signed to Machete via VI Music, of which Machete owns half.) The duo's Machete debut, "Pa'l Mundo," has sold close to 400,000 copies in the United States alone, according to Nielsen SoundScan.

Wisin & Yandel manager Edgar Andino says the pair contemplated offers from other labels, but decided to stick with Machete, a label he perceives as having particular expertise in working Latin urban music. Despite its youth, Machete already commands a 5.4% market share of the U.S. Latin market, according to SoundScan.

In addition, Machete has successfully exploited Wisin & Yandel abroad, and that had bearing in the decision as well. "Wisin & Yandel are a world priority for Machete, and we think that the label will be as well," Andino says.

A joint venture with shared profits as opposed to a licensing or P&D deal made sense for WY's long-term development, he says.

WY currently has a GM and an A&R director in Puerto Rico, but Machete will set most of the marketing programs and plans. After the release of "Los Vaqueros," plans call for solo album releases by El Gorila and Dize. ...

DIGITAL BY BRIAN GARRITY

## Best Buy Goes Digital

Retail Giant Links Up With RealNetworks

CD retail giant Best Buy is getting into the digital music business. But unlike other brick-and-mortar merchants building their own solutions, Best Buy is partnering with an established brand in the digital space, RealNetworks, to launch its store.

Best Buy will use the latest version of Real's digital music service, Rhapsody 4.0, as the engine of its offering, called the Best Buy Digital Music Store.

Under a multiyear alliance between the two companies, the store will be co-branded as being powered by Rhapsody. Financial terms of the agreement were not

disclosed, but sources familiar with the situation say the two companies will share revenue.

Best Buy is selling individual tracks for 99 cents and an unlimited subscription tier that includes portability for \$14.99 per month.

Also as part of the deal, Best Buy will be the preferred retailer of the Sansa e200R, a Rhapsody-branded MP3 player from SanDisk. The device, which comes in a 2GB model for \$139.99 and an 8GB model for \$249, goes on sale Oct. 15. Consumers who purchase a SanDisk player get a free two-month trial subscription to the Best Buy service.

Best Buy VP of music Jen-

nifer Schaidler says the deal is part of the consumer electronics giant's goal of "allowing us to provide an end-to-end digital music solution."

Following in the footsteps of Apple Computer's iPod/iTunes strategy, other retailers of digital music are increasingly looking for complete ecosystems—both software and devices—that they can market to consumers. Microsoft will pursue a similar strategy when it launches its Zune digital music player later this fall.

However, unlike Apple and Microsoft, tracks purchased or rented through Best Buy work with any Windows Media-compatible device. ...

### >>>HARRY FOX AGENCY, LYRICFIND INK ONLINE DEAL

The Harry Fox Agency has entered its first online lyric licensing arrangement. Under the deal with LyricFind, HFA-affiliated publishers will have the option to participate on a commission-free basis. The deal covers a variety of digital uses for lyrics, including downloads and integration with online music services and devices. The license is limited to personal use of lyrics in the United States.

### >>>EURO SOCIETIES MAY COMPETE WITH PUBLISHERS

The European Commission has ensured that collecting societies may enter the music publishing or record production business and may continue giving rebates to attract record company licensees. The EC on Oct. 4 accepted a negotiated commitment between the major music publishers and 13 European collecting societies to alter provisions in their Cannes Extension Agreement. The EC made the commitment legally binding under EC Treaty competition rules. The action closes a case initiated in 2003 after the EC questioned certain provisions of the agreement as anticompetitive.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Leo Cendrowicz, Jonathan Cohen, Larry LeBlanc, Michael Paoletta, Chris M. Walsh and Jeffrey Yorke.



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GLOBAL BY JOHN FERGUSON

## JB Hi-Fi's High Sights

Australian Retail Chain Eyes New Zealand, Targets Expansion

SYDNEY—Expanding home entertainment retailer JB Hi-Fi is setting its sights on cracking the 100-store mark in Australia.

The company posted record profits of \$25.8 million Australian (\$19.3 million) on sales of \$946 million Australian (\$708 million) for the year ending June 30, and plans to open its first outlet outside of Australia, in New Zealand, by April 2007.

Currently, 66 JB Hi-Fi stores sell music as part of a broad mix of home entertainment hardware and software products. But chief executive Richard Uechtritz sees scope for further expansion and intends opening another 13 stores in Australia in the next 12 months.

"We're sticking to the aim of having around 100 JB Hi-Fi stores in Australia," he says. "That's what we think the market can sustain."

JB Hi-Fi opened its first store

in 1974 in Melbourne, and had 26 outlets at the time of its 2003 flotation on the Australian Stock Exchange. Uechtritz says the chain is targeting key Australian metropolitan markets and large regional conurbations (populations of more than 100,000) for further expansion.

He declines to give detailed product breakdowns, but says music, DVD and games currently account for slightly more than one-third of group sales, behind consumer electronics (54%).

Official Australian music market share figures do not exist, but industry estimates credit JB Hi-Fi with 18%-20% of the country's retail sales. The IFPI valued total retail revenue in 2005 at \$883.5 million Australian (\$662 million).

JB Hi-Fi aims to match mass merchants on pricing while offering a specialty retailer's range and service, Uechtritz

says, and record companies acknowledge it as an increasingly important player.

Universal Music Australia managing director George Ash calls JB Hi-Fi "a very proactive and positive retailer to set up campaigns with." He identifies Australian rock band Wolfmother and U.S. act Scissor Sisters as recent examples of acts to benefit from the JB Hi-Fi connection.

"We debuted at No. 1 in Australia with the Scissor Sisters' 'Ta-Dah,'" Ash says. "This was with massive help from JB, who really committed to the act early."

Other Universal acts recently benefiting from early adoption by JB Hi-Fi were Snow Patrol and AFI, he says; both currently have gold-certified albums in Australia (35,000 shipments).

Ash identifies strong management and a broad catalog



range as key to JB Hi-Fi's success. "They are also a champion of Australian acts," he notes. "They played a big part in breaking Sarah Blasko, the Grates and Mark Sholtez."

Warner Music Australia VP of marketing and promotions Mark Ashbridge cites Muse's recent album "Black Holes & Revelations" in Australia as another example of the chain aggressively adopting an act well in advance of release, "ensuring prime positioning [and] strong staff commitment at store level."

Ashbridge says JB Hi-Fi has "a general appetite to ex-

ceed their market share on such an album." He also praises the chain's range of music and its "strong ethic to develop new artists—which for us, as a label, is an essential part of what we do."

Perhaps predictably, indie retailers are often less impressed by JB Hi-Fi's progress.

Geoff Bonouvrié, owner of the single-store Mall Music outlet at the Warringah shopping center near Sydney, notes that he had a JB Hi-Fi open in close proximity slightly more than a year ago.

"We've been here 26 years and are still trading very suc-

cessful," he says. "But I've heard of specialists who have given up when JB Hi-Fi has come into town."

Bonouvrié puts the chain alongside big-box mass merchants that use music as a loss leader. However, he insists, "you can compete against that if you have a quality music offer in terms of customer service and presentation."

Digitally, JB Hi-Fi offers 1.3 million downloadable tracks from major and independent labels via a partnership with Australian telecommunications company Destra.

Uechtritz says the group's buying power and brand strength equips it for growth as digital's market share increases. However, JB Hi-Fi's focus remains very much on its brick-and-mortar business. "Our CD business is healthy," he says, "and we believe we are the only company in the country investing in music retail." ♦♦♦

Additional reporting by Christie Eliezer in Melbourne.



## Retail Track

ED CHRISTMAN echristman@billboard.com

## Two Sides Of A Boycott

Trans World Makes A Business Decision; So Do The Scissor Sisters

I don't know what's more amusing: the media pissing contest currently going on among Scissor Sisters, Trans World and Universal Records, or the head of steam that the Velvet Rope know-it-alls built up over it.

The Velvet Rope is such an annoying place that I usually don't visit the music biz gossip Web site, except when someone sends me a link to something going on there. But since the mainstream press uses it to keep abreast of industry gossip, it often plays the role of catalyst in whipping up a media frenzy over some issue or other.

If you think I'm kidding, look at all the media coverage devoted to the Scissor Sisters/Trans World ruckus. Here are the facts (Sept. 21, billboard.biz) about what happened: During a performance at the NARM conference, Scissor Sisters co-lead singer Jake Shears chided Trans World Entertainment for charging \$20 that day for the Raconteurs' "Broken Boy Soldiers" album in the chain's FYE store in the Mall at Millenia in Orlando, Fla.

Right after NARM, Trans World executives told Billboard that the copy of the Raconteurs that Shears picked up had been overlooked when the store restickered the album to reflect the chain-wide sale pricing, which averaged \$11.39 for the title that week.

When it came time to talk about a Trans World

buy-in on the second Scissor Sisters album title, "Ta-Dah," which streeted Sept. 26, Trans World asked Universal Records to support a program.

As part of Universal Music Group's Jump-Start initiative, which prices music significantly lower than the other majors, Universal Records doesn't supply cooperative advertising funds. But it agreed to advertise Scissor Sisters and other developing artists on its label for Trans World. However, the Albany, N.Y.-based chain wanted the label to use a more costly vehicle just for Scissor Sisters. Universal refused, and Trans World passed on buying the record.

When Newbury Comics and the indie coalitions found out about it, they rushed to support Scissor Sisters with free in-store play and displays. Also, these merchants couldn't pass on a chance to stick it to FYE.

"We're the king of boycotts," Newbury Comics CEO Mike Dreese told Billboard. "I would be happy if [Trans World] was pissing on someone like the Rolling Stones," who gave an exclusive live DVD to Best Buy in October 2003, instead of a developing act like Scissor Sisters.

The overwhelming industry sentiment is that Trans World's position makes it look stupid. But one of the main reasons Trans World is the last chain standing, probably, is that it disregards what the industry thinks. All those other chains that

played ball with labels are no longer with us, in case you haven't noticed.

Do I agree with Trans World's position on Scissor Sisters? No, but it's the company's stores and it can run them the way it wants, much to the chagrin of artists and indie label executives who think they are the only ones entitled to opinions.

Can I defend selling CDs for \$18.98? I can't; no more than I can defend the labels that still assign \$17.98 and \$18.98 list prices when the entire account base is pleading with them to adopt a Jump-Start-like pricing structure of \$12.98 and \$13.98.

In stores, \$18.98 may not be popular with customers, but I can understand it. With the absorption of Musicland, Trans World is the only chain in the United States that operates in enclosed malls, where rents are much higher than for free-standing stores or ones located in strip malls.

In fact, mall record stores generally have rents that average 15% of store volume, while the free-standing stores generally pay rent that equals about 7% of volume. Thus it needs to charge higher prices. Label executives are so used to retailers losing money on behalf of their records that they get outraged when a merchant tries to make a decent profit.

Back at NARM, before he went onstage, some label types suggested that if Shears felt the need to speak his mind on pricing, it might be wiser



to do so without mentioning any store by name, sources say.

Sources close to the band denied that conversation happened. If it did, Shears chose to ignore that advice, and he has been rewarded with a media moment around which to market an album that might have otherwise gotten lost in the shuffle. His interview in the Oct. 5 issue of Rolling Stone indicates Shears is going to milk this media moment for all it's worth.

At the end of that interview, he pontificated that "people shouldn't be shopping" at Trans World, adding that "FYE can go bathe in their own excrement." While it sounds like the artist is making an informed business decision to shoot off his mouth, the source close to the band insists it wants the incident to go away. ♦♦♦

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TIMBERLAKE

GLOBAL BY CHARLES FERRO

## Denmark Sounds Off

Will MTV Europe Awards Prove Wonderful For Copenhagen?

COPENHAGEN—Danish labels and acts are hoping tourism promoter Wonderful Copenhagen lives up to its name when the MTV European Music Awards bandwagon rolls into town next month.

WoCo is coordinating 100 events featuring 170 acts—including a sprinkling of international names—at venues across the Danish capital during the inaugural Copenhagen Music Week, running from Oct. 25 until the Nov. 2 EMAs. They will take place at the Bella Center convention hall and outdoors on Raadhustpladsen.

WoCo's CMW project manager Ulrich Ammundsen expects the event to generate revenue of 90 million kroner (\$15.3 million) on entertainment, transport, accommodations and leisure. Long term, Ammundsen says, "we hope it will increase [music] exports."

WoCo is funded by the Danish government's Ministry of Culture and industry sponsors. Ammundsen says WoCo will consider restaging CMW annually, providing local music industry cooperation is secured.

WoCo has allocated a 16.9 million kroner (\$2.9 million) budget for promotion and advertising—mostly in domestic and European print media—based on CMW and the EMAs.

Local labels body IFPI Denmark does not have any formal involvement with CMW, marketing director Jesper Bay stresses. "We met with WoCo, but decided it would be best if individual labels planned their own events."

The EMAs' last Nordic host city was Stockholm in 2000. In conjunction, the Swedish music industry organized the parallel Stockholm Music Week, featuring such domestic talent as Teddybears Sthlm, Meja and Andreas Johnsson.

Bay says local music industry feedback indicated the initiative "was good for Stockholm, but not necessarily for music," and that IFPI Denmark will do its own evaluation after CMW.

CMW kicks off Oct. 25 with Sony BMG artist Pink at the 10,000-capacity Copenhagen Forum. Universal's the Killers will play a Nov. 1 date at 1,000-capacity venue the Vega, supported by Virgin Denmark electronic act Blue Foundation. Other international artists due to appear are Ron Sexsmith (Nettwerk) and Curtis Stigers (Concord). Leading Danish acts that are participating include Kira & the Kindred Spirits (Copenhagen Records), Caroline Hendersen (Pokerflat/A:larm), Nordstrøm (Columbia) and Trentmøller (Capitol).

Universal Music Denmark CEO Jens-Otto Paludan praises WoCo's initiative and enthuses about the opportunity for exposure EMA/CMW offers the Danish industry.

"As a multinational," Paludan says, "many of my colleagues will be here from international and [headquarters' offices]. It will be the same with other labels, and that provides possibilities. For the indies, it will gather a lot of

people they deal with."

Prominent Copenhagen independent Crunchy Frog is among the labels using CMW to promote its roster. Label co-founder/operational manager Jesper Reginal says Crunchy Frog is setting up a show for some of its acts the day before the EMAs ceremony.

But Reginal remains unsure about the initiative's overall impact. "I doubt if we'll get anything out of CMW—or whether the industry will," he admits. "Still, there are freak accidents, and if [a "name"] performer were to show up at our show, for example, things could happen—so we're inviting a lot of people."

Other voices are even more cautious about the EMA/CMW effect. "Most of the executives will fly in for the awards show and fly out again the next day," one industry source says.

At press time, MTV Nordic was unable to specify how much airtime local acts would receive that was related to the EMAs, but a representative confirmed the channel would film some CMW events.

London-based MTV Networks International VP of creative Cam Levin adds that, although MTV is contributing an unspecified sum to CMW, the event remains largely separate from the EMAs show.

MTV claims the EMAs will have a potential viewing audience of 1.4 billion people. Justin Timberlake will host the event and perform, as will Muse and Nelly Furtado. Other acts are yet to be confirmed. ...

GLOBAL BY LARRY LeBLANC

## INDIES ON ICE

Regional Labels Thrive In Canada's Great White North

TORONTO—From the windswept island of Newfoundland across the rolling prairie to the northern Yukon province, entrepreneurial Canadian regional labels and distributors are flourishing while offering an outlet to local traditional and folk-styled artists.

Although largely unknown in mainstream music circles, Avondale Music and Landwash Music Distribution (both in St. John's, Newfoundland & Labra-

has no bank loans and we have money in the bank, and all our artists get paid every quarter."

A sizable hit for such regional firms is 3,000-5,000 units per title. However, there are also bigger sellers. Drake says, for example, that Avondale's 1999 multi-artist compilation "The Christmas Wish" has sold more than 25,000 copies to date, mainly in Newfoundland.

Niche labels can also benefit from the market clout of mass

\$18.98 [\$17.02] five years ago."

"It is a very tough market," admits Charlotte Story, who founded Landwash Music Distribution in 1994 and says she operated it as a hobby until 1999. "We turn down 50% of the acts that approach us," she adds. "They have to really tour."

While Landwash has sold to retailers nationally since 1999, its main thrust has remained Atlantic Canada (containing the Newfoundland & Labrador, New Brunswick and Nova Scotia provinces).

Today, Landwash distributes more than 100 current titles by regional artists including such national names as folk singer Ron Hynes and fiddler Natalie MacMaster.

Like Atlantic Canada, the Yukon's cultural life is drawn from its small, secluded communities that, burdened by fierce winters and a lack of mass entertainment, tend to nurture local music.

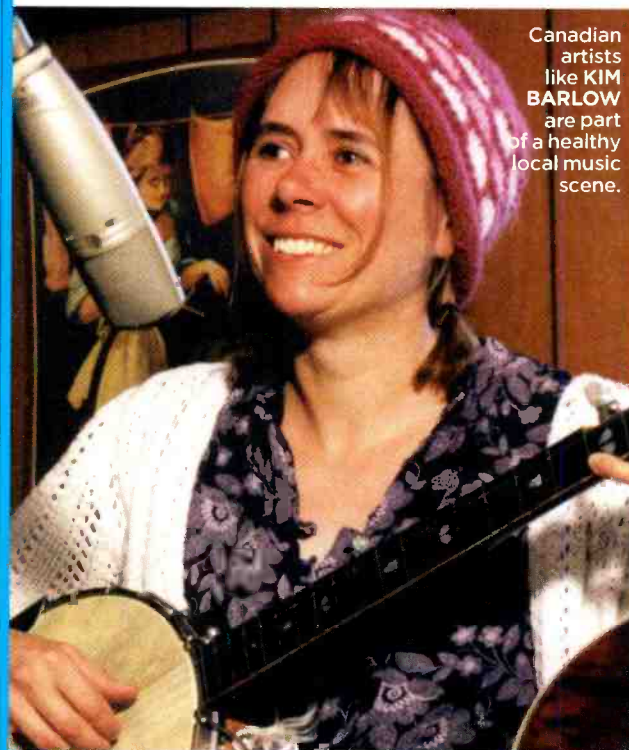
To date, 11-year-old Caribou Records has released 24 albums by local performers, including singer/songwriters Kim Barlow and Kim Beggs, and Argentine-born Indio Saravanja. Caribou distributes its own label and CDs by local artists in the Yukon, but is distributed nationally by Festival Distribution in Vancouver.

"We have a really supportive community that likes what we're doing," says David Petkovich, co-founder of Caribou with business partner Bob Hamilton. "They buy CDs and then send them to friends and family elsewhere. It's unique local product."

Avondale's catalog is also firmly local—and broadly eclectic. The company has released a long list of compilation CDs, including series' under the "Homebrew" and "Downhomer Presents" banners, and distributes more than 100 local acts. Its own label roster includes folk acts Ryan's Fancy plus the rockier Punters and 8 Track Favourites.

At Avondale, Drake estimates that 90% of sales come from within the island of Newfoundland itself.

"There's no stigma here attached to buying local product," Drake says. "People buy local product as readily as they do the new Madonna." ...



Canadian artists like KIM BARLOW are part of a healthy local music scene.

dor), Sunshine Records (Winnipeg, Manitoba) and Caribou Records (Whitehorse, Yukon) are highly visible in their individual regions in mom-and-pop "variety" stores, gas stations and tourist gift stores as well as such mass merchants as Wal-Mart and Zellers.

"We service over 280 accounts, mainly in the west," says Ness Michaels, president of label/distributor Sunshine Records. "We will cover anybody and everybody."

The company, which has a staff of eight, specializes in Canada's aboriginal music and has released 875 album titles since launching in 1974. Some 400 titles remain current, Michaels says.

Avondale Music—an 8-year-old, self-distributed label—specializes in Newfoundland's distinctive roots music.

"We've made money," says Lyle Drake, co-owner with his wife, Dolores. "Our business

merchants Wal-Mart Canada and Zellers—both racked nationally by the Handleman Co. of Canada—that carry selections by local artists.

"My biggest customer is Handleman," Drake says. "That's because in every semi-major centre in Newfoundland, there is a Wal-Mart or a Zellers."

"We try to make sure product in each store reflects that local community and customer base," explains Ken Kozey, VP of purchasing at Handleman Co. of Canada in Richmond Hill, Ontario.

Despite strong regional support, niche labels confirm that price cutting at most major Canadian retail chains in recent years—as major labels also dropped their prices—has hit their margins.

"Pricing cutbacks have driven our price down," Michaels says. "We're down to \$14.98 Canadian [\$13.43] for our suggested list price. It was

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GLOBAL BY LARS BRANDLE

## PopKomm On The Upswing

Trade Fair Sets Attendance Records As Execs Applaud Reviving Euro Market

BERLIN—A reviving European music market was the overwhelming impression emerging from the annual PopKomm conference here this month, say executives who attended. “With regards to the European business, CD sales are still tough, especially in countries like France and Germany,” says Kurt Thielen, founder/CEO of German digital distribution company ZebraLution. “But one could feel that the fast-growing digital market is bringing back a fresh air of optimism and new creativity.”

“In general,” Warner Music G/S/A (Germany, Switzerland and Austria) chairman/CEO Bernd Dopp added, “there is a distinct sense of the mood changing for the better.”

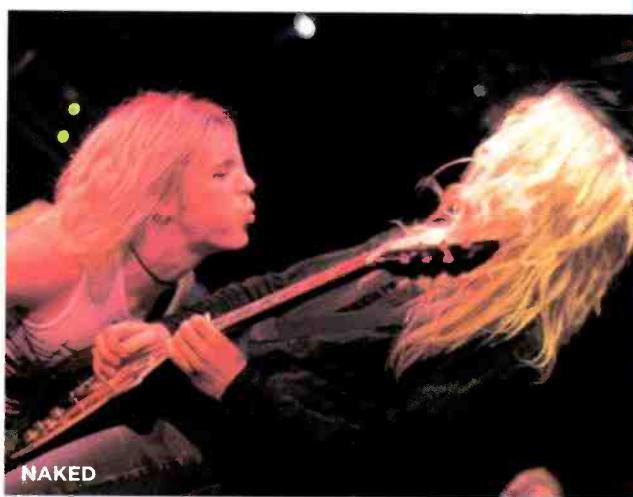
Having settled comfortably in Berlin, PopKomm is going from

strength to strength, according to the annual music trade fair’s organizers and attendees.

The 18th edition of the international event took place Sept. 20-22 at the city’s International Congress Center. Attendance has been on the upswing since PopKomm relocated to the German capital in 2004 from its longtime home in Cologne. PopKomm director Katja Bittner says 15,311 registered delegates attended this year, compared with 15,108 last year.

“This year proved that PopKomm is an established event for the international music and entertainment business,” Bittner continues, “and now we can expand, but slowly, of course, since the music market itself is stabilizing slowly.”

A record number of exhibi-



tors, 817 in all, from more than 55 countries took part this time, Bittner says. International exhibitors accounted for more than 70% of this year’s total. Attendees of the 2006 confab agree that the event is becoming an increasingly relevant fixture on the European events calendar.

“We had an incredible PopKomm,” says Paulina Ahokas, director of Music Export Finland. “Our stand at the exhibition was near overcrowded for the whole three days. It really showed that Germany and G/S/A are our most important export markets, and that Berlin audiences are really appreciative of Finnish music.”

Finland was represented by 32 companies and showcased 17 bands, including rock acts Naked, the Wynylns and Brightboy.

Roughly 71,000 guests attended the festival night program, about 10% more than last year’s figures, according to organizers. Some 2,000 artists from 27 countries performed across the 30 official PopKomm venues.

Ahokas’ upbeat comments were echoed by Horst Weidenmueller, CEO of Berlin-based dance music label !K7 Records.

While the daily PopKomm congress panels tackled copyright concerns and the evolving war against online piracy, the international industry’s issues largely remain the same. “If you see how popular music is on MySpace and YouTube and everywhere, and you see that our income is mainly based on sales, we are missing out on a massive revenue stream,” Weidenmueller says.

## GLOBAL NEWSLINE

**>>>ACQUISITION BOOSTS HMV SALES**  
HMV Group says its comparable-stores sales during the 12 weeks ending Sept. 23 fell 3.7% compared with the same period in 2005. However, the chain says the acquisition of U.K. bookselling chain Ottakar’s in May meant that total sales rose 9.5% during the period.

The company issued the trading update Sept. 28, the same day HMV U.K. launched a revamped digital-music service at hmvdigital.com. The figures do not include actual revenue.

The group’s powerhouse HMV U.K. & Ireland division had seen a 12.1% sales decline in the first nine weeks of its financial year (April 30-July 1). But the latest update says that slump had lessened during the 12 weeks subsequent to Sept. 23, when total sales fell only 1.2% (compared with 12.1% during the first nine weeks of the financial year).

—Juliana Koranteng

**>>>ITALY’S LABELS PRAISE TAX PLANS**  
The Italian music industry has welcomed news that the coalition government’s 2007 budget proposes to offer record companies tax incentives for developing new talent.

The budget will be debated in parliament later this month. If adopted, it would offer labels a tax credit of up to €100,000 (\$127,000) for expenses covering the production, development, promotion and digitalization of the first two album releases by emerging artists. The proposal applies to companies with an annual turnover of up to €15 million (\$19 million).

Enzo Mazza, president of major labels’ trade body FIMI, says he is “confident” that the budget will be approved by both houses in the Italian parliament. The main Italian independent labels’ body PMI has also praised the initiative.

—Mark Worden

**>>>NAPSTER UNLEASHED IN JAPAN**

Japan has its first subscription-based music downloads service, following the Oct. 3 launch of Napster Japan. The company says it offers 1.9 million tracks from major and independent labels. Around 90% is international repertoire.

The subscription service has two-tiers. Napster Basic allows files to be shared between up to three computers and carries a monthly fee of 1,280 yen (\$10.84); Napster to Go, allowing songs to be transferred to up to three portable devices, will cost 1,980 yen (\$16.77) a month.

An à la carte option prices individual downloads at 150 yen (\$1.27) for each international track or 200 yen (\$1.69) per domestic track.

Napster Japan was established in October 2005 as a joint venture between Tokyo-based Tower Records Japan and U.S.-based Napster.

—Steve McClure

**>>>MOS RAMPS UP ONLINE OFFERINGS**

U.K. independent music-and-media company Ministry of Sound on Oct. 3 launched an enhanced digital-download retail service at ministryofsound.com. It offers 75,000-plus tracks from 2,500 independent labels, including MoS’ own dance-oriented repertoire in MP3 format.

“We always did sell downloads but it was done in a piecemeal fashion and featured a few hundred tracks of mostly our own recordings,” London-based MoS Group managing director Lohan Presencer says. “This is now a fully fledged download store with mostly dance music from independent labels from many countries.”

Presencer says all tracks are free of digital rights management encryption. The average price per track is £0.99 (\$1.86), although MoS has adopted a variable-pricing policy guided by the respective labels according to track length.

—Juliana Koranteng

**>>>UNIVERSAL OPENS ‘EARBOOK’**

Universal Music is poised to roll out its new “earbook” format in the United Kingdom. The first six titles will appear Oct. 23 and feature a hard-back book on an artist with at least four CDs enclosed within the inside front cover. The initial releases are collections from Dusty Springfield, Marvin Gaye, Stevie Wonder, the Jam, Thin Lizzy and the Police.

According to Universal, the earbooks are expected to rack in such nontraditional outlets as bookstores and gift shops, as well as music hubs. The launch comes in the wake of the major’s July unveiling of a new three-tier Europe-wide system of album packaging and pricing.

—Lars Brandle

TOURING BY LEILA COBO

## KING OF THE ROAD

Reggaetón Superstar Don Omar Launches U.S. Theater Tour

With the kickoff of his King of Kings tour Oct. 13 in Atlanta, Don Omar will become the first reggaetón artist since Daddy Yankee to headline an extensive, expensive U.S. trek.

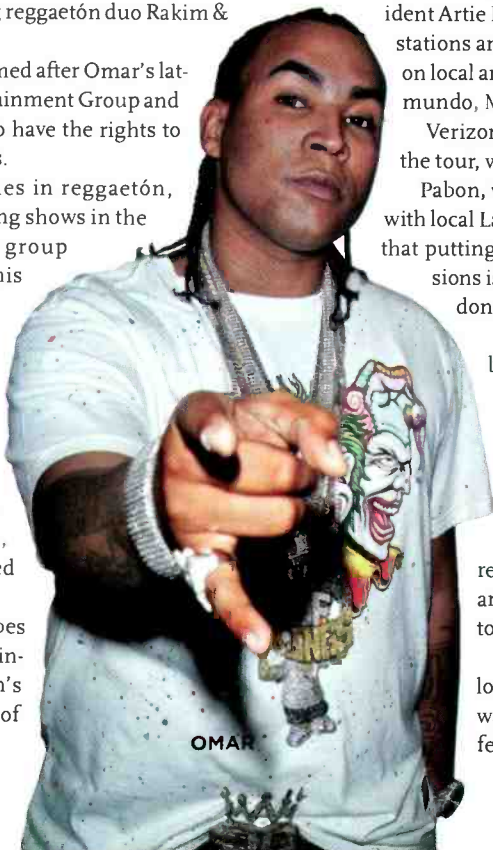
Don Omar, whose real name is William Omar Landrón, will play 17 U.S. cities, plus three dates at the Coliseo de Puerto Rico in San Juan. Bachata star Aventura and rising reggaetón duo Rakim & Ken-Y will open in select cities.

The King of Kings tour, which is named after Omar’s latest album, is produced by Latin Entertainment Group and sponsored by Verizon, which will also have the rights to downloads of select live performances.

One of the most successful names in reggaetón, Omar has played occasional headlining shows in the Untied States, as well as multiple group shows. But this is his first tour of this scope and length.

King of Kings is being touted not just as a concert, but as a Broadway-style, three-act show with characters and dancers whose sets and costuming replicate the post-apocalyptic urban themes found in the album artwork of “King of Kings.” To re-create the look, Omar enlisted Ron Jaramillo, who also designed and photographed the art for the album.

At a conceptual level, Omar describes the endeavor as a “medieval mystique inside the realm of an artist, of a man’s heart, of the roughness and subtlety of the moment.”



At a practical level, “we want to give the genre a more professional identity,” Omar says.

The cost of staging King of Kings is estimated at \$2 million. Ticket prices range between \$35 and \$95.

In promoting the tour, Latin Entertainment Group president Artie Pabon is working with Latin and urban radio stations and is also promoting via billboards and spots on local and cable channels, as well as Univision, Telemundo, MTV and BET.

Verizon, which is providing monetary support for the tour, will promote it on its site.

Pabon, who also manages Omar, is working mostly with local Latin promoters in different cities. He admits that putting together a reggaetón tour of these dimensions is challenging, simply because it has not been done much before.

However, he says, “I think reggaetón was becoming a little boring. This is completely different.”

Pabon is negotiating with a major channel to film Omar’s December closing dates in Puerto Rico for a TV special.

For 2007, plans are under way to take King of Kings overseas, and dates are already booked for Egypt, Germany, Switzerland and South Korea, among others, in addition to Latin America.

As for a CD/DVD of the tour, Omar says, “I love the idea. And the way each detail is being watched in this tour would provide for the perfect live album.”

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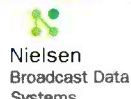
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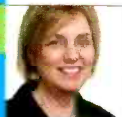


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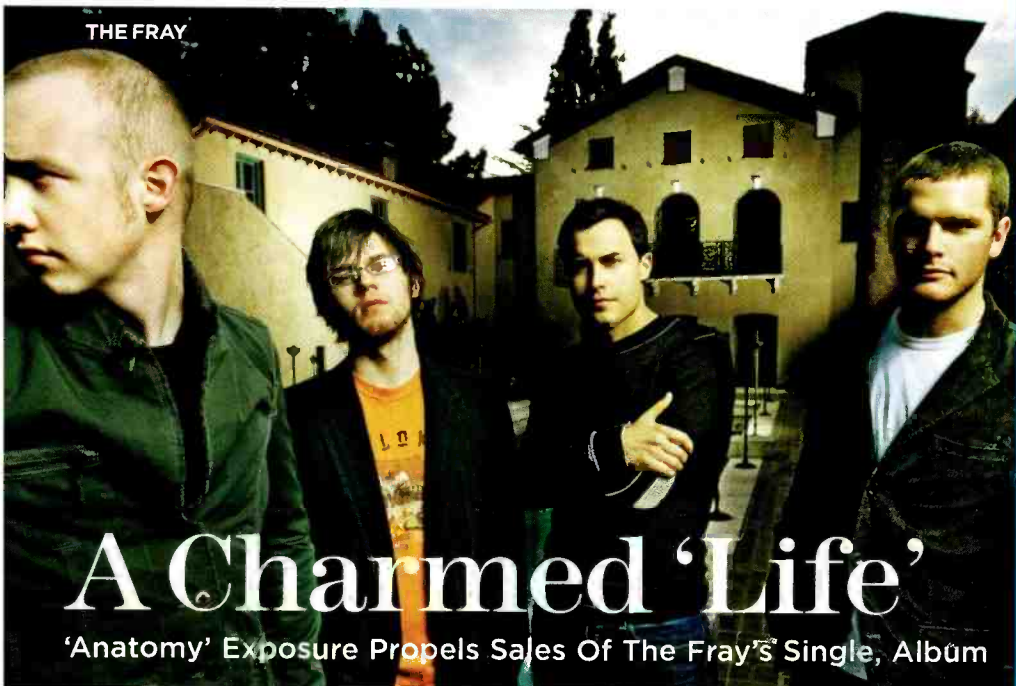
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### A Charmed 'Life'

'Anatomy' Exposure Propels Sales Of The Fray's Single, Album

Fans of ABC's "Grey's Anatomy" have been given a crash course in Epic rock band the Fray, thanks to two videos produced by the broadcast network and record label. The specially created clips for the title track of the group's 2005 debut album, "How to Save a Life," intertwine footage from the hit series and the song's video. Both clips identify the band.

Immediately following the Sept. 7 episode of "Grey's Anatomy," ABC aired a four-minute video that featured sneak peeks from the first two episodes of the then-upcoming third season. Two weeks later, preceding the season-three premiere of the series, an extended version of the video with scenes from the first three episodes of the new season aired.

For ABC Entertainment senior VP of marketing Michael Benson, it was important for the videos "to become great content for TV viewers" and not simply traditional marketing for a TV show. "It's about going beyond the 30-second promo and driving people back to television."

Such content, Benson adds, can then be distributed to other platforms, including Web sites, electronic magazines and abc.com. "It helped us market 'Grey's Anatomy' in a new way, and it offered exposure to the Fray," he says.

In addition to Benson, the dealmakers were Epic senior VP of marketing Lee Stimmel; Chop Shop Music Supervision's Alexandra Patsavas, "Grey's Anatomy" music supervisor; and the Fray and its managers,

Jason Jenner and Gregg Latterman of A-squared Management. The band's publisher, EMI Music Publishing, also played a major role in the process.

"Grey's Anatomy" first championed "How to Save a Life" in March, when a two-minute snippet of the song was played during a pivotal scene. And each time the track has been heard in conjunction with the show, sales of "How to Save a Life" skyrocketed.

In the album's first few weeks of release, it was selling between 2,000 and 3,000 copies per week, according to Nielsen SoundScan. Physical and digital sales began picking up earlier this year and have rarely looked back.

For the week ending March 26, the title track's digital sales increased 283%, from 2,000 to 9,000. The album experienced a 43% jump (12,000 to 17,000 units).

The album sold 54,000 copies the week ending Sept. 24, its biggest sales week to date. The previous week, it sold 35,000. (A deluxe edition, with a bonus DVD, arrived Sept. 19.)

To date, the album has sold 897,000 copies, while the title track has sold 622,000 digital downloads. In this issue, the album remains at No. 14 on The Billboard 200.

"How to Save a Life" also appears on the original soundtrack "Grey's Anatomy, Volume 2," which Hollywood Records released last month.

The song has also been heard in an episode of "One Tree Hill," in HBO promo spots and in

promo spots for NBC's "ER," while "Look After You," which is slated to be the next single, was featured on "Bones."

Throughout, the band remains incredibly hands-on when it comes to synch licensing opportunities, Jenner notes. "The guys always ask for a description of the scene," he says. "They want to make sure the piece of music fits, emotionally and creatively, with the scene. They are not into doing it just for the money."

The Fray guitarist/vocalist Joe King concurs, adding, "We have turned down quite a few things, which might upset our label and management, but we don't want to be overexposed."

At the same time, King and his bandmates are concerned about the loyalty of those who discover the band via shows like "Grey's Anatomy." "We've built our fan base from touring," King says. "That was always our strategy, and then, activity increased on our MySpace page and at iTunes. With no radio play, we were creating a fan base. That's what we were looking for."

So, with "How to Save a Life" one of 2006's most-licensed discs, King cannot help but wonder, "Will we gain and keep these fans who are discovering us from TV shows?"

While pondering that, the Fray will continue touring, with a focus on markets outside North America.

Stimmel, meanwhile, is confident that "Look After You" will "pop up on TV shows." Stay tuned. ●●●

## eMusic Hits Glitch

Collecting Societies Still Disagree Over Pan-Euro Licenses

**W**hen government regulators, collecting societies and lawyers get caught up in the legal aspects of complex licensing problems, it sometimes takes a company's business predicament to bring the discussion back to the basics: the legal mire is stalling progress.

eMusic is trying to offer an online service that consumers and indie labels desire throughout Europe, but it is stuck like a pawn between European collecting societies. One society says it can—and did—issue a Pan-European license for the digital music service, while another society is threatening a copyright infringement suit against eMusic, saying that the license doesn't cover its repertoire.

licensing (Billboard, Nov. 5, 2005).

Currently, the Alliance has an agreement not to proceed with copyright infringement claims against eMusic until mid-December. This gives the Alliance, eMusic and Buma/Stemra time to negotiate a resolution.

Meanwhile, some clarity that may guide the eMusic negotiations could come from another EC case by December.

Last January, the EC sent a Statement of Objections to CISAC, the international umbrella group for collecting societies, and to others. The EC objected to certain agreements between societies that were perceived as anticompetitive. The agreements effectively required Internet, cable and satellite broadcasters to secure licenses from societies in each of the 25 EU member states, preventing societies from granting Pan-European licenses.

In response, Buma—the Dutch part of Buma/Stemra—broke ranks with other societies. It sided with the EC, essentially arguing for the right to grant Pan-European licenses. This certainly falls in line with its position on the eMusic license.

Sources close to the EC case say they hope a resolution in the form of an agreement will be hammered out with the EC by the end of the year.



VAN RIJ

Before its European launch in September, eMusic negotiated a European Union-wide license for its on-demand subscription service from authors' rights society Buma/Stemra in the Netherlands. But U.K.-based MCPS-PRS Alliance objected, saying that eMusic had to obtain licenses from the Alliance to offer downloads in the United Kingdom.

Cees van Rij, general counsel for Buma/Stemra, argues in part that the society could grant a Pan-European license since the eMusic computer servers are located in the Netherlands. This follows a line of e-commerce legal arguments that say the law of the country where data is uploaded to the Internet should govern the transaction.

On the other hand, intellectual property rights are often enforced under laws of the country where the infringement occurs. That is the country where music is reproduced, distributed or publicly performed—where it is uploaded, downloaded or heard. This principle protects rights holders from illegal Internet operations set up in countries where there is little copyright protection.

But requiring a company to secure licenses in each country where an infringement could occur gets back to the business problem addressed by last year's European Commission Recommendation—the commercial burden, expense and unpredictability of trying to secure individual licenses for digital distribution from more than 25 societies for one EU-wide service. At that time, the EC urged member states to pass regulations streamlining online

**DIGITAL RATES:** U.K. authors' society MCPS-PRS Alliance reached a partial settlement in Copyright Tribunal proceedings over digital royalty rates. The Alliance, British labels' body BPI, Apple Computer and four mobile phone operators agreed on the following for three years as of July 1:

For on-demand services (i.e., downloads): 8% of gross revenue, with minimum rates of 2 pence-4 pence (3.8 cents-7.5 cents) per track depending on the type of permanent download, 0.22 pence (0.28 cents) per non-subscription stream and 40 pence-60 pence (75 cents-\$1.13) per subscriber per month for non-portable and portable subscription services, respectively.

For non on-demand services (i.e., webcasting): 6.5% of gross revenue, with minimum rates of 0.06 pence-0.085 pence (0.076 cents-1.08 cents) per stream depending on the type of webcast and 22.5 pence (28.6 cents) per subscriber per month for subscription services.

The rates are subject to certain deductions for audiovisual content, mobile service downloads and ad-supported services until specified sales or price thresholds are reached. Only music service providers (i.e., direct-to-consumer services) may license digital rights.

Gross revenue basically means all money received from consumers and for advertising, but a final definition has yet to be agreed upon. While BPI and the Alliance are negotiating over a definition, Apple, Vodafone, T-Mobile, Orange and O2 are waiting for the Tribunal to decide whether certain ad revenue should be part of gross revenue.

AOL, MusicNet, Napster, RealNetworks, Sony Connect and Yahoo have not settled. Proceedings are expected to continue in mid-November. ●●●



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MOBILE BY ANTONY BRUNO

# Moldy Mobile Oldies

## Classic Rock Driving Ringtone Growth

While hip-hop acts may rule today's ringtone charts, yesterday's stars are emerging to introduce the format to a broader audience and drive tomorrow's growth.

Only about 10% of wireless subscribers buy ringtones today, primarily young adults purchasing hip-hop and R&B-themed content. Record labels and wireless operators are keen to expand their market, particularly as the dominant format shifts from polyphonic ringtones to master recording clips. Exploiting the vast library of catalog music, they say, is emerging as a key strategy in that effort.

Acts like Devo, the B-52's, the Ramones, the Allman Brothers Band and Jimmy Buffett are generating healthy ringtone sales, and even Pink Floyd has found its way onto the mobile deck. Lynyrd Skynyrd's "Sweet Home Alabama" is one of the best-selling catalog ringtones of all time, with more than 1.2 million units sold, and became the first licensed track to appear in a mobile videogame.

Indeed, catalog-based ringtones are now the format's fastest-growing segment. Universal Music Group (UMG), for instance, says catalog ringtones sales are up 80% from last year and now represent 10% of all its ringtone sales.

"There is a growing audience that is interested in content that speaks to them, and it's not hip-hop," says David Dorn, senior VP of new-media strategy for Warner Music Group's Rhino Entertainment division. Carriers "have only featured hip-hop

because that's all that sold. Well, that's because it's all they've featured. The only area of incremental growth for them is catalog. If all they do is focus on hip-hop, they just end up speaking to the same audience over and over."

Catalog music has been available in mobile form since ringtones first came onto the scene. But today labels and carriers are marketing catalog-based mobile content more aggressively.

Take UMG's Sept. 26 deal with Verizon Wireless to bring the entire Jimi Hendrix catalog to mobile for the first time. Verizon won a short-term exclusive by agreeing to promote the Hendrix content heavily in print and online campaigns, as well as prominently feature the artist on its ringtone sales site.

It's the first time a wireless operator has applied a significant marketing push to a long-deceased catalog artist.

"Typically, operators have been focused on promoting Shakira, or Sean Paul, or Gwen Stefani or the Pussycat Dolls," says Rio Caraeff, GM of Universal Music Mobile. "Verizon felt [Hendrix] would help grow the marketplace and expose their service to more and different people than who would have seen it otherwise."

The Hendrix deal follows a yearlong music industry initiative, led by Rhino, to include a "Songs You Know" category featuring immediately recognizable classics from all major labels



UMG's Sept. 26 deal with Verizon Wireless brings the entire JIMI HENDRIX catalog to mobile for the first time.

on carriers' ringtone sites. Sprint, Verizon, Cingular and Boost Mobile are among the carriers that now feature such a category.

Labels have responded by putting their own marketing dollars on the line. Rhino in the coming weeks will begin airing TV commercials supported by viral Internet ads promoting mobile content from the Doors—currently its best-selling mobile catalog act—as well as various '80s artists and old-school hip-hop tracks.

Dorn says new catalog content is making its way into mobile formats almost weekly. However, there are several challenges. First, labels are being more careful about which songs are selected to become ringtones or ring-back tones from often massive catalogs.

"We have to identify what we feel are the best songs for mobile content," Dorn says. "This is not a Long Tail approach. That's how you approach iTunes—you make really huge swaths of your catalog available and monetize those things that have been collecting dust. The business for ringtones is all about hits and instantly recognizable songs."

Second, and more significant, many major acts—including Led Zeppelin, Bob Marley, the

Beatles, Radiohead, Prince, the Eagles, Van Halen, Black Sabbath and Frank Sinatra—remain noticeably absent in the ringtone world.

In many cases the label doesn't own the digital rights to the artist's work. In other cases, it owns digital rights to sell full tracks, but there's a "no edit" clause that prohibits the label from condensing the song into a clip needed for a ringtone.

Labels say they are in active negotiations to bring many of these holdouts around, and are close to finalizing several deals. However, some artists and their management are demanding significant upfront advances in return, while others simply don't want their work converted into a ringtone, or any digital form.

"There are always sensitivities depending on the artist," Caraeff says. "There are always challenges. You're navigating through lots of approvals. But ultimately we work through it."

He points to pending deals for Elvis Costello and Guns N' Roses in the near future.

"It's stuff like the Jimi Hendrix deal that will hopefully open the eyes of the holdouts," Dorn says. "Sometimes they just wait to see what other artists do and then they go, 'Why aren't we doing this?'"

## BITS & BRIEFS

### WANT TUNES WITH THOSE FRIES?

McDonald's has begun testing an in-store digital media service called m-Venue, offering music and video content from Sony BMG, Universal Music Group and others. The service allows customers to browse and download music and video from their mobile phone or Wi-Fi-connected laptop when within a specific area in the restaurant. The pilot restaurant features several flat panel displays promoting the content and customer text messages. No word yet on how many songs have been downloaded, but McDonald's says food sales have increased 17% since the service's introduction.

### TOUCH AND PLAY

Digital jukebox company TouchTunes Music has unveiled a new technology that allows users to download and

play songs from personal online playlists via its jukeboxes nationwide. Users visit mytouchtunes.com to create their playlist, and then access it via a secure login when using a TouchTunes jukebox located at a restaurant or bar. The service will debut later this year.

### GOODBYE, AIR GUITAR

Following Activision's acquisition of "Guitar Hero" publisher RedOctane, Viacom has now in turn purchased the game's developer, Harmonix Music Systems, on behalf of its MTV brand. The \$175 million deal is designed to give MTV a foothold in the interactive gaming space with a developer that specializes in music-themed games. "Guitar Hero," and the pending "Guitar Hero II," allows gamers to play along with well-known rock songs using a specialized guitar-shaped controller.

## AOL Music

TOTAL MONTHLY STREAMS

OCT 14 2006

### Top Songs

As both the song and video rank in the top 10 most streamed at AOL, The Billboard 200 prepares for the debut of the act's album next week.



1	JUSTIN TIMBERLAKE SexyBack JIVE	448,002
2	BEYONCÉ Ring The Alarm** COLUMBIA	431,049
3	JIBBS Chain Hang Low GEFREN	235,480
4	FERGIE London Bridge A&M/INTERSCOPE	224,916
5	CLAY AIKEN Without You RCA	184,935
6	EVANESCENCE Call Me When You're Sober** WIND-UP	170,110
7	DANITY KANE Show Stopper BAD BOY/ATLANTIC	153,019
8	JANET JACKSON Call On Me VIRGIN	146,010
9	HINDER Lips Of An Angel UNIVERSAL REPUBLIC	145,557
10	JOJO Too Little, Too Late** UNIVERSAL MOTOWN	145,242

In four weeks, her new album has sold 862,000 copies—13% more than "Dangerously in Love" did in the same span of time.



### Top Videos

1	FERGIE London Bridge A&M/INTERSCOPE	1,081,943
2	DANITY KANE Show Stopper BAD BOY/ATLANTIC	971,222
3	JUSTIN TIMBERLAKE SexyBack JIVE	847,763
4	JOJO Too Little, Too Late** UNIVERSAL MOTOWN	835,298
5	CIARA Get Up LAFACE/JIVE	815,439
6	EVANESCENCE Call Me When You're Sober** WIND-UP	545,695
7	DIDDY Come To Me BAD BOY/ATLANTIC	533,395
8	CHRISTINA AGUILERA Ain't No Other Man RCA	516,855
9	RIHANNA We Ride SRP/DEF JAM/DMG	292,151
10	BEYONCÉ Ring The Alarm** COLUMBIA	287,996

All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. \* First Listen/First View \*\* Network Live † Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending Sept. 29

### SIRIUS BUSINESS

Sirius has stepped into the portable live radio ring with the introduction of the Stiletto 100. In addition to playing live Sirius programming, the Stiletto allows users to store up to 100 hours of music as well, either scheduling regular broadcasts or saving up to 10 hours of individual songs by pressing a "Love" button. It also allows users to pause and rewind for up to 60 minutes.

The device features a Wi-Fi connection that can be used to stream Sirius programming from the Internet when a satellite connection is unavailable. The Stiletto also comes with the Yahoo Music Jukebox software, allowing users to bookmark songs they wish to purchase by launching the Yahoo Music service when the device is synced with a computer.

The unit is available for \$350. Options include a vehicle kit and a home kit at \$70 each, or an executive system for \$150.

—Antony Bruno



# UpFront

THE GRASCALS



BLUEGRASS BY CRAIG HAVENHURST

## NEWGRASS

At The International Bluegrass Music Assn. Convention, A Traditional Music Confronts The Digital Age

Almost by definition, bluegrass evolves gradually, but on stages and in seminars at this year's International Bluegrass Music Assn. (IBMA) convention and 17th annual awards, held Sept. 25-Oct. 1, change and growth were inescapable.

"We finally have a market share of record sales in this country," dobro virtuoso Jerry Douglas said in his keynote address the opening night of the confab. "It may be a small one, but we have a market share. And that's a big deal, folks."

At a seminar called "Internet Promotion: MySpace and Beyond," marketing consultant David Gales said that while bluegrass is "probably the least MySpace-y genre I can think of," tools like blogs and YouTube are making the online experience more "transparent" and "user-friendly" than in the past. Online networking or viral marketing, he reassured a curious but perplexed audience, merely replicates "a sales tool that is as old as human speech."

Change is afoot in the music as well: For the second year in a row, a relatively new act won the trade association's entertainer of the year award, following a 10-year stretch when the Del McCoury Band held a virtual lock on the honor.

The Grascals, a band formed less than three years ago by veterans of the bluegrass stage and studio circuit, delivered on the promise of their 2005 emerging artist of the year award by winning this year's top prize Sept. 28 at the Grand Ole Opry House. "We're all a bunch of sidemen is what we are," singer/guitarist Jamie Johnson said from the stage. "We watched you guys do this for years. This is six best friends out here just having a great time."

Cherryholmes, an energetic family band from Los Angeles that last year landed a surprise win with the entertainer of the year award, was nominated in four categories but only took to the stage for a fiery show-opening performance and a shared win in the album of the year category. That top project, "Celebration of Life: Musicians Against Childhood Cancer," sub-



VINCENT

stantially thinned the audience as most of the 130-plus performers from the two-CD compilation joined producers Bob Kelly, Jack Campitelli and Darrel Adkins onstage for Adkins' emotional acceptance speech.

The Opry House locale was a first for the IBMA Awards and an indication of the music's growth. In 2005, when the organization moved its convention to Nashville after years in Louisville, Ky., attendance jumped more than 20%, to about 2,000 professional attendees. Registrations increased this year another 3%-5%, according to organizers.

Last year's awards were held in the Ryman Auditorium, which was officially recognized Sept. 29 with a historical marker as the birthplace of bluegrass. IBMA executive director Dan Hays said the Opry

House move allowed for the event's biggest crowd ever.

The growth underscored Douglas' keynote-speech assessment that "bluegrass is in excellent condition." Douglas said he has watched bluegrass music go from a clubby niche to a mainstream music industry player.

Douglas cited the multiplatinum success of the "O Brother, Where Art Thou?" soundtrack as a watershed and urged a repeat of the Down From the Mountain tour that followed. "It was great and such a successful model, maybe we could try that again. We don't need a movie for that."

New models were on the minds of the relative handful of conferees who attended panels on new-media marketing and trends in bluegrass radio as well. (Many more went to hear country and bluegrass legend Mac Wiseman describe record promotion and tour support in the simpler 1950s and 1960s.)

Brance Gillihan, co-founder of the Bluegrass Blog, urged artists to diversify their income streams, emphasizing merchandise and digital downloads. "Remember, you're in the music business, not the CD business," he said.

In an interview, Rounder Records president Ken Irwin said bluegrass has shown ambivalence about embracing digital media and marketing. "Several artists and companies are jumping onboard, but it's much slower than it would be in the alt-country or alt-rock world," he said.

IBMA's Hays said that nevertheless, interest in professional development continues to grow, even if the organization's World of Bluegrass, as the convention is called, remains chiefly about camaraderie, performance and informal picking. ♦♦♦



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## On The Road

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# Stones Keep A-Rollin'

### Band Plays First-Ever Concert At Kentucky Derby Home

To cop a song title from the band to which he'll be forever linked, Michael Cohl is... happy.

With the Rolling Stones on a record-shattering run with their Bigger Bang world tour, as well as hot tours by Barbra Streisand and the Who under his direction, it is easy to see why Cohl's spirits are high. But the legendary promoter is not one to kick back, relax and watch the waves of people roll in. Indeed, Cohl may or may not do an interview on the front end of a tour or after it wraps, but he is generally off-limits come showtime.

Even so, Cohl did take time for a chat at the Stones milestone Sept. 29 visit to another icon. Churchill Downs in Louisville, Ky., best-known as the home of the Kentucky Derby, had never hosted a concert before the Stones came to town with Alice Cooper. The Stones breaking in a concert venue is a trial by fire if there ever was one (though hosting 100,000-plus at the Derby is no tea party). Even so, Cohl was calm and even enthused prior to showtime in his production office just off the band's Rattlesnake Inn backstage hang area.

"This is sensational," Cohl says of playing Churchill Downs, a show produced in conjunction with Philadelphia-based SMG. "The people here are incredible."

Cohl says load-in at Churchill Downs went smoothly using "local talent" to augment the extensive traveling crew. "This was their first show, and they performed like they'd done 100."

The promoter had recently attended the first rehearsal for Streisand's tour, which started Oct. 4 in Philadelphia. "It was amazing," Cohl says. "I can only describe it as 'one-take Barbra.' She walked out, started singing, and it was fabulous."

Cohl scoffs at industry scuttlebutt that the Streisand tour is not performing up to par at the box office. "All the naysayers, they're taking their own expectations and attributing them to us," Cohl says. "At the rate we're going, Barbra will have

the [box-office] record at every building she plays."

The Toronto native was the subject of recent CBC documentary "Satisfaction: The Life & Times of Michael Cohl." I was interviewed for the doc, as was Cohl (obviously much more extensively), though we agree Hol-

"Jumping Jack Flash" and "It's Only Rock and Roll" and lesser-played cuts like "Dead Flowers" (with its well-received Derby reference) and Keith Richards' "Little T&A." The rain eventually abated and the Stones hit high gear, utilizing their massive 90-foot-high main stage and the



THE ROLLING STONES at Churchill Downs

lywood has yet to come calling for either of us. Asked how he liked the film, Cohl replies, "My mother was really proud, so I like it. That's the only reason I did it in the first place."

Cohl is being shadowed on a Bigger Bang by his assistant Bryland Perry, the twentysomething son of Stones merch guru Norman Perry. "Bryland is doing much better at this age than Norman did," Cohl observes.

According to the set list Cohl provided, the Louisville show was No. 99 on the Bigger Bang tour. Despite a hypothermia-inducing rain storm and 50-degree weather, the Stones gamely took the stage just before 9 p.m., plowing through stalwarts like

crowd-pleasing satellite stage to full effect.

The (highly inebriated) sell-out crowd of 40,000-plus was in nirvana. As well as things went well back-of-house, I must say that the front-of-house personnel at Churchill Downs were a little overwhelmed by a concert crowd, with most ushers rather clueless as to where to direct fans for seat locations. The show came off fine, though—yet another historic Stones performance.

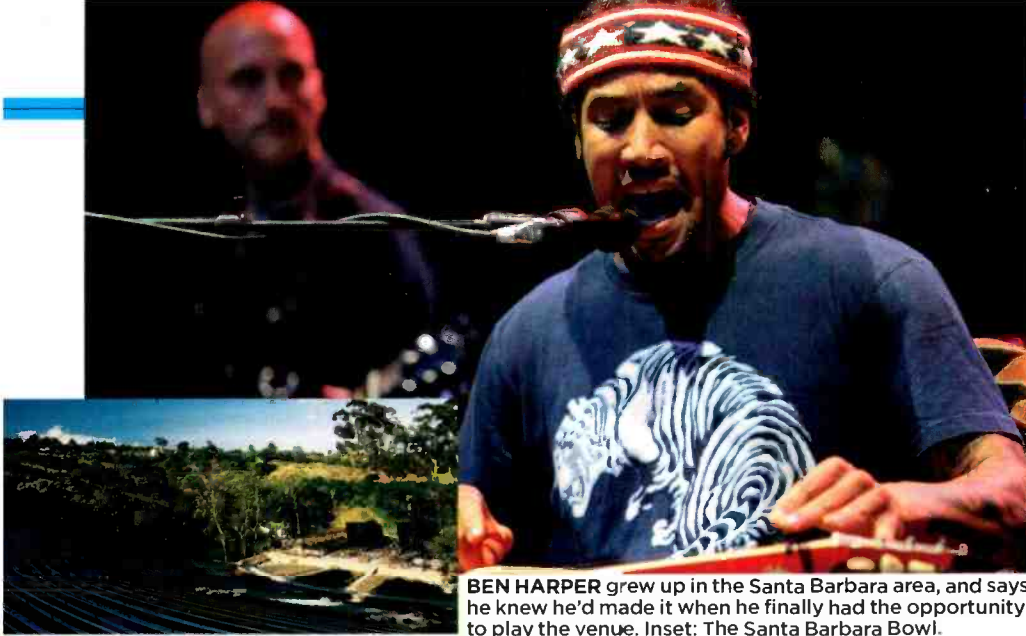
And A Bigger Bang rolls on. Cohl would not confirm talk that the tour will extend into 2007, but the massive trek will easily top \$400 million this fall, a box-office record. "This is great fun," he says.

## BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,463,877 (1261,485,000 yen) \$454.38/\$99.96	MADONNA Tokyo Dome, Tokyo, Sept. 20-21	71,231 two sellouts	The Next Adventure, Kyodo, On the Line
2	\$7,379,553 (812,046,000 yen) \$454.38/\$99.96	MADONNA Osaka Dome, Osaka, Japan, Sept. 16-17	50,623 two sellouts	The Next Adventure, Kyodo
3	\$5,548,998 (148,752,000 rubles) \$932.59/\$55.96	MADONNA Luzhiki Stadium, Moscow, Sept. 12	37,939 sellout	The Next Adventure
4	\$3,476,962 \$250/\$97.50	VIRGIN FESTIVAL: RED HOT CHILI PEPPERS, THE WHO & OTHERS Pimlico Race Course, Baltimore, Sept. 23	34,714 60,000	I.M.P.
5	\$2,410,353 \$125/\$55	MARC ANTHONY Coliseo de Puerto Rico, San Juan, Sept. 29-30	26,159 26,767 two shows	Gianfi Communications
6	\$2,010,481 \$87/\$19.50	SHAKIRA, WYCLEF JEAN American Airlines Arena, Miami, Sept. 15-16	29,956 two sellouts	Live Nation
7	\$1,762,384 (\$1965,827 Canadian) \$134.03/\$58.72	ELTON JOHN Gene al Motors Place, Vancouver, Sept. 27	18,173 sellout	House of Blues Canada
8	\$1,759,884 \$125/\$69.50	CIRQUE DU SOLEIL'S 'DELIRIUM' HP Pavilion, San Jose, Calif., Sept. 22-24 (includes maine)	19,404 35,913 four shows	Live Nation, Cirque du Soleil
9	\$1,690,999 \$135/\$35	AEROSMITH, MÖTLEY CRÜE Nikon Jones Beach Theater, Wantagh, N.Y., Sept. 7, 8	21,839 27,472 two shows	Live Nation
10	\$1,621,955 \$55.50	DAVE MATTHEWS BAND, PAT GREEN Sound Advice Amphitheatre, West Palm Beach, Fla., Aug. 11-12	38,799 two sellouts	Live Nation
11	\$1,587,526 \$202/\$97/\$77/\$52	THE WHO Wachovia Center, Philadelphia, Sept. 12	16,042 sellout	Live Nation
12	\$1,557,830 \$258.50/\$50	THE WHO Nikon Jones Beach Theater, Wantagh, N.Y., Sept. 13	13,202 13,855	Live Nation
13	\$1,518,165 \$55	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND John Paul Jones Arena, Charlottesville, Va., Sept. 22-23	27,635 two sellouts	Live Nation, Red Light Management
14	\$1,497,314 \$155.25/\$125.25/\$85.25/\$50.25	ELTON JOHN HP Pavilion, San Jose, Calif., Sept. 16	13,878 sellout	Live Nation
15	\$1,414,468 \$204.50/\$99.50/\$79.50/\$54.50	THE WHO TD Banknorth Garden, Boston, Sept. 16	13,089 sellout	Live Nation
16	\$1,409,508 (\$1,574,535 Canadian) \$111.90/\$49.68	ERIC CLAPTON, ROBERT CRAY BAND Air Canada Centre, Toronto, Sept. 24	15,355 sellout	House of Blues Canada
17	\$1,405,705 \$125/\$40	TCM PETTY & THE HEARTBREAKERS, THE STROKES Hollywood Bowl, Hollywood, Sept. 26	16,820 sellout	Andrew Hewitt Co./Bill Silva Presents
18	\$1,290,415 \$125.25/\$17.75	ELTON JOHN ARCO Arena, Sacramento, Calif., Sept. 15	13,782 sellout	Live Nation
19	\$1,262,017 \$121/\$41	AEROSMITH, MÖTLEY CRÜE Nissan Pavilion, Bristow, Va., Sept. 30	18,457 22,405	Live Nation
20	\$1,245,885 \$130.50/\$29.50	ROGER WATERS Tweeter Center Waterfront, Camden, N.J., Sept. 16	24,963 sellout	Live Nation
21	\$1,223,100 (\$1,367,119 Canadian) \$109.50/\$59.50	MARIAH CAREY General Motors Place, Vancouver, Sept. 23	14,189 14,652	Live Nation
22	\$1,213,858 \$69.50/\$49.50	JOHN MAYER, SHERYL CROW Red Rocks Amphitheatre, Morrison, Colo., Sept. 18-19	19,063 (19,119 two shows one sellout)	Live Nation, Kroenke Sport Enterprises
23	\$1,165,981 \$256.25/\$46.25	THE WHO PNC Bank Arts Center, Holmdel, N.J., Sept. 21	11,599 16,456	Live Nation
24	\$1,158,298 \$75/\$35	KROQ INLAND INVASION: GUNS N' ROSES & OTHERS Hyundai Pavilion, Devore, Calif., Sept. 23	30,365 41,670	Live Nation
25	\$1,150,139 \$56	DAVE MATTHEWS BAND, GEORGE CLINTON First Midwest Bank Amphitheatre, Tinley Park, Ill., Sept. 15	26,165 28,576	Live Nation
26	\$1,146,198 \$125/\$45	AEROSMITH, MÖTLEY CRÜE Tweeter Center Waterfront, Camden, N.J., Sept. 23	17,560 24,780	Live Nation
27	\$1,133,545 \$95/\$85/\$75/\$35	LA KALLE BLOCK PARTY CONCERT 2006 Madison Square Garden, New York, Sept. 23	18,508 sellout	Ralph Mercado Presents
28	\$1,068,651 \$131.50/\$36.50	ROGER WATERS Nikon Jones Beach Theater, Wantagh, N.Y., Sept. 15	14,046 14,119	Live Nation
29	\$1,059,999 (\$1,180,558 Canadian) \$176.88/\$60.16	THE WHO, MOE. John Labatt Centre, London, Ontario, Sept. 30	8,811 9,441	Live Nation
30	\$1,035,510 \$65/\$45	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND Hollywood Bowl, Hollywood, Aug. 28	17,125 sellout	Andrew Hewitt Co./Bill Silva Presents
31	\$1,010,194 \$89.50/\$19.50	SHAKIRA, WYCLEF JEAN Dodge Arena, Hidalgo, Texas, Sept. 25-26	12,790 two sellouts	Live Nation
32	\$1,006,985 \$85/\$19.50	SHAKIRA, WYCLEF JEAN American Airlines Center, Dallas, Sept. 23	14,300 14,866	Live Nation
33	\$966,237 \$196.55/\$18.15	SHAKIRA, WYCLEF JEAN AT&T Center, San Antonio, Sept. 22	15,345 sellout	Live Nation
34	\$963,674 \$85/\$19.50	SHAKIRA, WYCLEF JEAN Toyota Center, Houston, Sept. 19	14,108 sellout	Live Nation
35	\$938,075 \$125/\$55	ERIC CLAPTON, ROBERT CRAY BAND Van Andel Arena, Grand Rapids, Mich., Sept. 21	11,999 sellout	Live Nation

ROLLING STONES: ED REINHEAP/WIDE WORLD PHOTOS



**BEN HARPER** grew up in the Santa Barbara area, and says he knew he'd made it when he finally had the opportunity to play the venue. Inset: The Santa Barbara Bowl.

**TOURING** BY MITCHELL PETERS

# Santa Barbara Bowl Turns 70

Small Amphitheater Still Draws Big Names

Attracting big-name acts like Rod Stewart, the Eagles, Norah Jones, Def Leppard, Tony Bennett, Santana and David Bowie to a tertiary market might be unusual for some venues, but it's not uncommon for California's Santa Barbara Bowl, which has hosted all of the above and many more.

The approximately 4,500-seat amphitheater celebrates its 70th anniversary this year, and things could not be better, GM Sam Scranton says, noting that the outdoor venue has operated in the black for the past 11 years.

Scranton, a musician who spent his younger days playing in bands alongside Joe Cocker and Kenny Loggins, says the Santa Barbara Bowl is unlike 98% of the buildings artists play across the country. "It's almost like a day off," he says. "First of all, it's outdoors, so that narrows it down. It's also very rustic and has an incredible vibe. The sound is good, and the acoustics are as good as you can get anywhere."

The amphitheater was built as part of Franklin D. Roosevelt's Works Progress Administration, a New Deal agency designed to provide jobs during the Great Depression. Red Rocks Amphitheatre in Colorado was also a WPA project.

The Santa Barbara Bowl is located in the hills of the coastal city, surrounded by a neighborhood of expensive homes. Scranton says numerous musicians have stated over the years that the Bowl is their favorite venue to perform in. He admits, however, that most acts are not playing the shed to get rich. "If you look at their

schedule, you'll immediately see that this is probably the smallest building they play in America," he says. "And there's no reason financially for them to do that.

Pearl Jam, which sold out the amphitheater July 13, is a perfect example, Scranton says. The gig grossed \$309,072 and sold 4,552 tickets, according to Billboard Boxscore. "If you look at the numbers [Pearl Jam] were doing, they were consistently playing for 20,000 people, yet they insisted on stopping here," Scranton says.

"The venue has something special to it that nowhere has," says singer/songwriter Ben Harper, who grew up in the Santa Barbara area. "Once we played the Santa Barbara Bowl, we had made it." Harper sold out two gigs at the Bowl this summer, grossing \$335,368, according to Billboard Boxscore.

The amphitheater is owned by Santa Barbara County and is run by the nonprofit Santa Barbara Bowl Foundation, which has raised about \$20 million since introducing a plan in 2001 to make renovations to the facility. Paul Dore, who serves as president of the foundation's board of directors, says about \$17 million was donated by private individuals and the remaining \$3 million came from a state grant.

Dore adds that the nonprofit has already implemented about \$12 million worth of improvements. The venue is about to embark on another \$6 million project this month that will give the Bowl a new shell. That endeavor should be completed by May 2007, according to Dore.

Scranton says the new pavilion top will keep the venue competitive because it will provide tours with more weight to hang video walls, lighting and sound. Past renovations have also made it easier for artists to load in and out on day-of-show. "Until last year, you could only get one truck up the hill," Dore says.

Moss Jacobs, VP of Nederlander Concerts, which exclusively books the Santa Barbara Bowl, has been attending shows at the venue since he was a college student in the area during the late '70s. He puts about 27 concerts into the shed each year, primarily targeting concertgoers in Ventura County, Santa Barbara County and San Luis Obispo County. To reach fans in those regions, the venue places advertisements for upcoming concerts with up to eight newspapers and radio shows, according to Jacobs.

Although the Santa Barbara Bowl is located approximately 90 miles north of Los Angeles, Jacobs doesn't see the market as a competitor. "Everybody is going to play L.A. every time, there's no doubt about it," he says, adding that the Bowl mainly loses shows to Las Vegas and fairs.

Jacobs says Nederlander and the Bowl staff have two goals: artist and customer happiness. "Every single [person] has to leave happy, because in a smaller market you can't alienate people," he stresses. Concerts in October include Paul Simon, Jimmy Buffett and a two-night acoustic performance featuring Dave Matthews and Tim Reynolds.

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John Kilcullen, President and Publisher

## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)



# Shaken And Stirred

Cincinnati Record Store, Coffeehouse Team To Sell Used CDs, DVDs

Never mind lost CD sales. For Cincinnati's Shake It Records, the iPod era has created a drastic increase in used CD content—so much so that the indie retailer has teamed with the city's Zen & Now Coffeehouse to sell new and used CDs/DVDs.

"We've made more room for them, but we still have overstock," Shake It co-owner Jim Blase says. "This is a way to make money on the overstock rather than keeping it in the basement."

Certainly the marriage of music and coffee is nothing new, but Blase says the store wasn't seeking new revenue opportunities. Instead, Zen & Now's owners approached Shake It with the proposal. The "experiment," as Blase calls it, is only 3 weeks old.

"We're not partnering financially, in terms of buying into the store or anything," Blase says. "But [Zen & Now] is happy."

Indeed, the two are splitting profits, and Zen & Now does not have to purchase any music. All the inventory is up to Shake It. Who knows? If it works, indie retailers could have an excuse to start stocking checkout counters at independently owned businesses around the country.

**WOXY REBORN:** By the time this issue is published, there's a good chance online radio station [woxy.com](http://woxy.com) will have received some funding from entrepreneur/[lala.com](http://lala.com) founder Bill Nguyen, who has been posting on [woxy.com](http://woxy.com) that he's going to "save" the station. A LaLa representative declined to comment, but hinted that there would be some news in the near future.

The Internet station went heavy on indie content and was an early champion of such acts as British rock band Art Brut. However, the Cincinnati Enquirer reported that WOXY counted about 2,000 paid subscribers. That number doesn't exactly inspire a lot of confidence in In-

ternet radio, especially for the amount of blog hype WOXY received, but Nguyen has posted some interesting plans for a reborn station.

He writes that he "never heard of WOXY" until news of its demise, but is looking to add "some soul" to the technology he has developed. Nguyen implies that he "needs" WOXY to

bums go for \$7.99.

We're expecting a slew of these announcements in the coming year, as indie labels are increasingly looking to sell digital rights management-free MP3s via their own site. Touch & Go, Sub Pop and Beggars Group U.S. have all indicated in past interviews that digital download stores are in the



ART BRUT is one of the acts championed early on by Internet station [woxy.com](http://woxy.com).

turn his CD-swapping service LaLa into a full store, calling for fan-created stations and the ability to sell digital downloads.

It could be a ways off and it may not even come to pass, but we're rooting for Nguyen. A site like Last.FM can be fun to play with, but Internet radio can use a jolt, and a site that's offering physical and digital sales would provide it.

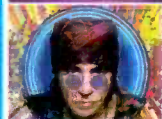
**DIGITAL ALIEN:** Montreal-based Alien 8 Recordings has joined the digital revolution, making its singles and albums available for purchase via its Web site ([alien8recordings.com](http://alien8recordings.com)). Such acts as the Unicorns, Mersbow and Books on Tape have recorded for the label. Singles are the standard 99 cents, while al-

works, and Warp and Definitive Jux already have their own outlets up and running.

We hope such sites lead to the further proliferation of the MP3 as the digital music file of choice. It's hard to imagine any indie label store outselling iTunes, but the need to have a file that's compatible with every digital music player on the market should only increase with the release of Microsoft's Zune this fall. Here's to a tiny label in Canada for being a step ahead of the rest of the industry.

**CORRECTION:** A recent column on Matador's rerelease of Cat Power's "The Greatest" should have stated the list price of the initial release as \$14.98. ...

## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

Wanna have some fun?

Tune in to [intheattic.tv](http://intheattic.tv) for Rachel Fuller's Internet TV show. Fuller is a very talented singer/songwriter ("Cigarettes and Housework" on Universal) whose studio at the moment is a bus following the Who tour. Rumors of a sinful and lascivious relationship with the band's guitar player could be the reason but you didn't hear it from me.

Try the Baltimore episode where Pete Townshend jams acoustically with the Flaming Lips (on "Baba O'Riley") and the Raconteurs ("The Seeker").

And by the way, the Who has its own channel on Sirius Satellite Radio (channel 10), and the band is going to be very involved with it.

We are back to the Medway Delta for our Coolest Song, the county that gave us the Len Price 3, one of the best English bands like, ever, who you can hear in the new Old Navy ad (the one with the dog caught on the washline), or on the group's excel-

lent "Chinese Burn" album.

The Stabalisers' first proper album will be out in a month or two and is called "Wanna Do the Wild Plastic Brane Love Thing?" It's a hit already.

Very happy to hear original Beach Boy Al Jardine will be joining Brian Wilson for four performances of "Pet Sounds" starting Nov. 17 in Boston. The other dates are Washington, D.C. (Nov. 18), Glenside, Pa. (19) and New York (21).

Mike Love, the only other original Beach Boy still around and the one who has toured the most using the Beach Boys name just tried to sue Jardine for sole use of the name and the judge wisely threw it out. Love needs to go back to his old cool and spiritual self and live up to his own name. Disrespecting Jardine is very uncool and taints the magnificent legacy of the Beach Boys.

Patti Smith and Lenny Kaye will close CBGB on Oct. 15. Stay tuned. See you next week. ...

## COOLEST GARAGE SONGS

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

## COOLEST GARAGE ALBUMS

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

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to [UNDERGROUNDGARAGE.COM](http://UNDERGROUNDGARAGE.COM).

# Dave Navarro

'Rock Star: Supernova,' 'The Product,' the Panic Channel, an autobiography, an L.A. restaurant: A guitar star with a complicated back story covers all the bases.

Love him or loathe him, you can't ignore Dave Navarro. The former Jane's Addiction guitarist seems to be everywhere these days. He just finished his second season as co-host of the CBS reality series "Rock Star: Supernova," and his new band the Panic Channel recently released its Capitol Records debut, "(ONe)."

Navarro, who joined Jane's Addiction in 1986 when he was 19, has experienced all the highs and lows of the music industry. After the group effectively disbanded in 1991, Navarro was briefly a member of the Red Hot Chili Peppers and recorded with the likes of Nine Inch Nails, Marilyn Manson and Alanis Morissette. He also publicly acknowledged his longstanding drug addiction with the release of his 2001 solo album "Trust No One" (Capitol) and the autobiography "Don't Try This at Home: A Year in the Life of Dave Navarro."

In 2003, Navarro took his career to another level with the MTV reality series "'Till Death Do Us Part: Carmen & Dave," which chronicled his courtship of Carmen Electra.

Since then, Navarro has embraced his newfound celebrity status by opening Rokbar, a Los Angeles bar/restaurant he co-owns with Mötley Crüe/Rock Star Supernova drummer Tommy Lee, and signing a deal with the FX network for a new hourlong TV show he created called "The Product." Although he has successfully branded himself via these various projects, Navarro says that music is "absolutely my main focus." In fact, the Panic Channel, which includes former Jane's Addiction members Chris Chaney (bass) and Stephen Perkins (drums), and singer Steve Isaacs, will tour with Rock Star Supernova this winter.



## What was your ultimate goal when you formed the Panic Channel?

The bottom line is, we got together because we enjoy playing music and we enjoy the process of writing and recording, and we enjoy the live performances. That's why I got into music to begin with—and why we made this record is no different.

## Are you concerned with finding mainstream success?

Not at all. In fact, the interesting thing is that when we got together we really didn't even intend on being a band. Things really evolved very naturally. Even [having] a song being played on the radio once probably is beyond the expectations that I had.

## Since embarking on your musical journey, what has been the biggest change you've noticed in the music industry?

That's such a huge question. There [have] been so many. I do see that the industry has refused to change with the times and has refused to keep up [with] technology and what's going on in the world. As a result, I think that less great music is getting out there. If you're not a 16-year-old girl with a reality show, you're not gonna get backed.

The one thing about file sharing, MySpace and iTunes, which are really amazing and great, is that bands

now have the ability to get their music out there without the need of a major label. Most of these bands aren't going to make their living selling records. They're going to make their living touring. And if I'm screwing around on MySpace and I hear a band that I like and realize that they're playing in my city, I'm more likely to go see them.

We have the ability to control ourselves a little more, and I love that.

## You have your own Internet radio station, spreadradiolive.com, which you run from your home. Why?

I do that a couple times a week. I highlight undiscovered, unsigned bands and give them profile pages and a place to upload their MP3s.

It's nonprofit, nonregulated talk [with] no commercials. It's truly for the love of the craft of broadcasting and for the love of music. And I'm a huge advocate of taking it all back, because I really just feel that the media today is really responsible for kind of fucking up the sensitivities of America. I think that now that we all have the technology at our fingertips to put out there what we want, it's our responsibility to do that.

## Could it evolve into something more, like starting your own label to sign some of the bands you profile?

Actually, right now, my intention is

just to kind of keep it home-grown and fun. What I love about it is that it's not a business. The people who work on the station—the other DJs and myself—just love doing it. I think that once we put a dollar sign on it, then it becomes something else. And I think that people can smell through that, too.

One of the things our listeners really love about it is that it's just raw. It's a hobby that I can share with the world, and what's wonderful about it is I can take it anywhere. Like when the Panic Channel is on tour, I'll broadcast from the bus. That way the people that really give a shit about what's going on with the band can have access to what's going on, and they don't have to rely on picking up a Star magazine at the supermarket to read some bullshit.

## You have hosted two seasons of "Rock Star," had your own reality TV show and appeared in a Gap commercial, among other things. As a rock artist, do you think you're held up to a different standard than, say, a pop or hip-hop artist, when it comes to branding your name?

That's a good question. I don't know. Being on television and doing a reality show leaves a bad taste in a lot of people's mouths. I understand it. Music is sacred to them. It's a huge

I think that less great music is getting out there. If you're not a 16-year-old girl with a reality show, you're not gonna get backed.

part of their lives. I try not to pay attention, because the true die-hard music fans are always going to be there. The rest of it that becomes pop-culture fodder is just that, and it really doesn't mean anything at the end of the day.

We're not doing anything but good for the medium by putting [songs by] Nirvana and the Who on prime-time national television. I really believe that. Not only that, but in an age where young, struggling artists are having a hard time getting their music out there, ["Rock Star" is a place] where super-talented singers are getting a chance to be seen and heard by millions.

## Through the years you have truly become a multimedia artist. Do you see yourself this way?

I do have a very clear distinction between what's art and what's entertainment. Believe me, I'm not under any delusional impression that when I'm on the couch in "Rock Star: Supernova" that I'm involved in any creative process. I know what I'm doing. I'm listening to songs, I'm telling you what I think, and I go home and watch "Nip/Tuck" [laughs]. I mean, I'm not even as invested as the viewers are.

## When the Panic Channel hits the road with Rock Star Supernova, will you perform any Jane's Addiction songs?

No. It's weird. I'm also in a cover band called Camp Freddy where we do all kinds of cover songs from different bands, but when it comes to doing Jane's songs in this band, I just feel like that's inappropriate.

## Why is that?

There are other members from Jane's Addiction in this band. It's almost as if, [if] we were all completely different guys, it would be a little bit more palatable. To be honest with you, no one can sing Jane's Addiction songs like Perry [Farrell]. He has such a unique quality to his voice that it would be difficult to hear it coming from someone else with the same band [members].

UP  
FROM  
THE

FR-ND  
DOD  
DROG





**EXPENSIVE SPECTACLE  
AND INNOVATIVE VIRAL  
MARKETING HELP MY  
CHEMICAL ROMANCE  
GRADUATE FROM INTERNET  
BUZZ TO PLATINUM  
STARDOM. BY TODD MARTENS  
PHOTOGRAPHS BY CHAPMAN BAEHLER**

Four years ago, My Chemical Romance was playing in New Jersey dives,

churning out metal-laced punk anthems about murder and vampires. Eyeball Records founder Alex Saavedra signed the band to his small independent label, but felt from the start that the group wouldn't be sticking around.

"Even their small shows at the Loop Lounge in Passaic, N.J.," Saavedra says, "a venue that doesn't even have a stage every night—My Chemical Romance would play that place as if they were Iron Maiden in 1987. I just knew that it would get bigger than that."

It has. My Chemical Romance became a million-selling act on only its second album, the major-label debut "Three Cheers for Sweet Revenge." Since its release in 2004, the band has gone from MySpace buzz band to regulars on MTV's "TRL."

Inevitably, singer Gerard Way, his brother, bassist Mikey Way, guitarists Ray Toro and Frank Iero, and drummer Bob Bryar have also had to adjust to being tagged a sellout—a typical attack lobbed at rock bands that jump overnight from independent labels to superstardom. "We're very over the top, and that gets you a lot of love, and it gets you a lot of hate," Gerard Way says.

Having sprung out of the same New Jersey scene that spawned emo rockers Thursday and Saves the Day, My Chemical Romance was one of the first heroes of communal Web sites like MySpace and PureVolume. Internet attention translated into an underground punk following, and with a third studio album out Oct. 24 in "The Black Parade," My Chemical Romance hopes fans of the band's aggressive rock past are ready for some Queen-inspired theatrics.

Since the June 2004 release of "Three Cheers," My Chemical Romance has scored four singles on Billboard's Modern Rock chart. To date, the album has sold 1.5 million copies in the United States, according to Nielsen SoundScan. The set catapulted My Chemical Romance from Internet sensation to an act that can play the preshow at the MTV Video Music Awards, and "The Black Parade" is the band's "Use Your Illusion"-like bid to graduate to—and stay—at the arena-rock level. >>>

It's a long way from My Chemical Romance's debut, the straight-ahead "I Brought You My Bullets, You Brought Me Your Love," released on Eyeball in 2002. The album was produced by Thursday's Geoff Rickey, whose hardcore band was taking off at the time. The connection inspired immediate interest in My Chemical Romance, Saavedra recalls. "People were flying out to see them play in basements," he says. "There were two A&R guys among 20 kids."

My Chemical Romance manager Brian Schechter says the band had a verbal agreement to record at least one more album with Eyeball, but was quickly outgrowing the then-small label's capabilities. When My Chemical Romance was offered to tour overseas with Ozzfest favorite the Used, Eyeball lacked the funds to support the band, and Schechter paid for the tour himself.

"We had nothing," Saavedra admits. "I made \$7,000 that year. If that happened now, we'd be in a position to pay for it, but at that time I would have had to take a personal loan to send the band to England. We were also getting the feeling that the band wasn't going to be sticking around on our label much longer, anyway."

Saavedra was right, and My Chemical Romance signed to Reprise in 2003. Despite only having a verbal contract, the band let Eyeball maintain the rights to its debut. Eyeball would also receive an override and a logo on "Three Cheers."

"One of the reasons Gerard wanted to go beyond being on an indie label is that he saw things conceptually," says Tom Whalley, chairman/CEO of Warner Bros. Records. "He had ideas in his head that were concepts and stories. He wanted the support of a bigger company so he could realize those things."

The eventual success of the band helped Eyeball grow from a two-person, one-intern operation into a full-service label with eight full-time staffers. Eyeball is now distributed by the Alternative Distribution Alliance via a deal with Warner Music Group's Independent Label Group. "They opened up every single door we've ever hoped to be able to go through as an indie," Saavedra says.

The band's deal with Reprise didn't anticipate the act would soon be selling 1 million units. Schechter says the deal was structured for the band to sell 300,000, with increases in spending once that goal was met. "It was structured to make sure this would be a working man's band, a band that had to work hard to earn more money on the back end," he says. "We're beyond happy with that."

Whalley adds, "We took a more patient approach when we signed the band. We said, 'As you grow, we'll support where you're at, at whatever moment.' We went into it thinking they'd make the next step from where they were as an indie band." When the band released its Reprise debut, My Chemical Romance's Eyeball effort had sold about 15,000 units. In the first four months of the release of "Three Cheers," before any single on the album penetrated Bill-



GERARD WAY and MY CHEMICAL ROMANCE perform at the preshow for the 2006 MTV Video Music Awards.

board's radio charts, the major-label debut moved 104,000 units.

"When 'Three Cheers' first came out, we didn't spend money on standard, conventional marketing," Schechter says. "We spent money on Internet marketing and making sure that all of the fans of the band who existed prior to the record knew about the band and knew that a new record was out. I leaked the first single from that record, and I leaked the first single from this record."

From PureVolume to MySpace to the message boards of AbsolutePunk, the band's online community quickly spread. The act has a good reputation for meeting and interacting with fans at concerts, but Way says he and his bandmates keep a bit of a distance from the online activity. "We live in a tight bubble," Way says, "and over the years it gets thicker and thicker and harder to penetrate."

And the band's approach to writing and marketing is only becoming more complex. "The Black Parade" is a concept album about mortality, in which the title doubles as the band's alter-ego—it's a procession of grim reaper-like characters, if you will. In an online marketing campaign that began this summer, Reprise Records created a Web site for "The Black Parade" with no mention of My Chemical Romance, pretending it was a teaser for another act.

"The concept of 'The Black Parade' is about secrecy, about being let into a secret society," Way says. "The project called for something new, and we wanted [the album] to be broken as if it were a new band. I've heard people refer to it and say, 'That was the best viral marketing ever.' I don't even know what that means."

Plenty associated with the band, though, know exactly what it means. It was Schechter who registered the Web domain for the-blackparade.com and set fans off on an Easter egg hunt. "I was a moron and didn't change the registry, so the kids put two and two

together," he says. "They saw my name and thought it had something to do with My Chem. So then I said it was a new band I signed to my label. But those in the know figured out that the Black Parade was My Chemical Romance. It was just a guise to keep everything back for a second."

The ruse was eventually revealed Aug. 22 at a London club concert, and the band explained the concept to fans in an online press conference. Schechter then leaked to the Internet the title track and first single, a song that is now working its way up the Modern Rock chart. (The cut moves from No. 8 to No. 3 this week.)

The single's success is an early indicator that fans weren't turned off by the deception and are embracing My Chemical Romance's rock-opera tendencies. The new album is heavy on piano, with Way leading the band into

punky, cabaret-like detours and '80s-style power ballads, all the while singing like he's aiming for the lead in "Rent." And that's not a slight, as evidenced by Way's invitation to singer/actress Liza Minnelli to guest on the new album's "Mama." In recording "The Black Parade," the band allowed noted rock producer and Reprise senior VP Rob Cavallo (Green Day) into its inner sanctum. Cavallo notes that when the members interviewed him for the job, they had an explicit directive. "They wanted an emotional impact," he says. "I know they wanted it to rock and be very dramatic, almost kind of theatrical. These are the words they gave to me."

As the recording took shape, Way says the band was also creating its skeletal-like costumes for its upcoming tour and the artwork for the album. Warner Bros. marketing director Jeff Watson says a limited-edition version of "The Black Parade" will be released with a 64-page booklet. But in a rarity these days, there will not be any retail exclusives. "We've been approached by a lot of different partners to do larger retail campaigns with extra bonus tracks, but this is a concept record," he says. "To add on a bonus track would dilute the intent of the record." Instead, Warner Bros. senior VP of A&R Craig Anderson says, the label will continue to work closely with online partners iTunes, AOL, MySpace, PureVolume and AbsolutePunk. Online recording sessions and concerts are planned closer to the release date, and My Chemical Romance will take part in an as-yet-undisclosed Halloween event in Los Angeles.

The increasing cost of Way's grandiose visions isn't lost on him, but for now, at least, Reprise is willing to indulge. "It's about songs, first and foremost, but it's also about spectacle, and spectacle is expensive," he says. "I think [Reprise] is excited that this band is not just a rock band. I've met so many people at the label who said they feel like they're working a 'Ziggy Stardust.'" ...

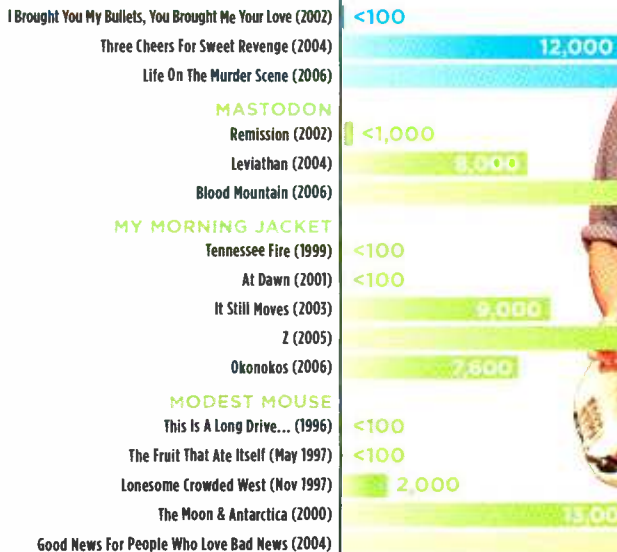
## ROCK CLIMBING

From newcomers like Panic! at the Disco to vets like Iron Maiden to steady sellers like the All-American Rejects, the Billboard charts have been kind to all sorts of rock in recent months. The release of a third album from My Chemical Romance illustrates how underground faves are graduating from Internet to radio. But MCR isn't the only rock band with a notable upward sales trend. Sometimes the climb is more gradual, and sometimes radio isn't a major element. The following three bands also have new releases out now or out soon; they all started out on indie labels, and all may be poised to turn their cult following into millions.

### FIRST-WEEK TOTALS

SOURCE: Nielsen SoundScan

#### MY CHEMICAL ROMANCE



ERIC JUDY of Modest Mouse, whose most recent album shifted 1.5 million units.

#### MASTODON

This Atlanta-based metal act released two albums on indie Relapse Records before shooting for the mainstream by signing with Reprise. Three years ago, the prog-influenced rockers were supporting such acts as High on Fire and Hatebreed on the road and last year scored a slot on the Jägermeister Music tour with Slayer. The band's debut for Reprise, "Blood Mountain," entered The Billboard 200 at No. 32 in September, and has sold more than 33,000 units. Its previous Relapse release, 2004's "Leviathan," has moved 106,000 units, and its debut for the label, 2002's "Remission," has sold 49,000 copies.

#### MODEST MOUSE

Like My Chemical Romance, a little radio play shows it can still go a long way in breaking an act. Formed in 1993, Modest Mouse is now approaching its 14th year in existence. It wasn't until 2004's "Good News for People Who Love Bad News" that the Epic act truly broke out of the underground, transforming its '90s alt-rock into more melodic guitar-driven pop. With a hit single in "Float On," the album has gone on to sell 1.5 million units. The hit drove the sales of "Good News" to more than double those of 2000's "Moon & Antarctica," which has sold 492,000 copies. A new album, "We Were Dead Before the Ship Even Sank," is due early next year, and it'll be fascinating to see how many of those who purchased "Good News" will come out for the release.

#### MY MORNING JACKET

With a mix of Americana and psychedelic rock, My Morning Jacket has been winning over audiences with its acclaimed live shows. The band's reputation on the road has resulted in the Sept. 26 release of double-live album "Okonkos." It follows 2005's "Z," My Morning Jacket's best-selling album to date with 176,000 units. The band has been showing a steady increase in sales with each release since 1999's "The Tennessee Fire," which has moved 23,000 units. The band's semi-breakthrough was 2003's "It Still Moves," which was its first for ATO Records. That album has sold 154,000 copies. Has the band reached a cap in the 150,000 to 200,000-unit range, or is a mainstream hit waiting around the corner?

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# Power Players 2006



**This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.**

**I**t was especially difficult to compile the list this year, which is a good thing. Thankfully, there are more than 20 female executives making their marks on the business, which is why we've included shout-outs to all of the women, outside the leaders profiled here, who are racing up the ladder.

But for the purposes of ranking the top 20 (with one tie), we weighed success over the past year as the most important criteria, while also taking into account each woman's power to greenlight projects, the status in their respective companies and overall career achievements.

The 21 women included in this Power Players list have made a powerful mark on the music business and are the architects of its future. The profiles were written by Jim Bessman, Susan Butler, Leila Cobo, Emmanuel Legrand, Todd Martens, Gail Mitchell, Michael Paoletta, Craig Rosen, Christa Titus, Ken Tucker and Ray Waddell.

Due to these women's achievements, other female executives have found their way to the music business. We are inspired and awed by their successes. It is with great pleasure that Billboard presents this list.

—Tamara Conniff

# 1

## Julie Greenwald

President, Atlantic Music Group

Challenges bring out the best in leaders.

A challenging business climate led to the 2004 merger of Atlantic and Elektra Records, and sharp cutbacks in their combined roster and staff.

But under Atlantic president Julie Greenwald and chairman/CEO Craig Kallman,

Atlantic boosted market share by more than 14% since early 2004, Billboard estimates (Sept. 2). It now ranks as the No. 3 label behind Island Def Jam and sister Warner Bros. Records. Its urban market share now exceeds that of the old Atlantic and Elektra combined.

"2006 was an incredible year for Atlantic and all of our partners: Bad Boy, Grand Hustle, Fueled by Ramen and Downtown Records," Greenwald says. "We had huge success with James Blunt, T.I., Panic! at the Disco, Yung Joc, Cassie, Gnarlz Barkley and Danity Kane."

Look for Diddy and Lupe Fiasco by year's end and, in 2007, Paolo Nutini, Pretty Ricky, the Academy Is, Trick Daddy, Bloc Party, Bayje, Saigon, Gia Farrell and Yusuf Islam. "And that's just the first half of our year," Greenwald says.



## Judy McGrath

Chairman/CEO, MTV Networks



Judy McGrath is a 25-year veteran of MTV. The woman's been there since Day One. Two years ago, she was promoted to chairman/CEO of MTV Networks. In the past year, McGrath has received several honors: the Child Abuse Prevention Program Award, the 2006 Vanguard Award for Distinguished Leadership and the

Reisenbach Award for Keeping NYC Safe. She's helped MTV's social awareness initiatives find a home across the network.

Still, MTV Networks has been challenged anew this past year. Online sites such as MySpace, YouTube and Yahoo are pursuing its audience. MTV's music service, Urge, is just finding its legs. Her challenge is to make sure MTV Networks remains a leader in today's multiplatform world. Acquisitions like Xfire, Y2M, NeoPets and GoCityKids are stamped with her seal of approval.

"When I joined MTV in 1981, [cable television] was the new technology," McGrath says. "We wanted to experiment with it, fill it up with content designed to go one step deeper and more targeted than broadcast. So, cut to today, where we are doing it [all] again, serving every kind of consumer experience the digital space can deliver."

## Lisa Ellis

President, Sony Urban Music



Lisa Ellis was promoted to president of Sony Urban Music last December, capping a decade of continued growth at the company following stints as a marketing manager at Pepsi-Cola, promotions and marketing director at CBS Radio and sports marketing manager for Reebok International.

She has since overseen the Grammy Award-winning success of John Legend, perhaps Sony Urban's most noteworthy achievement this year. "He tied Mariah and Kanye West with eight nominations and won best new artist, which was amazing," Ellis says. "But we focused on that from the time of his signing, so it wasn't an accident."

Ellis also cites former B2K member Omarion's Grammy nomination for his album debut, and Lyfe Jennings' fast-selling sophomore set "The Phoenix" following his "quiet platinum album debut" breakthrough. Then there is Three 6 Mafia, which "was on the label a long time and clearly could have been dropped and we took them to platinum sales, and they won the Oscar for best song."

And then there's Beyoncé. "She's arguably the biggest star on the planet," Ellis says, "and we're very proud of that."

## Christina Norman

President, MTV



With Christina Norman at the helm, MTV is connecting with young people wherever they work, live and play across multiple platforms including MTV.com, MTV2, mtvU and MTV Mobile.

Norman is especially proud of the multiterred programming of such shows as the "Video Music Awards," "TRL," "Spankin' Free Music Week" and "Discover and Download."

And she is thrilled to see that environmental issues are resonating with MTV users. An upcoming partnership with Jay-Z and the United Nations on Water for Life will put the world water crisis in the spotlight—on-air and online.

Also on the horizon is the launch of MTV Tr3s, a place for Latino youth "to celebrate their music, culture and lifestyle—where they can see themselves reflected and validated," Norman says. "MTV Tr3s will be 'la voz' for the U.S. Latino audience."

## Debra Lee

Chairman/CEO, BET Networks



Debra Lee was promoted to chairwoman at BET in January and this year it achieved its highest ratings yet, she reports.

"We hired a new president of entertainment—Reginald Hudlin—who's doing a great job, and launched several new shows that are ratings blockbusters," she adds, citing "Lil' Kim: Countdown to Lockdown" and also singling out the third installment of "College Hill" along with the series "DMX: Soul of a Man" and "Keyshia Cole: The Way It Is" as reality-programming strongholds.

"And we have the top video countdown show, '106 and Park,' and our awards show had over 6 million viewers and was a huge gain for us," Lee says. "Several labels pointed out how much record sales for artists on the show went up, and we're very proud of that. Then we launched BET J on DIRECTV, and we launched BET Mobile. So it's been a terrific year."

## Alison Wenham

Chairman/CEO, AIM; president, Worldwide Independent Network



Alison Wenham heads of leads two of Europe's top indie trade groups, AIM and the Worldwide Independent Network and was key to the debut of the Independent Music Publishers and Labels Assn. (Impala). She wants to give indies a level playing field by harnessing their collective strength.

A high point of Wenham's year? A European court's decision that declared the Sony BMG merger void.

And in June, she became the first woman inducted into the Music Managers' Forum Roll of Honour in Great Britain.

Wenham believes that the music industry still displays a sort of "tribalism" in which men revel. "It is a lifestyle which is not very inclusive," she says, "and women probably have other values. In any case, I come from no tribe."

## Jody Gerson

Executive VP of U.S. creative, EMI Music Publishing



While serving as an executive VP at EMI Music, Jody Gerson has also tapped into filmmaking. Since co-producing this year's "MTL" and the 2001 film "Drumline," she is now working within the EMI fold developing a film roughly based on the life of EMI writer Jermaine Dupri.

"For me, it's thinking outside the box," Gerson says. "Taking these really talented people and putting them with movie and TV ideas that will introduce the world to what we know about songwriters and producers."

Producing aside, Gerson is expanding writers' careers to film. She introduced Audioslave frontman Chris Cornell to execs at Sony Pictures. Cornell and David Arnold have now written the theme song for the new James Bond film, "Casino Royale."

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## Lesley Bleakley

CEO, Beggars Group

Ask Lesley Bleakley about the past year, and the first thing that comes to her mind is her recently adopted 3-year-old girl. The music industry is not always the most important thing in the world of an executive.

But do not think for a moment that Bleakley does not have plenty of professional accomplishments to shout about.

A founding member of the American Assn. of Independent Music, Bleakley has helped it grow; AIM soon will have nine different chapter heads across the country.

Additionally, thanks to the success of Cat Power (Matador) and Thom Yorke (Mountain Goat/XL) the Beggars Group labels appear to be as strong as ever.

"It's niche marketing, in a lot of ways," she says. "What we've always done is niche marketing, but the Internet has given us access to fans of ours that we weren't able to reach before."

Upcoming, Bleakley says, is a new Web site and digital download store. And how about building on the success of Yorke by persuading free agent Radiohead to go indie?

"It's certainly something we've talked about, and that's all I'm saying," she says. "But I doubt it's going to happen."

## Sylvia Rhone

President, Universal Motown Records



Sylvia Rhone was named president of Universal Motown Records in 2004, having long established herself at the top of the music industry.

She was the first African-American and first woman to chair a major label upon her appointment as chairman/CEO of Elektra in 1994. Previously, she had been president/CEO of Atlantic's East West Records America division.

She points to Chamillionaire as illustrative of Motown's performance over the past year.

"His debut album 'The Sound of Revenge' has become one of the seminal hip-hop records of the year," she says. "The single 'Ridin' ' logged six weeks at No. 1, literally transforming the digital music landscape with Chamillionaire becoming the biggest-selling ringtone artist ever—and the first triple-platinum mastertone artist in music history."

Also noting the breakout success of Texas band Blue October and India.Arie's third album, "Testimony: Vol. 1, Life & Relationship," she adds, "We've established the entire Universal Motown as a brand name, re-engineering our array of labels to reflect the changing marketplace. We're locked and loaded and poised to break new artists around the globe."

## Andrea Ganis

Executive VP, Atlantic Records



"In the process of record promotion, I love the fact that you never know how it's all going to turn out—which records will ultimately connect with the public and where the hits will come from," Atlantic Records executive VP Andrea Ganis says. "I feel privileged to be able to facilitate that."

Ganis has helped jockey an impressive share of hits and emerging artists to the winner's circle this year. T.I., Sean Paul, Death Cab for Cutie, Yung Joc and Staind are several Atlantic acts that made splashes on the charts.

One of the label's biggest successes in 2006 is James Blunt: His album "Back to Bedlam" is now double-platinum thanks to the strength of his love song "You're Beautiful."

Another rising newcomer is model/singer Cassie; her come-hither track "Me & U" is fanning the flames of her music career.

Atlantic's label structuring is a key to Ganis' strong promotional track record. She says, "We've achieved such an intimate partnership between promotion, marketing and A&R that radio is never in a vacuum on any record, never 'out there alone,' never without ancillary marketing support."

## Lia Vollack

President of worldwide music, Sony Pictures



With recent projects helmed by Academy Award-winning composers and alt-rock icons, Lia Vollack continues to be one of the most versatile and successful music executives in the movie business.

Her recent slate of films includes "All the King's Men," with a score by James Horner; "The Holiday," in which she teams again with "The Da Vinci Code" composer Hans Zimmer; the James Bond film "Casino Royale," featuring a theme song by Audioslave frontman Chris Cornell; and "Open Season" with songs and underscore by former Replacements leader Paul Westerberg.

Vollack attributes her versatility to her background.

Prior to joining Sony in 1997, she worked in recording studios with producers and engineers before venturing into theatrical sound design on Broadway and music supervision for a number of indie films.

"Having a background in working support positions with both musicians and composers has given me the right kind of experience to help guide the process in the way that is needed," she says.

## Making Waves

Onstage, Backstage, Online and In Charge, Women Shape Today's Business

By Tamara Conniff

Women are making major waves in all aspects of the music business—from record labels to technology companies.

In addition to our 21 profiles in this Power Players report, here are the women, listed in no particular order, who are helping shape the business.

### Artists And Business Women

Thanks to **Madonna**, female artists aren't just the pretty girls with the pretty voices on the album covers. The Material Girl was one of the first to take charge of her own image and business.



This year, Madonna set the touring benchmark for a female artist. Her Confessions tour grossed more than \$193 million from 60 shows that drew nearly 1.2 million in paid attendance, beating Cher's record of a \$192.5 million gross.

Madonna wrapped her Confessions tour Sept. 21 at the Tokyo Dome as the top-grossing tour ever by a female artist. Although final numbers are not all in, tour producer Arthur Fogel puts the tally at \$193.7 million from 60 shows that drew nearly 1.2 million in paid attendance.

However, Cher remains one of the top divas. She's going to replace Celine Dion at Caesars Palace in 2008. Cher, like Dion, will get her own custom-built performance palace in Sin City.

Jennifer Lopez and Beyoncé have become stellar triple threats—recording artists, actors and clothing designers. Each has built a business by becoming her own brand.



**Kara DioGuardi** is a songwriter as well as a performer, as part of the group Platinum Weird with Dave Stewart. She has a catalog of 500 songs, including Christina Aguilera's current hit "Ain't No Other Man."

A smart businesswoman, DioGuardi has taken a page from Power Player Diane Warren—she owns her own publishing.

Let's not forget Courtney Love. The controversial queen of rock'n'roll handles her late husband Kurt Cobain's publishing.

**Madonna, Beyoncé and Jennifer Lopez have built businesses on their power as brands.**

### Technology Gurus

If record labels are considered a boy's club, then technology companies are male islands. However, women are making their way through the sharky waters.



**Lucy Hood**, president of Fox Mobile Entertainment, is a pioneer of the field. Laura Goldberg, as COO of Napster, has overseen the company's massive expansion. Amanda Marks is a technology leader as executive VP of Universal Music Group's eLabs.

**continued on >>p34**





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## Kathy Nelson

President of film music, Universal Pictures

During more than two decades in the business, Kathy Nelson has lived through the highs and the lows in the music and film industries.

"The music business, being in the state that it is in, has helped me have greater access to artists who otherwise would have been bogged down," she says. "Musicians want their music heard and are more interested than ever in being involved in films."

Coming off the success of "Brokeback Mountain," which won the best score Academy Award for Argentine composer Gustavo Santaolalla, and "Curious George," a commercial hit for singer/songwriter Jack Johnson, Nelson has a full slate of films hitting in the coming months.

Projects include "Children of Men," which will boost a score by John Tavener as well as a second eclectic multi-artist soundtrack; "The Good Shepherd" with a score by James Horner; "American Gangster," with an onscreen performance by Anthony Hamilton; "The Bourne Ultimatum," with Moby once again tackling the theme; and "The Kingdom," with a score by Danny Elfman.

## Julie Swidler

Executive VP of business and legal affairs, BMG U.S. Label Group



Julie Swidler has been in the music business for nearly two decades, beginning as senior attorney at PolyGram and eventually rising to senior VP of business and legal affairs for Mercury Records.

She made a lateral move to Arista in 1999. And when Clive Davis started J Records in 2000, Swidler followed him and took the same post at his new label.

Two mergers later, Swidler is in charge of all the business and legal aspects for the BMG U.S. Label Group.

"I describe legal affairs as 'Rome' [because] all roads lead to Rome. We are really involved in almost everything," she says.

When an A&R rep signs an artist, Swidler's department is the next phone call. The stars she has worked with include Shania Twain, Kiss, Alicia Keys, Rod Stewart, Dave Matthews, Luther Vandross and Carlos Santana.

One thing Swidler is most proud of is that she keeps abreast of the changes in the ever-evolving music industry. "You constantly have to learn and read and keep up with the changed products and how you're going to deal with them."

## Hilary Shaev

Executive VP of promotion, Virgin Records



"When I firmly believe in something, [my team and I] don't look back," Virgin executive VP of promotion Hilary Shaev says. "For each positive story that we find, we'll go and create another positive story."

Thanks to Shaev's diligence, Virgin counts Korn, the Rolling Stones, Gorillaz, KT Tunstall and the Red Jumpsuit Apparatus among its happy chart endings this year.

Alternative band 30 Seconds to Mars is another success story. The label is the first one in ages to truly break a group fronted by an actor (Jared Leto) and hung tight with its strategy of pushing the band to rock platforms instead of celebrity-enchanted pop formats.

Shaev anticipates Latin teen act RBD to soon make a bigger splash in the United States. She also expects Jhnta Austin, Angela Via, Chaos, Over It and Stacy Orrico to increase their profiles. And heavy hitters like Janet Jackson, Fat Joe and Meatloaf's "Bat out of Hell III" album will highlight the holiday season for Virgin.

## Diane Warren

Songwriter/publisher



Diane Warren continues to write songs that hit the charts, including Jessica Simpson's "I Belong to Me" and Carrie Underwood's "Some Hearts." But her most memorable moment this past year occurred while sitting in a car in New York.

Although Warren has never before worked with songwriter/artist Lenny Kravitz, she wrote a song that she thought nobody else could perform but him. So she played it for him over the telephone, and then sent him a piano vocal. She didn't hear anything from him for a while.

Then Kravitz invited Warren to New York. When she arrived, they sat in his car listening to Kravitz's version of the song.

"It just became him," she says. "I just sat in his car with tears in my eyes. I'll never forget that moment. It doesn't happen that many times that something finds its home like that." She does not want to reveal the title yet.

Warren says she continues to learn new things, hoping to take her songs to the next level.

"It doesn't matter how much success you have," she says. "I never think I'm already there. It's a journey. Once you think you're there, you're not going to get anywhere else."

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## Performance Societies

Women are climbing up the ladder at performance societies. Among the most notable in the field are Alexandra Lioutikoff, senior VP of membership/Latin for ASCAP, who signed Daddy Yankee before anyone knew what reggaeton was; Jeanie Weems, senior VP of creative for ASCAP; Connie Bradley, senior VP for ASCAP in Nashville; Barbara Cane, VP/GM for BMI; and Catherine Brewton, VP of urban for BMI.

## On The Road

The touring industry has female agents calling the shots, including Marsha Vlasic, founder/president of MVO; pioneer Barbara Skydel and hip-hop guru Cara Lewis of the William Morris Agency;



and Carole Kinzel of Creative Artists Agency. Kinzel joined CAA in 1991 as its first female music agent and led the way for others who followed in her footsteps.

And we can't forget Sharon Osbourne—TV personality, and manager of Ozzy Osbourne and Ozfest.

## Christian And Gospel

The Christian and gospel music communities are fostering female role models. Susan Riley launched Fervent Records (now under Word) and went on to break such acts as BarlowGirl and Big Daddy Weave. Dottie Leonard Miller owns Daywind Music Group, one of the top Southern gospel labels.

The Christian and gospel business is fostering role models like Susan Riley and Dottie Leonard Miller.

## Classical Women

Watch out for Robina Young, VP/artistic director/executive producer of Harmonia Mundi USA. Under Young's guidance, the label has become one of the most prestigious and acclaimed classical labels, boasting a roster that includes Anonymous 4, who have sold more than a million albums worldwide. Deborah Surdi, VP of classical A&R for Sony BMG Masterworks, is also making her mark as one of the few female A&R execs in classical music. Her roster includes the 5 Browns and pianist Evgeny Kissin. She also actively performs in the New York area as a soprano.

## International

Women are pushing the boundaries and crossing borders.

Harriett Brand joined Universal Music Group International as senior VP of business development this year after 13 years at MTV Networks Europe.

As executive VP and regional director of Europe for the IFPI, Frances Moore has been leading the industry's campaign for adequate copyright laws as well as antipiracy initiatives.

Copyright issues have reached a fevered pitch, and Emma Pike, CEO of British authors' rights body British Music Rights, has become the voice for artists.

In technology abroad, Leanne Sharman, managing director of Napster Europe, has steered the online portal's expansion outside the United States.

Yvonne Yen, VP of interna- continued on >>p36

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# PowerPlayers

## Marilyn Bergman

Chairman/president, ASCAP



Fifty years after she began collaborating with Alan Bergman, multiple Academy Award-winning lyricist Marilyn Bergman still brings people to their feet in applause. Earlier this year as ASCAP chairman/president, she spoke to nearly 1,000 expo attendees about creating and protecting music.

While some technology companies see music only as digital files, she said, "We still call it music. We call it art. We call it our livelihood. And to those who attempt to devalue our music in any way, I say to them: The buck starts here."

In the past year, Bergman continued her never-ending work for the industry. She spoke with hundreds of public school music teachers to promote her brainchild, Creativity in the Classroom.

The program, developed by the Music Educators National Conference with funds from the ASCAP Foundation, is designed to teach young students about protecting their creative work. It introduces them to the concept of owning their songs, poems and other intellectual property, encouraging them to label their creative work with their name and the copyright symbol as they would see on any published work.

## Cynthia "CJ" Johnson

Senior VP of urban promotion, Warner Bros. Records



Cynthia "CJ" Johnson's fascination with the music industry surfaced early.

She was 14 years old when she landed her first gig with Sanders One Stop Records in Chicago. Armed with a marketing degree from the University of Notre Dame, Johnson honed her promotion expertise while working as a local promotion manager for MCA in Los Angeles. Regional posts at Arista and Motown followed before a segue to Columbia in 1990.

During her 11-year tenure there, Johnson advanced from local promotion manager covering the Midwest to senior VP in 1999. J Records beckoned in 2002, naming Johnson VP of urban promotion. Joining Warner Bros. Records in 2004, she currently oversees a roster that includes Mike Jones, Eric Benet, Lil Scrappy, Cruna, Leela James, E-40 and Talib Kweli. E-40 is back on the Hot R&B/Hip-Hop Songs chart with "U and Dat."

"It's still a charge for me to work a record and see how fans respond," Johnson says. "I can't get enough of that whole process; it keeps me fueled."

## Angelia Bibbs-Sanders

VP of member services, the Recording Academy



Next year, Angelia Bibbs-Sanders will celebrate a decade with the Recording Academy, and she's busier than ever overseeing its 12 offices, member service programs and the producers and engineers wing.

"The Recording Academy has worked to set some strategic goals to not only expand the brand, but also diversify the brand," Bibbs-Sanders says. "We've seen fantastic growth in this area in the past year by introducing some new programs that not only serve our membership, but the music community at large."

One such program is the Recording Academy Honors, which allows chapters to pay tribute to its members with its own annual fete.

Another is the inaugural Grammy Jam, which last December saluted Stevie Wonder and raised funds for the Entertainment Industry Foundation's National Arts and Music Education Initiative.

Bibbs-Sanders also has been extensively involved in the Grammy University Network, which expands to 25 campuses next year as it strives to get young musicians involved in the Academy before they launch their professional careers.

Coming up on Bibbs-Sanders "to do" list: helping to organize events next year for the Academy's 50th anniversary.

## Antoinette Alfonso Zel

Senior executive VP of network strategy, Telemundo



Antoinette Zel launched MTV Latin America in 1993 and turned it into the region's top music video channel. At Telemundo, she is at the forefront of the network's efforts to reflect the changing face of the U.S. Hispanic population. That group, she notes, is not only increasingly bicultural, but also younger and more affluent.

An advocate of research as a business tool, Zel orchestrated the relaunch of bilingual music cable network mun2 (owned by Telemundo) in late 2005 and moved its headquarters to Los Angeles, a center of Latin population and music. She has watched ratings soar ever since.

The current partnership between Yahoo and Telemundo is also part of her digital strategy and Telemundo's continued presence with Latin music.

Zel, who reports directly to Telemundo president Don Brown, is now focusing on a new image and branding for Telemundo in 2007. Music continues to be at the core of what she does. "I'm such a big believer in the Hispanic music scene," she says. "That's what motivates me every day."

## Tammy Genovese

COO, Country Music Assn.



Tammy Genovese began her career as an accountant, but she looked to switch jobs when, working as an auditor for a manufacturer, she was sent to local malls to count the company's shoe stock. Soon after Genovese joined the staff of the Country Music Assn. She rose through its ranks and was named associate executive director in 1999. In that role, she oversaw the day-to-day operations of the CMA, something she still does.

On Jan. 1, after 21 years with the trade organization, Genovese assumed the top leadership position, becoming its first COO. "It's been a whirlwind," she says of the year.

Among challenges she's faced is the getting-to-know-you process that comes with having a new TV partner. After 35 years with CBS, the CMA signed a six-year deal with ABC for its annual awards show—routinely one of the most-watched shows of the year.

Genovese sees the change as an opportunity to think out of the box. "If you get challenged by somebody new, you think, 'Gee, maybe this is a better way to do it,'" she says.

Despite the importance of its annual show, the CMA has a less visible but ultimately more rewarding agenda. "We're promoting country music on a daily basis," Genovese says.

## Pam Matthews

GM, Ryman Auditorium



Pam Matthews has enjoyed more than 20 years in the music business, first on the road as a tour accountant/tour manager, then working for Louis Messina's Pace Concerts at Nashville's Starwood Amphitheatre and since 2002 as GM of Music City's famed Ryman Auditorium.

This year has been "so great it's almost scary," Matthews says. The busy Ryman staged 220 events in 2005 and is on track to top that this year.

The Ryman is notching "sellout after sellout," Matthews says, with acts ranging from Sigur Rós and Sufjan Stevens to Merle Haggard and Kris Kristofferson.

The much-loved venue has hosted multiple nights with Keith Urban, Larry the Cable Guy, Martina McBride, Sheryl Crow, James Taylor and others, and is included in "minitours" by rarely seen artists like Van Morrison and Tom Waits.

Matthews says being a woman did affect her job early in her career, but not now because "I'm over 40 and really good at what I do. But I think it's important to note that I've never been married, and I don't have kids," she adds. "I think 'having it all' is difficult. You can't bring your kids on the tour bus unless you're the headliner, and they're distracting at settlement."

from >>p34

tional marketing for Universal Music Southeast Asia, is one of the region's key women of influence.

Copyright issues have reached a fevered pitch, and Emma Pike of British Music Rights is a voice for the artists.



## Branding Experts

Gayle Troberman, GM of branded entertainment and experiences of the MSNR network of Internet services at Microsoft, was behind the massive MSN/Dixie Chicks project.

TV, the Internet and live events—Kim Kosak, general director of ad-

vertising and sales promotion for Chevrolet, does it all. When it comes to infusing music into the Chevy brand, Kosak has some landmark deals including the extensive campaign with country stars Big & Rich.

Deutsch has women making major deals—chief creative officer Kathy Delaney and Kris Weiner, executive VP/director of music and celebrity licensing. Weiner has negotiated licensing deals with such acts as the Rolling Stones and Dirty Vegas for brands including Sheraton Hotels, Revlon and Mitsubishi. She averages 20 licensing deals a year worth about \$11 million. Best of all, she's not the only woman at the company making moves.

## Label Shakers

Luana Pagani, senior VP of global marketing for Latin America at Sony BMG Music Entertainment, has been involved in the successes of such artists as Shakira.

Renee Bell, senior VP of A&R for the RCA Label Group, home to Kenny Chesney, Alan Jackson, Martina McBride and Carrie Underwood, is considered the ambassador for country music.

On the rock side, Diana Meltzer, head of A&R for Wind-up Records, is queen. She signed multiplatinum acts Evanescence and Creed.

## Players


Hilary Rosen, former CEO of the RIAA, is going strong with a consulting firm specializing in digital media and the entertainment industry called Berman Rosen Global Strategies.

Oprah Winfrey uses her golden ears to handpick artists to be on her show and has broken countless artists including Alicia Keys. Winfrey's show also has a huge effect on sales; an appearance almost guarantees a Billboard chart jump.

Michele Anthony, former COO of Sony Music Label Group US/executive VP of Sony BMG Music Entertainment, is in talks to take another high-level job, according to sources.

Last but not least, a shout-out to all the women in PR. You keep the business running. ●●●

Additional reporting by Antony Bruno, Susan Butler, Leila Cobo, Emmanuel Legrand, Todd Martens, Gail Mitchell, Melinda Newman, Michael Paoletta, Deborah Evans Price, Craig Rosen, Christa Titus, Anastasia Tsioulcas, Ken Tucker, Phyllis Stark and Ray Waddell.



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Thank you for keeping your  
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# TWISTED SISTER

The only thing more impressive than the fact that you've been doing this for 30 years is that your hair hasn't changed in 30 years either...

AT LEAST I GOT A HAIRCUT!



Congratulations  
on 30 years of success...  
Glad I was there in the beginning!

JASON FLOM &  
YOUR FANS AT VIRGIN



# TWISTED SISTER

**UNRELENTING '80s  
ICON CONTINUES TO  
TURN HEADS AND  
ROCK THE WORLD**

**SPECIAL FEATURE**

In 2006, the band strikes a pose similar to those it did in the '80s.



# STILL TWISTED AFTER ALL THESE YEARS

BY BRYAN REESMAN

## HOW THE CULT BAND WENT FROM UNDER THE RADAR TO OVER THE TOP, AGAIN

By the time Twisted Sister broke up in the fall of 1987, it had played thousands of shows, scored a double-platinum album with "Stay Hungry" and made two iconic videos ("We're Not Gonna Take It" and "I Wanna Rock").

After 11 years together, the group had built an incredible reputation for wild live shows, but its fifth album, "Love Is for Suckers," plummeted off the charts, and the tour barely registered on the radar.

With personal in-fighting adding to the sense of disarray, the New York-based cult band that had transformed into an MTV darling fell apart and became a distant pop-culture memory. Or did it?

Flash forward to 1998. Snider wrote and co-starred in the horror film "Strangeland" and enlisted his former bandmates—guitarists Jay Jay French and Eddie Ojeda, bassist Mark Mendoza and drummer A.J. Pero—to record, albeit separately, the song "Heroes Are Hard to Find."

Then, after Sept. 11, 2001, the bad boys from Long Island reunited for the NY Steel benefit show for New York's police and fire departments.

By 2002, fans and promoters were clamoring for the band's return. After a string of USO shows in South Korea, the raucous quintet begin playing summer dates in 2003, predominately in Europe. In fact, the band headlined festivals with up to 40,000 people—something that it never could have done in the past—with no new album to promote after a 16-year hiatus.

How was the spark reignited? "The fact that they went away might be part of it," says Jason Flom, chairman/CEO of Virgin Records, and also the former Atlantic A&R rep who championed the band in the early '80s. "There really aren't a lot of rock stars anymore. There is a lot of good music and good bands, but Twisted Sister has larger-than-life characters. They have schtick, they have attitude and they put on a real show. That's obviously something that people crave, so they go see Twisted Sister by the tens of thousands."

Eddie Trunk—syndicated radio host for rock WAXQ (Q104.3) New York and a VH1 Classic VJ—is a New Jersey native who remembers when the band got its start in the '70s.

"Their live shows were absolutely the stuff of legends," Trunk says. "Obviously, Dee being the frontman that he is, people always talked about the guy that would pull people out of the audience and scream at them for not clapping. It just left a mark.

They just were a vicious live band and still are."

Contrary to the members' glam looks and unlike the other pretty-boy metal bands of the '80s, Twisted was tough onstage and off, and attracted an equally tough biker crowd.

"They paid their dues," recalls Twisted Sister co-manager Phil Carson, who signed the band to Atlantic. "I took them on tour in Europe as a support band. They did a couple of dates with Motörhead, and [singer/bassist] Lemmy [Kilmister] got behind them. They built it from the ground up."

Carson says that since reuniting, there has been no specific plan to bring Twisted Sister back to the masses. The band's main objective has been to play to as many people as it can with as few dates as possible.

"They've been really smart in how they've handled their reappearance," says Mike Carden, president of North American operations for Eagle Rock Entertainment, whose sublabel Spitfire has reissued the entire Twisted Sister catalog (aside from "Stay Hungry"). "Their first big success was in Europe, and they just found the right moment and the right place to reinvent that success."

However, Trunk adds, "I think they want to get out before it turns into a cliché and burns itself out."

If that is true, the forthcoming album "A Twisted Christmas" may be the band's final statement. It's certainly an entertaining release, featuring a Ramones-style rendition of "Have Yourself a Merry Little Christmas," a reworking of "We're Not Gonna Take It" as "Come All Ye Faithful" and an AC/DC-esque "Silver Bells."

"I think people will [think] that Satan has made a Christmas record," Carson quips. "It's quite fun."

"A Twisted Christmas" will be released Oct. 17 by Razor & Tie, the company that brought the world "Monster Ballads" and other '80s compilations. "The audience that buys these records is not just the audience that was buying records when these songs were originally hits," says Michael Krumper, Razor & Tie senior VP of marketing. "They definitely tapped [into] something primal that continues to have real appeal."

That eternal allure continues to show when the band plays new gigs. It is quite obvious that, after three decades in the business, Twisted Sister has left an indelible mark on rock'n'roll. In fact, the band will be honored this month when it is inducted into the Long Island Music Hall of Fame.

## WHO GIVES A SHOUT?

During the past 30 years, Twisted Sister has certainly paid its dues. The band's longevity is a testament to its members' talent and tenacity. Here's what some of the group's friends and colleagues have to say about its surprising staying power.

—Quotes compiled by Debbie Galante Block.

**'In December 1982, Brian Robertson and I were asked to play a song with Twisted on this TV show in Newcastle. So, ever hungry for cheap publicity, we did. "It's Only Rock 'N' Roll" has never sounded better.'**

—LEMMY KILMISTER, MOTÖRHEAD

**'In the Motor City, when we want to rock, we still rock to Dee Snider and Twisted Sister. When you're thinking the '80s, you're thinking spandex and hair. But you're also thinking that wild, crazy makeup and that wild, crazy band. We still play their tracks. They are survivors.'**

—DOUG PODELL, WRIF DETROIT

**'Every metalhead in the world is going to want the new Christmas album as a Christmas present.'**

—EDDIE KRAMER, PRODUCER

**'Why are they a staple on VH1 Classic? Good music. Good anthems. Dee and Jay Jay are so professional. Dee is very much an entrepreneur. He came across so well on-air, we decided to put him under contract.'**

—ERIC SHERMAN, SENIOR VP/GM, VH1 CLASSIC



# TWISTED SISTER



PHOTO BY: MIKE KAGAN

**YEAR:** 1976

**LOCATION:** The Rising Sun - Yonkers, NY

**ADMISSION:** \$1

**ATTENDANCE:** 8

**GROSS:** \$5 (3 girls knew the bouncer)

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**JAY JAY FRENCH**

**EDDIE OJEDA**

**MARK MENDOZA**

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30th ANNIVERSARY

# TWISTED SISTER



# IF YOU WANNA ROCK!

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GRAPHICS BY: JOHN CAPPADONA  
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IN STORES OCTOBER 17



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## 'TOOK ON A LIFE OF ITS OWN'

AFTER 30 YEARS, TWISTED SISTER IS 'STILL HUNGRY' FOR SUCCESS

**O**ften perceived as a two-hit wonder—said songs being the rousing '80s rockers “We’re Not Gonna Take It” and “I Wanna Rock”—Twisted Sister’s history is deeper than most people know, and its influence on hard rock more profound.

Frontman/songwriter Dee Snider contends that Twisted Sister was not only the original hair metal band but that it also invented speed metal with such fast-paced anthems as “Tear It Loose.”

Originally formed in 1973 in New York by Jay Jay French, the band had formulated its classic lineup by 1982 with Snider, guitarists French and Eddie Ojeda, bassist Mark Mendoza and drummer A.J. Pero. Despite its legendary, raucous shows, which drew up to 5,000 per night by the dawn of the '80s, the band was virtually unknown outside of the metal community. But with its third album (and second Atlantic Records release), “Stay Hungry,” the members shot to fame with the infectious anthem “We’re Not Gonna Take It.”

Although the next two albums failed to maintain that commercial momentum and the band acrimoniously called it quits in 1987, the loyal fans have remained.

In November 2001, the members put aside their differences to reunite for a post-Sept. 11 benefit. Since then, the response has been astounding—the group recently co-headlined a show with the Scorpions in Quebec City, Canada, before a throng of 80,000 fans, allegedly breaking a previous record held by ZZ Top.

Since reuniting, Twisted Sister has also put out a few albums to satiate fans. Following the success of “Still Hungry”—a rerecorded version of “Stay Hungry” with bonus tracks—and the “Live at Wacken” DVD, the Long Islanders are now releasing a holiday album titled “A Twisted Christmas.”

Perhaps the band’s greatest asset is its rarity of performances. By doing only 20 shows per year, it keeps pulling in large crowds, whether playing a European death metal festival, a biker rally in South Dakota or a NASCAR event in Virginia. The boys go where life takes them, and what a wild ride it has been.

**‘I worked for Atlantic Records back in the day. They were exciting then, and they are exciting now. They’re still the same theatrical rock’n’roll band. They work hard, and I have a lot of respect for them.’**

—MIKE CARDEN, PRESIDENT OF NORTH AMERICAN OPERATIONS, EAGLE ROCK ENTERTAINMENT

**It took a national tragedy to bring you guys back together, united behind a good cause. Why?**

**Dee Snider:** Reuniting was done for all the right reasons. I didn’t have to. Economically I’m doing better now than I was back in the day, quite honestly.

I really wanted to end on a better note than we ended on. I wanted to repair the relationships, and I didn’t want to have that ugliness of the end hanging over my head. It was for all the right reasons. It wasn’t for money, but there were charitable reasons.

**A.J. Pero:** Not only did we raise a lot of money [for N7 Steel], but the vibe onstage was magical.

**After the positive response to that show, you started getting European festival offers for the summer of 2002, right?**

**Jay Jay French:** Sweden Rock made a headlining offer for the summer of 2002, but we had no infrastructure for the band, and we didn’t own any of the equipment anymore. So it took us a year to think about how we could do this.

When Danny Stanton, our tour manager and promoter in Europe, [came to us] in 2003 and said he could get us Sweden Rock, Bang Your Head and a couple of other [fes-

**continued on >>p46**



Together again: After Sept. 11, 2001, DEE SNIDER and gang decided to reunite.

EDDIE MALLUK/WIREIMAGE.COM

# HAIR'S TO 25 YEARS.

Congratulations to Twisted Sister from everyone at Warner Music Group.



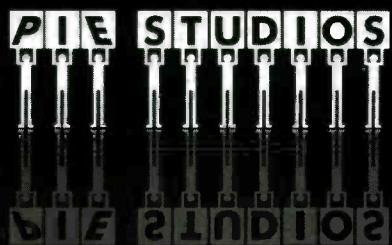
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# PIE STUDIOS WOULD LIKE TO CONGRATULATE TWISTED SISTER

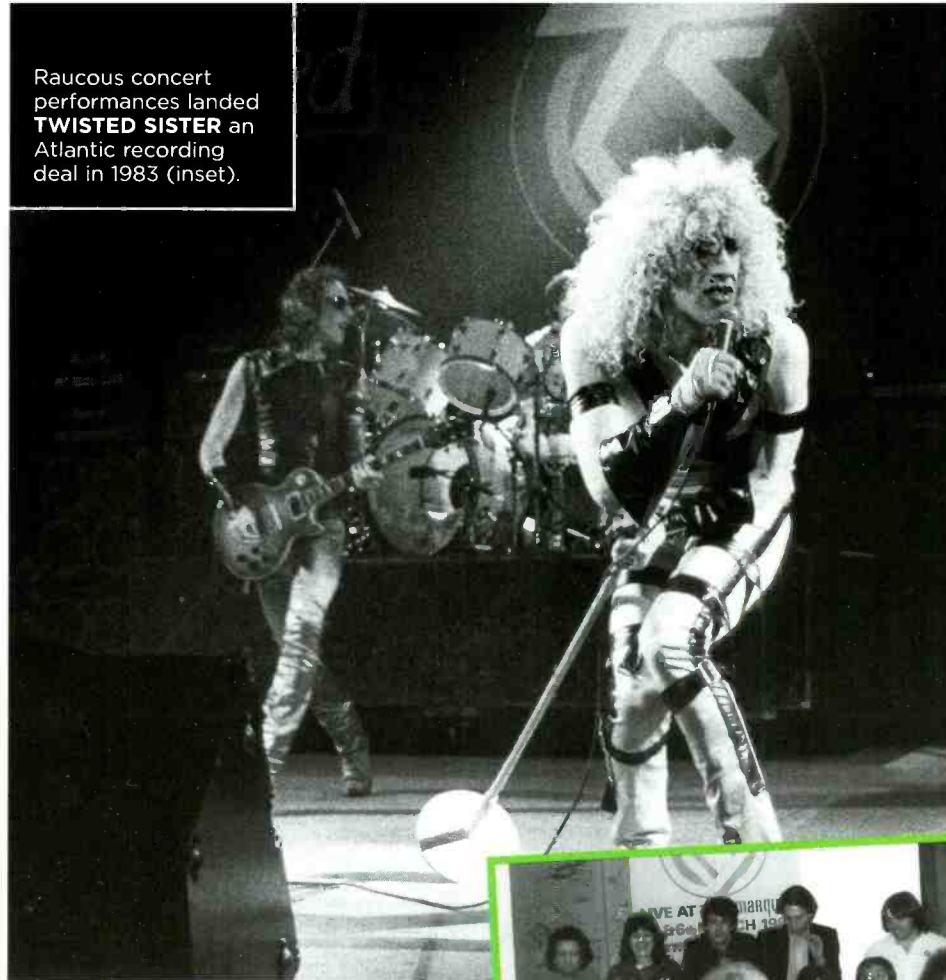


ON 30 YEARS OF  
MAKE-UP, MAYHEM  
AND MUSIC!



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Raucous concert performances landed **TWISTED SISTER** an Atlantic recording deal in 1983 (inset).



from >>p44

tival] shows that would guarantee “x” amount of dollars and be good enough to put together, we said yes.

We decided it would be a good thing to practice in front of people, so we called the USO and offered our services. We booked a week of shows in South Korea and had a great time.

**Mark Mendoza:** I’ll never forget that. It was one of the high points of my life, playing for the soldiers and the military people in Korea. I was proud to do that and glad to do it. Whether or not you’re a supporter of the war, I do support the military. They go through a lot of rough stuff.

**Your U.S. shows have included gigs at New Jersey venues like Six Flags and the Meadowlands. How come?**

**French:** You basically play fairs in the United States. The United States does not have festivals like Europe has. Fans in Europe are contemporary fans, and start at [age] 15. In America they start at 35. So bands like ours are relegated to the senior circuit, which is fine.

**What inspired the idea for the album “A Twisted Christmas”?**

**French:** I think I made the comment that we should do a Christmas record. And Dee said, “You know, ‘Come All Ye Faithful’ is actually ‘We’re Not Gonna Take It.’ I think I subliminally stole the melody.” I thought that was kind of weird.

So we recorded “We’re Not Gonna Take It” and put “Come All Ye Faithful” in, and it worked with some changes. We added a Black Sabbath version of “Hava Nagilah” at the end of the song. Then we came up with 10 songs and decided to connect them with bands that we really love.

“I’ll Be Home for Christmas” is a duet with Lita Ford. “White Christmas” is done in multiple languages for the European release. Eddie sings in Spanish, and Doro Pesch sings in German. There’s another song that goes into a Ramones version of it.

**‘Twisted Sister: the sweetest and noisiest bunch of heterosexual cross-dressers I’ve ever known.’**

—FRANKIE BANALI,  
QUIET RIOT

**Snider:** It’s a great idea. I think the Christmas album might actually get some attention because it’s a novelty record, and it might get the attention that a regular Twisted Sister album could not.

**Let’s discuss your endeavors outside of Twisted. Jay Jay, six years ago you started the management company Rebellion Entertainment. What bands are you currently working with?**

**French:** My partner Sean Sullivan and I have an Indian pop artist named Tina Sugandh, and she just signed a deal with Columbia. We have two producer/songwriter/remixers called Ming & FS that are really well-known in the club world. We are representing Twisted, the Sound of Urchin and Groove Collective.

**Dee, you have been involved with several radio shows through the years and have appeared on VH1 and VH1 Classic.**

**Snider:** For three years in Hartford [Conn.] I did mornings on a top-rated morning show, and I did a year of nights down in Philly. I just started a new show on Sirius Radio.

I’ve been trying to reinvent myself as a personality, and I’ve been achieving that. Now when I walk down the streets I get recognized everywhere I go, and it’s as “Dee Snider,” not “Twisted Sister.” I’m not trying to forget, I’m very proud of my legacy, but they know my name and who I am as an individual.

**You have also performed with Desperado, Widowmaker and you now have Van Helsing’s Curse.**

**Snider:** Van Helsing’s **continued on >>p48**

# 30 YEARS OF METAL AND MAYHEM



Celebrating their 30th anniversary...



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FOR 30 YEARS OF ROCK  
FROM THE CLUB DAZE TO  
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from >>p46

Curse is an 18-piece gothic rock orchestra that I'm trying to get established. There are costumes and makeup, and ultimately I hope to have multiple casts around the country. But TSO [Trans-Siberian Orchestra] was definitely the inspiration, mixing classical with rock.

**Eddie, you recently released a solo album, didn't you?**

**Eddie Ojeda:** I released my first solo album last year in Europe. It just came out in January here in the States. It's called "Axes 2 Axes" and features a couple of guest vocalists. Dee sings on a heavy metal version of "Eleanor Rigby," Ronnie James Dio sings on "Tonight" and I also sing on four of the songs myself. I plan on doing another album within the next year or so.

**Mark, you co-produced Sevendust's debut. Have you worked on any other projects during the past few years?**

**Mendoza:** I do a bunch of producing and session work. I could mention names, but you won't know them. I play bass occasionally, engineer more than occasionally and produce once in awhile. I've also been doing voice-over work for commercials. I've done some car commercials in the Midwest and down South, and did a beer commercial in England last year. They wanted a New York accent. I'm in two other local bands, and we basically just do charity work and some small gigs.

**What have you been up to lately, A.J.?**

**Pero:** I have two side projects going. One is an instrumental, shredding-type band called Sonic Stomp, and the other is a prog metal band called Tread. We've been in the studio, laying down tracks for [Tread]. After we bring in a vocalist, we're going to shop the album. We have a few major labels interested in it, so we'll see what happens with that.

I also did two songs on an Eric Carr tribute album that's coming out. Tread/Sonic Stomp did the backing tracks for "Little Caesar," which is one of the last things Eric did before he passed away.

**The band is going to be inducted into the Long Island Music Hall of Fame this month. How does that make you feel?**

**French:** To be recognized is great.

**Mendoza:** It's long overdue. We never got noted for anything, and we were around longer than most bands.

**Ojeda:** It's going to be us, Billy Joel, Joan Jett and some other artists. It's definitely a cool honor. It's a new thing that they're doing, and I think it will be a good tribute to a lot of musicians from Long Island. It's always an honor to be a part of something like that, especially when you're one of the first ones to be inducted into it.

**Snider:** I think the Long Island Music Hall of Fame will be a great thing for Long Island pride, which is really lacking. We feel like we're a red-headed stepchild to New York—Long Island is the Rodney Dangerfield of the music industry. It gets no respect. It's the 'burbs. It's not L.A., New York or London. It's Long Island, you know? So [Long Islanders] don't realize the mark we've made.

**What do you see in the future for Twisted Sister?**

**Snider:** I've told the guys that I'm done [after 2006]. I've got a lot of things plagu-

ing me. I really resented the older bands that would not know when to get off the fuckin' stage. I want to get out of the way and let [younger bands] have their chance in the spotlight. Am I saying I'll never do anything ever again? No. But am I serious that I want it to end? Yes. Not because anything's wrong, but because everything's right, so I want it to end while everything's right.

**French:** If the band had never reunited we would never have known or experienced the thrill of the acknowledgment of the hard work that we put in. I never take it for granted. It's just unbelievable. So I'm astonished by it, humbled by it and grateful for it.

—Bryan Reesman

**'Right before I met Jon, they were the highest-paid club band in the tri-state area. When I was 19, I would go see them to meet girls.'**

—RICHIE SAMBORA,  
BON JOVI

Even circa 1980, TWISTED SISTER was an unusual pairing with mainstream success.





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DEE, JAY JAY, EDDIE, MARK, and AJ

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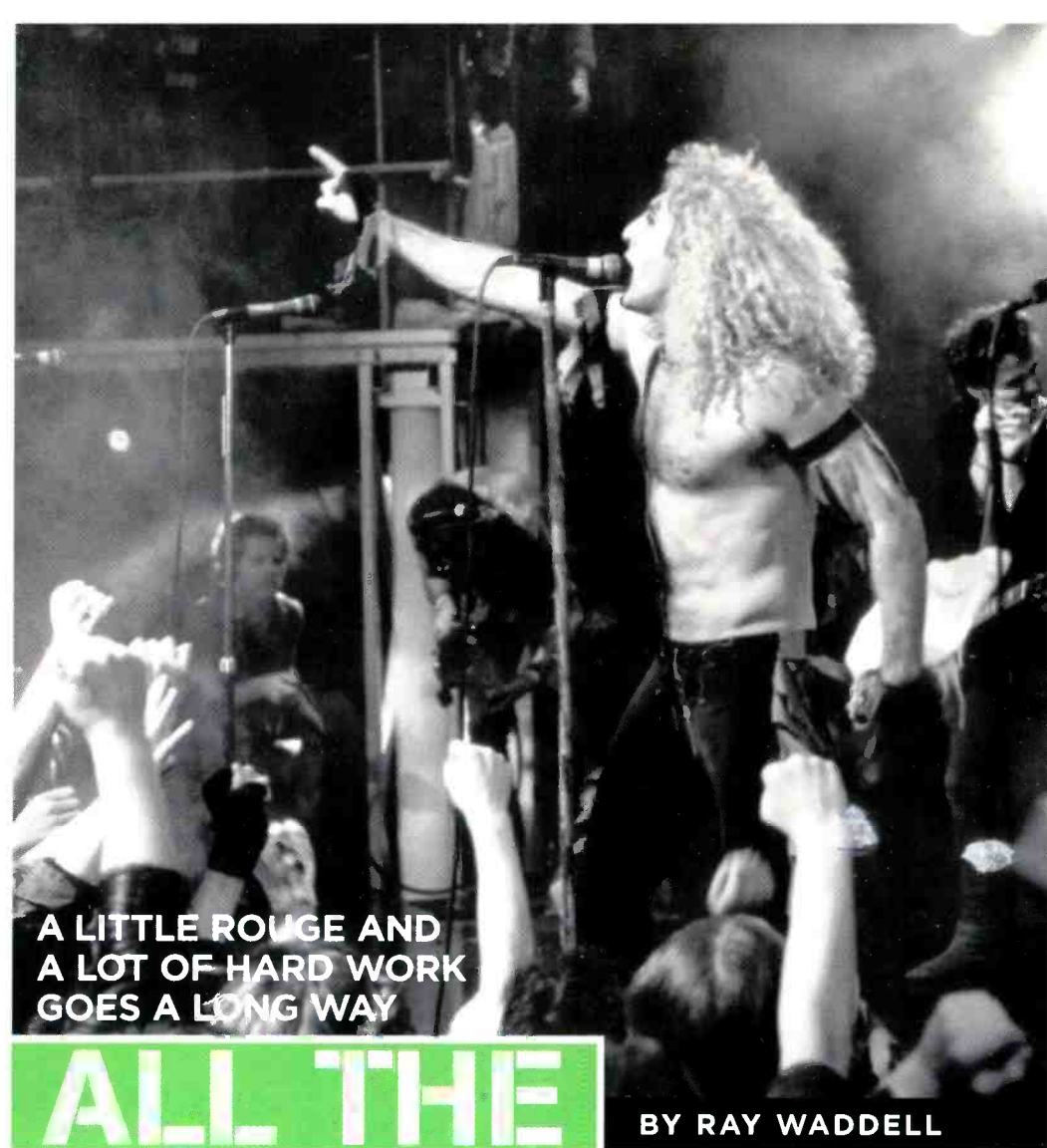
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on your induction to the Long Island Music Hall of Fame  
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**A LITTLE ROUGE AND  
A LOT OF HARD WORK  
GOES A LONG WAY**

**BY RAY WADDELL**

# ALL THE WORLD'S A STAGE

Even after 9,000 performances, Twisted Sister is still as twisted as ever.

"Twisted Sister is a machine—an unstoppable, unpredictable freight train that has derailed and destroys all in its path," longtime band associate, tour manager and European booking agent Danny Stanton says. "From the '70s to the new millennium, 'You Can't Stop Rock 'N' Roll,' and you can't stop Twisted Sister either."

Formed in the early 1970s by guitarist (and erstwhile Deadhead) Jay Jay French, the glam-metal band hammered out a name for themselves on the New York club scene, then a thriving, vital bar band environment.

"You could take Manhattan and draw a 50-mile circle around it, and within that circle there were hundreds of bars that held upwards of 5,000 people," recalls French, now the band's manager. "And the bands that played them were for the most part cover bands. That situation does not exist today, anywhere."

In those days, there were plenty of gigs for a hardworking, crowd-friendly outfit like Twisted Sister. "If you were good, within a couple of years you could be playing regularly to crowds averaging 2,500-3,000 people, five nights a week, 52 weeks a year," French says. "Under those circumstances, you develop a really good set of performance skills."

That's how Twisted Sister honed its showmanship over the next decade. "When we moved our show from the bars to the concert stage—concert venues for us in that day held about 3,000 people—we had already played for 5,000 people many times," French says.

Incremental growth was key in the band de-

veloping its onstage chops. "If you can go from a bar to a bigger bar to a proscenium stage, as time goes on you will learn the motions, the movements, how to talk," French says. "We were the perfect child of performance parents."

This type of breeding ground does not exist today, French notes. "The record labels don't allow you to grow, and the promoters can't afford to allow you to grow because the economics of the business have changed so severely," he says. "It puts everybody at a disadvantage. It throws younger artists out to the wolves earlier. I can only say that I'm grateful that we were able to gestate through this kind of, like, perfect pregnancy."

Twisted Sister has played for pretty much every type of crowd imaginable, and can now tailor its show to fit the needs of the audience. "That's why today Twisted Sister can be thrust in front of a death-metal crowd in Holland with Slayer, and literally two days later put on a PG performance at a Six Flags in the U.S.," French says. "Believe me, it takes a lot of entertainment knowledge to be able to conform your show to those standards and do it right."

#### REUNITED BY SEPT. 11

While Twisted Sister has undergone many personnel changes over the course of three decades, the classic lineup of French, Dee Snider, Eddie Ojeda, Mark Mendoza and A.J. Pero is the one that found major success at retail and on the road. Despite that success, though, personal conflicts led to the band's dissolution in 1988.

But the tragedy of Sept. 11, 2001, particularly

According to guitarist **JAY JAY FRENCH**, right, **TWISTED SISTER** has performed nearly 9,000 live shows.

**'Twisted Sister wrote anthems, and watching them was like a big party. They weren't a pretty-boy hair band, so the boys liked them, and so did the girls. While they could be the guys you hung out with in high school, they were still edgy.'**

—**STACEY SHER, PRODUCER, DOUBLE FEATURE FILMS**

ple.' The phenomenon of what has happened in Europe for us has completely blown our minds."

And it's not just Europe. "We go into countries we never even played the first time around," French says. "It was so bizarre to be playing in Spain and Mexico, where we never played before, and headlining these arenas for kids that weren't even born when our records came out. Obviously, '80s metal, our message, our showmanship and the legend associated with the shows, permeated these kids' consciousness, and they started coming out in droves."

#### HITTING A HUGE MILESTONE

Remarkably, French says the band will play its 9,000th show at some point this year, though he's not exactly sure when. "The reason it's kind of nebulous is because unlike bands that played 20-minute sets in bars, from day one, we would play a show, change clothes, do another show, and change clothes again," French explains. "We were doing four or five shows a night, so we were probably at the 4,000th show mark about six years into the band."

French arrived at the 9,000 figure as he pondered, "How many times have we suited up and gone out there and done a performance?"

When he says "suited up," he's not kidding. "Being a highly paid middle-aged transvestite is a tough gig," he admits, adding, "In the whole history of this band—30 years and thousands of shows—in all its different permutations, we only missed, I think, three shows."

The band's "show must go on" mentality, Stanton says, "is made up from years of experience, loyalty, anger, thousands of shows under their belts and the willingness to never settle for less. Their professionalism is why they are still here."

Twisted Sister has averaged 20 shows a year since reuniting, basically 15 in Europe and five in America. "This year we probably will have done about 30 because we intend to do several shows promoting the new Christmas CD," says French, referring to the band's upcoming Razor & Tie holiday album "A Twisted Christmas."

Meanwhile, the scene backstage these days differs little from the band's mid-1980s heyday.

"This is gonna shock a lot of people: The real dirty truth is that we were a straight band," French says. "Twisted Sister never had after-show parties, we were too tired. If you could party after a show, you didn't work your ass off. We left it onstage. Our ethic is performance, give 100% to the fans."

So how long will Twisted Sister continue bringing its metal dementia to fans? "Every year we don't know what will happen the following year because we don't know what offers we'll get," French says. "The offers get bigger and bigger" each year.

its impact on New York, led to the band's resurrection to play a benefit for New York's police and fire departments.

In November 2001, the reunited Twisted Sister joined fellow New York rockers Anthrax, Overkill, Sebastian Bach and Ace Frehley for NY Steel, a benefit concert for the NYPD and FDNY Widows and Orphans Fund. It was the band's first public performance in 16 years.

"Regardless of our history and how we felt, it was nothing compared to what we needed to do as New Yorkers," French says. "We were asked as New Yorkers to help New Yorkers, and you know what? Forget our petty differences, we were gonna do it. And we did it, and it was good."

But one show does not a reunion make. "At that point we had to figure out if there was life after being dormant for so long," French says. "We had to come up with a system to make it work, and the system is to play just a few high-profile shows a year."

Stanton says there is a hunger to see the band in international markets. "Over the last several years, they have headlined countries like Bulgaria, Holland, Spain, Canada, Sweden and Germany," he says. "With crowds ranging from 10,000 to 80,000 per show, it's truly amazing how great it is to see them headlining these festivals—big, sick, crazy-ass, hardcore, headbanging festivals."

A dearth of these European-styled rock festivals hurts the band in the States, Stanton adds. "We need more festivals like Rockfest, Woodstock and the US Festival, which took place in 1983," he says. "We have yet to really go out and reconquer America, but the states we have hit—such as Michigan, Wisconsin, Nevada and Texas—have been great to the band."

The band's legacy is stronger in Europe than even the band realized. "We came to find out that somehow we're revered as icons over there, and I say that with all due respect," he says. "None of us knew that, and all of a sudden promoters were throwing stupid money at us and saying, 'Please play in front of 20,000, 30,000, 40,000, 50,000 peo-

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BY TAMARA CONNIFF

# STARTING A REBELLION

## JAY JAY FRENCH PERFORMS DOUBLE DUTY AS TWISTED SISTER'S GUITARIST AND MANAGER

In 2002, a motley group walked into a bed-and-breakfast hotel in Muttentz, Switzerland. The innkeeper looked at them cockeyed. Five middle-aged men, average height 6 feet (average height for males in Switzerland is 5 feet, 9 inches), long hair, ripped jeans and thick Long Island, N.Y., accents. They checked in under their "Reservoir Dogs" aliases: Mr. White, Mr. Orange and Mr. Pink. The innkeeper whispered in broken English, "Who are you?"

"Us? We're fucking Twisted Sister. Who the hell do we look like?" the band's manager replied.

The act was on its way to Germany to play one of its first big reunion shows. Founder/guitarist Jay Jay French (born John Segal) decided to once again manage the group when it reunited in 2001.

There is no one on the planet quite like French.

This is a man who when called for jury duty in New York in the late 1970s dressed up in full Twisted Sister garb—makeup, hot pants and stiletto heels—because he was sure to be dismissed. "They would throw me out and say I was a disgrace to the human race," he recalls.

French originally managed Twisted Sister from 1973 to 1981, before giving up the reins and focusing on just being a musician.

"Being a band member and the manager was crazy," French says. "My lack of sleep was killing me. You spend all day being a rock star, and then you're up at 6 a.m. arguing with bus companies and lighting companies."

After Twisted Sister disbanded in 1987, French went on to manage Sevendust and produce the band's debut album.

Then, five years ago, he formed management company Rebellion Entertainment with Sean Sullivan. An 18-year music industry veteran, Sullivan once helmed Columbia Records' hard rock/metal department, where he worked with such acts as Alice in Chains and Entombed Carcass. After 10 years at Sony Music in various positions, he ran the day-to-day operations of Hoffman Entertainment, handling such artists as John Mellencamp, Jessica Simpson and Maxwell.

Given the success of French and Sevendust and Sullivan's background, the pairing was perfect.

"Sean asked me how I'd feel about repping a female pop star,"

French recalls. "He brought in Tina Sugandh."

Sugandh, who blends pop, rock and Bollywood sounds, was recently signed to Michael Kaplan's record label through Columbia.

"Michael signed unique and idiosyncratic artists like Los Lonely Boys and Matisyahu, so he got Tina right away," French says.

Rebellion also handles producers Ming & FS, soul/R&B singer Kirsten Price, Groove Collective, Julian Velard, songwriter Andrew Fortier and, of course, Twisted Sister.

French says it's easier to manage the band now than it was in the 1970s. That's mainly because he doesn't do it alone—aside from Sullivan, Twisted Sister is co-managed by Phil Carson.

"We live on a different level now," French says. "Twisted Sister are part-time rock stars. Twisted Sister is in the golden era of its life at this point. We are blessed and lucky."

**JAY JAY FRENCH:**  
Band manager by  
day, flamboyant  
rock star by night.





**Brothers In Rhyme**  
The rise of Puerto Rico's Calle 13



**All In Good Time**  
Steve Holy's long wait for another No. 1



**Memory Lane**  
Amy Grant revisits a vintage concert



**Fresh Ingredients**  
Skillet seeks active rock crossover



**Reality Bytes**  
Duran Duran to rock digital destination

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OCTOBER 14, 2006



ROCK BY BRIAN GARRITY

# TAKING THE HARD WAY

Jet Overcomes Death, Delays To Craft Sophomore Album

Chris Cester is annoyed. The drummer for Australian rock outfit Jet is on the phone while he walks the streets of New York. It's the day after the band's sold-out performance at Manhattan's Irving Plaza, and he can't go for more than a moment or two without being interrupted by another call coming in or being drowned out by the wails of horns and sirens rushing past him.

"When a band is really working, they are ignoring the outside world completely," he says between curses at his call waiting and the New York bustle. "We're full of confidence and not listening to anyone."

But for a band that doesn't like distractions, Jet has had plenty of them to deal with in the making of its sophomore Atlantic album, "Shine On," which dropped Oct. 3.

The fourpiece—which also includes frontman Nic Cester (Chris' brother), bassist Mark Wilson, and guitarist Carl Murray—spent more than a year in fits and starts trying to write and record the follow-up to the group's 2003 breakout "Get Born."

During that time, the band held writing sessions in Barba-

dos; Brookfield, Mass.; Los Angeles; and Melbourne. But the process was repeatedly challenged by personal demons, an extended tour as the opener for Oasis and most significantly, the death of the Cesters' father.

"We were falling apart at the seams at that time," Cester says. "It really complicated things. We had to re-evaluate and think about what was important to us."

The members of Jet finally turned the corner earlier this spring when they resumed recording in Los Angeles with producer Dave Sardy, who was also behind the boards for the band's debut.

"They got to a point where they were just hitting it. Finishing the album was a cathartic experience for them," says Dave Venable, VP of marketing and artist development at Atlantic.

Jet's time on the road with Oasis clearly made an impression. While the band continue to mine the influence of hard rock acts like AC/DC, tracks like "L'esprit D'escalier," "Bring It On Back" and the title track suggest a sound that wouldn't be out of place amid the catalog of Oasis' Gallagher brothers.

With a finished product finally in hand, Atlantic and Jet face the challenge of living up to the success they enjoyed with the band's debut. "Get Born"—one of the big rock success stories of 2004—has sold more than 1.6 million units in the United States, according to Nielsen SoundScan, and more than 3 million worldwide, according to the label. The album spawned three radio hits—"Are You Gonna Be My Girl," "Cold Hard Bitch" and "Look What You've Done." "Are You Gonna Be My Girl" had the added bonus of being included in a high-profile iTunes commercial.

This time out, Atlantic has lined up another big-name sponsor to launch the album: Verizon Wireless. First single "Put Your Money Where Your Mouth Is" was featured in a campaign to launch the wireless carrier's new music phone, the Chocolate.

Meanwhile, radio traction is building for the single, which is No. 7 on Billboard's Modern Rock chart this issue. The track, which was locked up as a limited-time exclusive through Verizon, sold more than 5,000 downloads in its first week after being released to iTunes and other digital retailers.

Atlantic is trying to give the band a bigger presence online than it had the last time out. To that end, the label has set up a dedicated Jet channel on YouTube, partnered with MySpace on an artist page and a secret show promotion, and supplied Amazon with exclusive video footage of the band. Jet is also being featured in MTV's "Spankin' Free Music Week" initiative and Clear Channel's "Stripped."

"We're not taking anything for granted," Venable says. "They've been gone close to two years. Not only do we need to be aggressively taking this album out, but we have to be aggressive in reasserting the brand of this band."

Just how much of a sales pop this translates into during the first week of release remains to be seen. Despite its radio hits and platinum status, "Get Born" never sold more than 43,000 units in a given week.

For his part, Cester says he is happy to grind out success. "We're all about being persistent and not taking 'no' for an answer," he says. "You just have to keep coming."

JET: MAX VADUKUL

>>>SOME NEW U2

A new song and a cover of Scottish punk band the Skids' "The Saints Are Coming" with Green Day will be found on a U2 compilation due Nov. 21 via Interscope. The currently untitled set, which will also be available in a deluxe edition, will feature "16 of U2's best songs," according to the band's Web site. The new song and the Skids cover were recorded last month in London with producer Rick Rubin.

—Jonathan Cohen

>>>BEATLES BONANZA

The soundtrack to the Cirque du Soleil/Beatles show "Love" will arrive in November via Apple Corps/Capitol Records. The music for the album and stage extravaganza, which is running at Las Vegas' Mirage Hotel, was assembled by Beatles producer George Martin and his son, Giles, from the original master tapes. Fans can expect an unorthodox blend of elements drawn from throughout the Beatles' recorded legacy.

—Jonathan Cohen

>>>NIRVANA DVD

The Nirvana concert film "Live! Tonight! Sold Out!" will make its DVD debut Nov. 7 via Geffen. Originally issued on VHS in 1994, the release was conceived by Kurt Cobain as a way to anthologize Nirvana's quick ascent to rock superstardom but was not completed until after his 1994 suicide. The bulk of the DVD features live footage from the band's 1991-92 tour in support of "Nevermind."

—Jonathan Cohen

>>>A BEAUTIFUL 'MIND'

Reggae scion Stephen Marley's first solo album, "Mind Control," will arrive Feb. 6 via Tuff Gong/Ghetto Youths/Universal Republic. The set will feature cameos from friends and admirers Ben Harper and Mos Def. Since the dissolution of the Marley sibling group the Melody Makers, Marley has racked up credits as a producer and co-writer en route to five Grammy Award wins.

—Wes Orshoski



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

# Powderfinger Singer Takes A Mellow Holiday

Italian Pop-Rockers Hang On To Chart; Goldfish Makes Cape Town Dance

According to Powderfinger vocalist Bernard Fanning, his debut solo album "Tea and Sympathy" (Dew Process/Universal Music) "was just supposed to be my holiday project." It may have been a diversion from his day job with one of Australia's biggest rock acts, but Fanning's "holiday" has paid dividends. Dew Process says the album has shipped 340,000 units in Australia, and on Sept. 13 Fanning collected five nominations for the Australian Recording Industry Assn. Awards, taking place Oct. 29 in Sydney.

Powderfinger's hard rock has proved hugely popular Down Under during the past decade, with Universal claiming 600,000 shipments apiece of its

latest studio albums, "Odyssey Number 5" (2000) and "Vulture Street" (2003). However, "Tea and Sympathy" showcases Fanning's mellow side on a set of country/folk-styled songs. Fanning is signed to BMG Music Publishing for Australasia only.

The album was released Aug. 8 in the United States by Lost Highway with a Pan-European rollout through Mercury following in September. Fanning and his band played shows in the United States (booked through William Morris), the United Kingdom and Ireland (through Helter Skelter) and Canada (the Agency) in August and September before heading home to play arena dates (Oct. 28, 31, Nov. 2) booked by Village Sounds.

Fanning's Brisbane-based manager Paul Pittico says further international activity depends on response to the album. "We're going to play overseas by ear," he says, "and support the markets we are getting a reaction from."

—Christie Eliezer

**FINLEY TUNED:** Six months after its domestic release, Italian pop/rock band Finley's debut album "Tutto è Possibile" (Capitol/EMI) continues to regularly visit the FIMI chart's top 10.

The album was originally released March 31 and re-

promoted after June 30 with an added duet featuring Virgin rapper Mondo Marcio. Capitol Italy label director Marco Alboni says total shipments have passed 60,000 and the label expects "to reach 80,000 pretty soon."

Capitol Italy has no firm overseas plans for the self-styled "hard pop" quartet, but sees future export potential in Finley, which recorded eight of the album's 16 tracks in English. "The band came into existence writing in English," Alboni says. "It was natural for them, there was nothing forced about it."

Alboni credits the band's devoted fan base with raising Finley's profile by requesting plays for its singles on MTV Italy's daily afternoon show "TRL." "Each of the album's [three] singles," he says, "charted despite getting virtually no radio airplay at the start." Finley is published through EMI Music Publishing/FRI; it is booked by Barley Arts in Milan. —Mark Worden

**GOLDFISH BOWL:** Cape Town, South Africa, electronic duo Goldfish is looking to

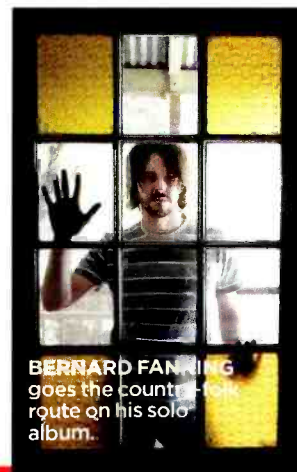
make a splash in international waters with its debut album, "Caught in the Loop."

The act is seeking international licensing deals for its mixture of jazz, traditional South African music, dance beats and grooves, published by Amabala Music/IMG.

Former music students David Poole and Dominic Peters released the album last November in South Africa on their Goldfish Music label, through Kurse Music Distribution. A U.K. release on Black Mango/Proper followed in May after the label included tracks on its "Breathe Sunshine" series of compilations. U.S. dance fans have also been able to sample the Goldfish effect on compilations released this year by Petrol Records and Savoy Jazz.

Goldfish regularly plays live in Cape Town and Johannesburg, with sets combining DJ work with upright bass and saxophone. In December the act will play Tokyo, and U.K. and European dates are penciled in for June and July 2007.

—Diane Coetzer



BERNARD FANNING goes the country route on his solo album.



Latin Notas

LEILA COBO lcobo@billboard.com

# Fact And Fiction

Latin Grammy Misconceptions, Cleared Up At Last

With the Latin Grammy Award nominations comes the annual onslaught of commentary from those who think the nominations are too "safe," too "eclectic" or too whatever, because it's so much fun to disagree with what other people choose.

While it is tempting to launch my own little analysis, I would rather clear up some misconceptions that, judging from multiple conversations, people still have about the Latin Grammys. Read on to see how you do.

**The Latin Grammy nominations are rigged.** Fiction. No, these nominees don't just pop out of somebody's BlackBerry. All submissions are compiled and sent to all Latin Recording Academy members, who can pick their top five in the general field and nine other fields. Accounting firm Deloitte & Touche tallies and comes up

with the top five in most categories, but some fields are sent to specific nomination committees for final review. The process mimics the Grammy Awards' procedure.

**Not everyone who should be nominated is.** Fact. But then again, who can account for individual taste? I would like to see my fave five up there, but since my vote is only one of 4,000, I have to lump it.

**Labels and artists lobby for Latin Grammy votes.** Fact. They most certainly do. As with politics, you need to create awareness in order for people to vote for you. What the Latin Recording Academy does not condone is lobbying prior to the nominations. Sending out e-mails or any missive asking for votes is a big no-no, and members are advised of the fact. Once the nominations are announced, however, labels and nominees

actively engage in PR efforts to raise awareness to their material.

**The Latin Grammys are too staid.** Fact. When the big guys put out records, they tend to dominate the fray. In years past, it's been Juanes and Alejandro Sanz. This time, it's Shakira. In addition, this year's main nominees—Ricardo Montaner, Ricardo Arjona, Julieta Venegas and Shakira—reflect the market. They are all stalwarts of Latin pop with worldwide impact, not only in sales, but also in touring and imaging. Even the dominant rock nominee, Gustavo Cerati, is a two-decade veteran of the scene. Why, someone asked, are there no reggaeton contenders in the main categories? Perhaps because no reggaeton production was strong or compelling enough to compete there. That, at least, is my opinion, and voters seem to concur.



JULIETA VENEGAS, like the other main nominees, is a Latin pop stalwart with worldwide impact.

**The Latin Grammys are too "out there."** Fact. This has been a steady industry criticism for several years. Except that this year, the nominations swung in the opposite direction. There are few surprises in the current crop of nominees, save for the always delightful best new artist category, which includes such well-promoted acts as Calle 13 and Lena alongside more obscure acts like Pamela and Céu. The biggest surprise, in my mind, is Colombian Ines Gaviña, signed to indie Respek, with nominations in the pop and best new artist categories. Someone was obviously listening to her music.

**There are too many categories.** Fact. The field is starting to get diluted. When only 14 entries compete for five finalist slots, as happened this year with a few categories (best rock album among them), those nominees lose importance.

**Univision artists dominate the Latin Grammys.** Fiction. This is by far the silliest myth surrounding the Latin Grammys. Just look at the list of nominees and performers and count by label. There is no Univision conspiracy.

**No one cares about the Latin Grammys.** Fiction. Hey, I'm writing about them. And 9 million people watch them. ...



CALLE 13 has been nominated for three Latin Grammy Awards.

REGGAETÓN BY LEILA COBO

# Out Of Nowhere

How Puerto Rico's Calle 13 Became The Year's Most Surprising Latin Music Success Story

Calle 13 came out of nowhere. In a world dominated by collaborations, featured performers and guest artists, these guys—René Pérez (aka Residente) and Eduardo Cabra (aka Visitante)—had been conspicuously absent. And then, just as quickly, they were conspicuously obvious: two funny-looking white guys who wore funny shirts but no bling, and who purportedly did reggaetón but whose sound was really something else, more like Latin rap, with clever lyrics that often made you gasp in outright shock.

Without a single previous recording to its name and airplay limited to Puerto Rico, Calle 13 released its self-titled debut album in December 2005, bowing and peaking at No. 6 on Billboard's Top Latin Albums chart. Since then, Calle 13 has sold close to 150,000 copies in the United States alone, according to Nielsen SoundScan.

In the U.S. Latin music world, where breaking new acts is notoriously difficult, such numbers are phenomenal for anyone, much less one this novel. Only two other brand-new Latin acts have broken the 100,000-unit mark in the past year.

That alone makes Calle 13's success noteworthy. More so is the fact that the pair did it without a radio hit. The highest Calle 13 has reached on the Hot Latin Songs chart is No. 15.

Read on for the chronology of a hit act—from its inception to its current status as a multiple Latin Grammy Award nominee.

**THE EARLY DAYS:** Pérez and Cabra meet at 2 years old when Pérez's mother and Cabra's father marry. After the couple divorced, the brothers—that's what they consider themselves—remain close for the next 25 years. (They are 28 now.)

The name Calle 13 comes from Pérez's address in San Juan, Puerto Rico; it means "13th Street." It also inspired the duo's stage names. Since it was his residence, Pérez became El Residente. Because Cabra came to see his brother every weekend, he is El Visitante (the visitor). Residente was musical but leaned more toward the visual. Visitante was the real musician and pursued it as a career. All of Calle 13's arrangements and orchestrations are his. Residente studied fine arts in Puerto Rico, then got a master's degree in fine arts in Georgia. But he has written raps and poems all his life, and Calle 13's lyrics are his. In 2003, Residente returned to Puerto Rico and immediately immersed himself in film, art and music.

**NOVEMBER 2004:** Residente and Visitante record together for the first time. "The notion was to make a Web page and put our music up for free," Residente says. The pair cut a two-track demo with the songs "La Tripleta" and "La Aguacatona."

**FEBRUARY 2005:** Fed up with the artistic life, Residente and Visitante start shopping for a label. Visitante suggests indie White Lion, which Residente likes because it originally signed Tego Calderón. He looks up the address in the phone book, walks to the label's offices and drops off the disc. In true indie spirit, White Lion owner Elias de León actually listens to all demos every Tuesday. That particular day wasn't a Tuesday, but his cousin and A&R director came up to him and said, "These weird guys brought this demo. You've got to listen to it." In his car, de León played "La Tripleta," the least reggaetón-minded track. "I understood there was something different. The lyrics. It was too much," de León says. At 2 a.m. the next day, Residente was working at his day job as draftsman for an architectural firm when he got the call: "Where did you come from?" de León asked. He gave him an appointment for the next day. Residente rolled up the drafts he was working on and never looked back.

**APRIL 2005:** De León plays a demo for Lorenzo Braun, VP of marketing/A&R for Sony BMG Urbano, with whom White Lion has a licensing deal. "It smelled good," Braun says. "Evidently, it was something different." But his eureka moment came when he saw the video to "Se Vale To" months later. "When I saw the visual proposal, I saw an artist

that could change things."

**JUNE 2005:** White Lion signs Calle 13 and takes "Se Vale To" to Puerto Rican reggaetón station WVOZ (Mix 107), simply to test the waters. At 5 p.m. on a Friday, PD Jaime Ortiz "El Coyote" plays the track for the first time. "People started calling, saying, 'I like this crazy song,'" Ortiz says. "By Monday, it had exploded, and people had already recorded it from the radio and released it on the Internet."

Meanwhile, Sony BMG Latin America president Kevin Lawrie hears "Se Vale To" during a hip-hop convention in Puerto Rico. "I thought, 'This is something that's fantastic and different,'" Lawrie says. "It doesn't want to be Daddy Yankee or Wisin & Yandel. It's totally in its own space. I thought it could be one of those things that can change the game. And that was how we became involved."

**JULY 2005:** Calle 13 plays its first massive show July 31 at Mix 107's Mix-activo Sports concert. It performs "Se Vale To" and "flips the beach around," according to Ortiz. Calle 13 records its first video, for "Se Vale To," for \$14,000. Pérez shoots it on film with help from his cousin and edits it himself.

**AUGUST 2005:** Calle 13 releases "Querido FBI," a track critical of the FBI's intervention in Puerto Rico, as an underground single. Fans make a clandestine video to accompany it.

**NOVEMBER 2005:** De León introduces Pérez to established reggaetón artist Julio Voltio. They collaborate on the track "Chulin Culin Chunfly," included on Voltio's album. The track eventually reaches No. 8 on Hot Latin Songs in March 2006. "It was the best move we did with them," de León says. "He was able to reach both the masses and the upper crust of Puerto Rico."

Armed with three videos, Braun devises a strategy built on the group's visual and aesthetic appeal. Sony BMG makes a mixed DVD, which it had never done before with DVDs, and distributes it via street teams. "I wanted everybody to see that video and feel the impact I had felt," Braun says.

**DECEMBER 2005:** The duo pens "Balas Perdidas," which also becomes a local radio hit, despite not being on any album. The act's album, "Calle 13," debuts at No. 6 on Top Latin Albums, with sales coming predominantly from Puerto Rico.

**JANUARY-MAY 2006:** Sony BMG works patiently at breaking Calle 13 stateside, concentrating on Internet and grass-roots strategies. Radio is a tough sell outside Puerto Rico, so every spin becomes precious. In May, Calle 13 sells out the Coliseo de Puerto Rico.



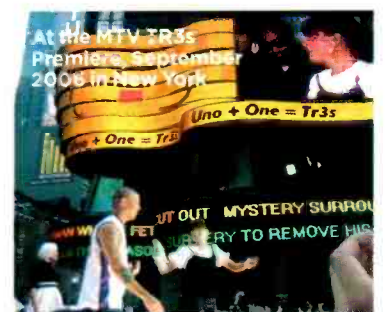
**JUNE 2006:** "Atrevete-Te-Te" is added to the Superestrella radio network on the West Coast, giving Calle 13 pop radio airplay on stations nationwide and broadening its reach. Sony makes a concerted campaign to convince PD Nestor Rocha to program a track that doesn't quite fit Superestrella's top 40 format.

**JULY 2006:** After much wrangling between Sony BMG and the Univision network, Calle 13 is booked to perform on the highly rated Premios Juventud awards show. Sources say the network was reluctant to bring the duo in, as it wasn't an established name. But following Premios Juventud, Calle 13's sales shoot up again, and the album returns to the top 10, where it remains for five weeks.

In addition, Nelly Furtado invites Calle 13 to record a new version of her song "No Hay Igual." The track is released as a single, and a video is shot.

**AUGUST 2006:** Calle 13 records a rap interlude for "La Peleita," a track on Alejandro Sanz's upcoming album.

**SEPTEMBER 2006:** Calle 13 garners three Latin Grammy Award nominations, including best new artist, and three nods for the MTV Latin America Awards, where it is slated to perform with Furtado. The duo also joins her on the premiere of new channel MTV Tr3s.



**TODAY:** Calle 13 has already begun promotion throughout Latin America and has garnered heavy rotation in countries like Colombia. The act is now being heavily worked in Mexico and Spain. A new album is slated for next year. Pérez says it will be darker, more musically complex and designed to make the listener think.

"Really, I was very sure of this," he says about Calle 13. "I was crazy to have somebody listen to us. Understand it. I hadn't had the opportunity, and this was my first one. I knew it was good. The lyrics were good. It sounded like nothing else. There was no excuse not to do it." ...



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

### They're Next

**Boston Vocal Group Ahmir, Soul Singer/Songwriter Dru May Be The Future**

There's still one constant in the music industry: the thirst for new talent.

That was the impetus behind *We Hear the Future*, a live artist showcase and competition, sponsored by Sonicbids and held in Atlanta during the recent opening day of Billboard's seventh annual R&B/Hip-Hop Conference. Two of the eight aspiring acts in the Who's Next derby tied for first place and the chance to be featured in *Billboard* magazine: male quartet Ahmir and singer/songwriter Dru.

Sweet harmonies are the hallmark of Boston-based Ahmir. Members Big Mike, Mr. Jones, Sing Sing and KC came together four years ago as *One Love*. Opting for a more magnetic moniker, the foursome

chose the Arabic word *ahmir*, which means "prince."

"We're princes now," Mr. Jones proclaims. "Then, hopefully, we'll graduate to running our own kingdom."

Ahmir is busy staking out its turf. Opening stints for Kem, Jaheim and others preceded its first single, "Welcome to My Party." The song spent 13 weeks on the Hot R&B/Hip-Hop Singles Sales chart (peaking at No. 3) and an equal number of weeks on the Hot R&B/Hip-Hop Songs chart (topping out at No. 82). Potential second single is the emotional ballad "The Wedding Song." A video snippet of Ahmir showcasing full-effect sleek harmonizing reminiscent of *Boyz II Men* and the *Temptations* can be

viewed on the group's Web site, [ahmirmusic.com](http://ahmirmusic.com).

Between day jobs (including gigs at Verizon, Enterprise Rent-a-Car, Straight Ahead Ministries and Ballys), the members have written, arranged and recorded their first album. As manager Michael Cheung of Chino World Management scouts potential distribution partners and eyes performance opportunities outside the New England area, Ahmir is steadily pushing for its big breakthrough.

"It's disheartening at times," KC says. "But our passion lies with music. That's what keeps us moving."

Lafayette, La., is the home of fellow R&B singer/songwriter Dru, whose music can be heard at [sonicbids.com/dru](http://sonicbids.com/dru). Located two hours outside of New Or-



Up-and-coming foursome AHMIR has opened for such artists as Kem and Jaheim.

leans, Lafayette does not spring to mind as a musical hotbed. But Dru and his manager Jules Lee of Main Event 337 (Lafayette's area code) are determined to shatter that perception.

Dru has been singing since the age of 5. His self-assured stage presence and dancing skills are what drew Lee to him after a local talent show three years ago. ("He's one of the best unheard talents around," Lee says.) And that's what also captured the attention of the audience during the *Hear the*

Future showcase. Dru (born Andrew Broussard) integrates the moves of James Brown, Michael Jackson and Usher with smooth, soulful vocals.

"My music has a Smokey Robinson/John Legend feel to it," Dru says. "It's jazzy but mellow."

Dru has recorded a demo and is working on new songs for an eventual album. Having worked with local Lafayette producer Roy "Chip" Anthony of Mo' Hits Productions, Dru is now set to collaborate with Houston's Track Twins, whose

credits include Chris Brown.

But writing, singing and dancing aren't the only things on Dru's mind. Having appeared in several local plays, he also wants to act and be a "triple threat like Jamie Foxx." Dru already has an endorsement deal under his belt. During the *Billboard* conference, Lee and Dru connected with California-based clothing line Okonali, which is planning to feature Dru's personage in its upcoming marketing campaign. ●●●



HOLY

## Nashville Scene

KEN TUCKER ktucker@billboard.com



### Patience Pays Off

**Thanks To Curb, Steve Holy Comes Out On Top Again—Years Later**

There's a well-known adage in Nashville: If you're signed to Curb Records, you're signed for life.

In today's Wall Street-driven world of quarterly expectations, publicly owned labels are often forced to make quick decisions about an artist's viability in the marketplace. Not so at the privately held Curb, where artists sometimes remain signed for years between successes.

In the case of Steve Holy, an ironclad Curb deal is a blessing. He calls label chairman Mike Curb "the most loyal person in Nashville," and you'll soon find out why.

After the success of Holy's "Good Morning, Beautiful," which spent five weeks atop *Billboard*'s Country Airplay chart in 2002, both label and artist were frustrated with the lack of a follow-up hit. "I questioned whether it would ever happen for me again," Holy says now. Between that single and his most recent, Curb released five others to radio with little success. At most Nashville labels, Holy would have been history.

Watching single after single fail, Holy realized he had just the song that would turn the tide. "Brand New Girlfriend" had been a staple in his show and was always a crowd pleaser. "When you get a reaction on an unfamiliar song that's as strong as the reaction for your five-week No. 1, that's a pretty good indication that you may have something," Holy says.

The label didn't agree. "Just because you get great live response on a song doesn't necessarily make it a great radio record," Curb senior VP of promotion Carson James says. "We needed to have success on whatever the next Steve Holy release was, and we

weren't convinced that this was the song we needed."

But the label was willing to let Holy prove it wrong. "We told Steve, 'If you feel this strongly about it, then go out and get three or four stations' to play it, James says. So Holy and one of the song's co-writers, Bart Allmand, a former promotion man, began contacting a select group of radio programmers and sending them the single. Holy compares the experience to being in a small sailboat in a large sea.

KKCS Colorado Springs, Colo., and WBEE Rochester, N.Y., were the first stations to bite—they began playing the song in October 2005—and a few others soon followed. As the airplay grew, so did reports of strong listener reaction.

The song eventually charted in January. Because there was confusion over whether the label was supporting Holy's efforts or not, it was incorrectly identified as having "no label" associated with it.

Armed with a story, the efforts expanded. "Steve started to call more people, I started to call some guys," James recalls. "We really hadn't handed it to the staff at that point."

The song continued its upward climb. Finally, with the blessing of Mike Curb, James pulled the trigger and the full promotion staff jumped in with both barrels blazing.

"When we started making a big splash with it, the aircraft carriers came in and bailed me out," Holy says. "I would have died a slow death on this record" without the label.

Thirty-six weeks after the single debuted on *Hot Country Songs*, and nearly a year after those first two radio stations played it, "Brand New Girlfriend" reached the top. It was the longest climb to No. 1 on the country chart in the Nielsen BDS era, which dates back to 1990.

As a result of the single's success, Holy's second album, also titled "Brand New Girlfriend," has sold 126,000 copies in the eight weeks since its release, according to Nielsen SoundScan. His next single, "Come On Rain," "fits me like a glove," Holy says. Like his last single, this one is also a crowd favorite. ●●●



# SKILLET SIZZLES WITH 'COMATOSE'

Rock Act Scoring On Christian, Active Rock Fronts

Skillet's new Atlantic/Lava/Ardent/SRE CD, "Comatose," is anything but a subdued sleeper. The first mainstream single, "Whispers in the Dark," was the second most-added song at active rock radio the week of Sept. 19. The first Christian single, "Rebirthing," has already hit No. 1 on the Christian rock chart of Billboard's sister publication R&R.

When the band entered Chicago Recording with producer Brian Howes (Hinder, Closure) last spring, Atlantic head of A&R Andy Karp challenged the members to make their own "Hysteria," referencing the landmark 1987 Def Leppard album. Karp says the goal was "a record with five or six singles on it, where the album tracks are better than most people's singles . . . I think they hit the mark."

Skillet lead vocalist John Cooper cites "Hysteria" as one of his favorite albums. "That was the goal," he says, "to make a record where every song on that record was really awesome. Today's records are more about singles than entire albums."

Comprising Cooper on vocals and bass; his wife, Korey, on keyboards; Ben Kasica on guitar; and Lori Peters on drums, Skillet launched 10 years ago in Memphis, but is now based in Kenosha, Wis. The band began its career on Ardent/ForeFront Records, recording three albums—including 2001's "Alien

Youth," which peaked at No. 4 on Billboard's Top Christian Albums chart and has sold 133,000 copies, according to Nielsen SoundScan.

"Collide," released in 2003 on Ardent, was picked up by Lava, which began positioning the band for mainstream rock success. It peaked at No. 9 on the Top Christian Albums chart and at No. 5 on Billboard's Heatseekers chart, scanning 203,000 units. The single, "Savior," climbed to No. 24 on the Active Rock chart. Lava began pushing the band toward a mainstream audience, but Cooper says the members never wanted to abandon their Christian fans. Thus they continue to be worked to the

Christian market through Ardent's deal with SRE Recordings.

Though it has an active base in the Christian market, the band is looking to expand further into the mainstream. Cooper admits he thought the band lost its chance at mainstream success when Lava, Atlantic and Elektra underwent consolidation. He feared the group would be dropped from the roster, but Karp had other ideas.

Karp sees Skillet carrying forward the legacy of legendary Atlantic rock acts like Led Zeppelin, Genesis and Yes. "All of those acts . . . took a long time to develop," Karp says. "Skillet has paid their dues, and I think the time is now."

"Comatose," Skillet's seventh album, supplies hard rock anthems alongside radio-friendly ballads. Cooper delves into such topics as teen suicide and self-mutilation, and explores his turbulent relationship with his father.

"When we made 'Collide,'" Cooper says, "there was a shift from writing lyrics about my relationship with God to writing lyrics about relationships that all kinds of people are dealing with, not just what the Christians feel, but all people feel."

The album's songs offer the opportunity to take the band to adult top 40 and top 40 radio, and Atlantic plans to work those formats later. Right now the focus is on the band's core audience. "We really have to start them from where they have come, which is as a rock band," Karp says.

"Rebirthing" is already a chart-topping hit at Christian radio, and "Whispers in the Dark" is spurring talk at active rock stations. "We're already getting requests for it. It's a big-sounding song," says Aaron "Buck" Burnett, PD at KTEG Albuquerque, N.M. "They are a hard-working band, and any station that's an active rock station or a heavy-leaning alternative station, if they give these guys a shot, they'll produce for them. They've got a really bright future." . . .



## Higher Ground

DEBORAH EVANS PRICE [dprice@billboard.com](mailto:dprice@billboard.com)



# I Will Remember Me

Grant Revisits City Of Her First Paid Gig For Live CD/DVD

Few artists' names are more synonymous with a specific genre of music than Amy Grant. For nearly 30 years, the singer/songwriter has helped shape the contemporary Christian music landscape with such classic songs as "Lead Me On," "El Shaddai" and "Father's Eyes." And of course, she was the first major Christian artist to jump the fence into the mainstream pop arena with hits like "Baby Baby" and "Every Heartbeat," paving the way for other Christian acts to take their music into the culture at large.

Grant's newest release, "Time Again . . . Live," is a delightful trip down memory lane that finds her onstage in Fort Worth, Texas, the city of her first paid performance in 1978, shortly before her 18th birthday.

"I've actually seen a ticket in years since that somebody had saved from that show," Grant reflects, sitting in the comfortable living room of the Nashville home she shares with her husband, country artist Vince Gill,

and their family. "I think it was something really small price-wise, maybe \$7 for the ticket. I remember that a lot of people were there, and I was just shocked that that many people would even know to come."

Much has happened since then. Grant has sold more than 25 million albums and won six Grammy Awards and 21 Dove Awards. She recently was feted with a star on the Walk of Fame in Hollywood, the only contemporary Christian artist to be so honored. (Gospel artists Andrae Crouch and Al Green are the other religious music icons the walk features.)

Recorded and filmed at Bass Symphony Hall, "Time Again . . . Live" is available on CD and DVD and features such



AMY GRANT'S new live album, "Time Again . . . Live," was recorded in Fort Worth, Texas.

Grant staples as "Thy Word," "Stay for Awhile," "Saved by Love" and "I Will Remember You." To make the setting more like home, Grant actually took the furniture from her living room to use as the set onstage. The DVD includes such fun features as

"fan cam," where a contest winner received a video camera and all-access pass to film segments for the DVD. The project also includes a special audio commentary from Grant.

Right now Grant is in the middle of a barrage of promotion for the new project, then she'll embark on a symphony tour this fall, performing with local orchestras in select cities. When things slow down, she's looking forward to investing her time writing new songs.

She says people tend to think of her as "the girl who went from Christian radio to pop and actually had some success. You know what? My daughter is almost going off to college, and she was 6 weeks old when that wave hit. So, I'm really ready to reinvest myself in an

intensive way in writing, and I'm wondering what's that going to look like. I think I just want to be deeper than I am."

Then she smiles a sweet, rather self-deprecating smile and acknowledges there are a lot of light, breezy tunes in her repertoire. "I look at the film [DVD], and I think, 'You do light very well,'" she says. "I think I just wanted to feel like I was more angst-ridden, but I look back and I think, 'I'm a pretty optimistic gal, and I think that is my strong suit.'"

**IN BRIEF:** The National Quartet Convention and American Gospel Music are partnering with Christian Music Presenters and LifeWay Worship Music Group to present the American Gospel Music Festival Choral Conference May 2-5, 2007, at the Dallas Convention Center.

NQC is also partnering with Christian Music Presenters to introduce the inaugural American Gospel Music Festival at

Carnegie Hall. Plans call for the event to take place Thanksgiving weekend in 2007.

The 49th annual NQC was held Sept. 11-16 in Louisville, Ky. The weeklong event featured performances by the Crabb Family, the McKameys, Greater Vision, Gold City, the Wisnants, the Isaacs and many other top names in Southern gospel. In addition to the evening concerts at Freedom Hall, there were various showcases and events, including Crabb Jam, an afternoon show featuring the Crabb Family, the McCraes and CrossWay. On Sept. 14, Daywind Records rented out Six Flags Kentucky Kingdom, opening the theme park to radio, media and other industry folks. During the event, Daywind showcased its roster, featuring performances by the Mike Bowling Group, Karen Harding, Karen Peck & New River, Kenny Bishop, Jeff & Sheri Easter and new trio Austin's Bridge. . . .

### >>> OLLIE BYRD

Any band can score thousands of MySpace fans just by clicking the site's "Add to Friends" command for a few hours. But Ollie Byrd has the sound to make the conversion complete.

"I was trying to capture something that's between the Sex Pistols and AC/DC," Byrd says. "I was looking for that point of origin, where punk and metal met. I discovered that sound came from [glam rock act] Slade. Go figure."

Byrd's first major stab at rock stardom originated with Seattle troupe Yeek Yak Air Force. The group recorded an album with Phil Ek, who has worked with such indie-rock royalty as Built to Spill, Modest Mouse and the Shins.

Byrd took what knowledge he could from the album-making process and then left the band in 2004 for digs in New York. By harnessing the power of MySpace, he built his own circle of devotees, and was picked up by micro-indie Stereotype, which released his self-produced effort "Barrel O' Fun."

Since its release this year, the album has sold nearly 5,000 copies through the label's Web site alone, according to Stereotype co-owner Philip Golden. Considering Stereotype's limited means of distribution and promotion (essentially none), Golden has been pleasantly overwhelmed by the demand. With no commitment to the label beyond "Barrel O' Fun," Stereotype's Web presence has helped set up Byrd for something larger.

"National distribution for bands that aren't on tour nationally makes no sense," Golden says. "If Ollie doesn't go to Mississippi, there's no reason to have records in physical stores there. If we had a national hit, radio hit or artists that kill themselves on tour all over the place, then we'd consider doing distribution like that. But if we sent out 5,000 records to stores, we'd get 4,900 back. This way, we just make them when people want them. And they seem to want Ollie's CD a lot."

"Barrel O' Fun" should appeal to fans of everything from Led Zeppelin to Beck to the Arcade Fire. With

murky production and otherworldly vocal chops, Byrd brings an unusual, unschooled and unpolished engineering touch to his songs, in which crunchy guitars and chomping percussion meet his growling vocals.

"I like him because he's truly original, different and a very creative artist," says John Richards, host of triple-A KEXP Seattle's "John in the Morning" show. "I'm not sure what the kind of person who listens to him is, but I would guess it's someone who doesn't listen to mainstream, boring, dial-it-in rock."

Byrd is an idealist. He would most like to reach out to his fans perched from the edge of a "big, expensive" stadium stage.

Contact: Ollie Byrd, [contact@olliebyrd.com](mailto:contact@olliebyrd.com)

—Katie Hasty

### >>> ULTRA HIGH FREQUENCY

The buzz surrounding Ultra High Frequency is getting loud. Interscope act Brand New recently hand-picked the New York-based rock band to fill the opening slot on several of its U.S. tour dates. To coincide with the June trek, Ultra High Frequency (not to be confused with Portland, Ore.-based UHF) released its second album, "Matter in Time," which was produced by Barrett Jones (Foo Fighters, Nirvana). While in Norfolk, Va., the band put several albums on consignment at indie retailer Relative Theory Records, which immediately sold out after the Brand New gig.

"We have sold out of their disc twice now," store manager Joshua Wright says. The band has been featured on nationally syndicated TV show "Fearless Music," and snippets of the act's songs have been used on several MTV

shows, including "The Real World" and "Next." All this exposure has led to some interest from major and indie labels, but the band hasn't found the right fit yet. "I'm not gonna put on a suit and makeup," lead singer Frank Fussa says. "Fuck that. It's about the music."

Contact: Wes Hodson, 212-210-0066

—Katy Kroll

### >>> OPTIMUS RHYME

Optimus Rhyme raps about fictional robots and performs at videogame conventions. No wonder the Seattle quartet was tagged a "nerdcore" group. "There is this robotic mythology to it," says Andy Hartpence, aka Wheelie Cyberman. "We're all kids who grew up in the technology generation." They've worked in cubicles,

too: Hartpence's rhymes aren't all fun and games, touching on the daily grind as they reference '80s toys like the

Transformers. Optimus Rhyme's second full-length album—self-released and available via CD Baby and iTunes—is titled "School the Indie Rockers," a nod to the rock groups the band often performs with. With increasing airplay on triple-A KEXP Seattle and an online fan base that sprung from the group's involvement with game convention the Penny Arcade Expo, the members of Optimus Rhyme are nerds on the rise.

Contact: Andy Hartpence, 206-679-6685

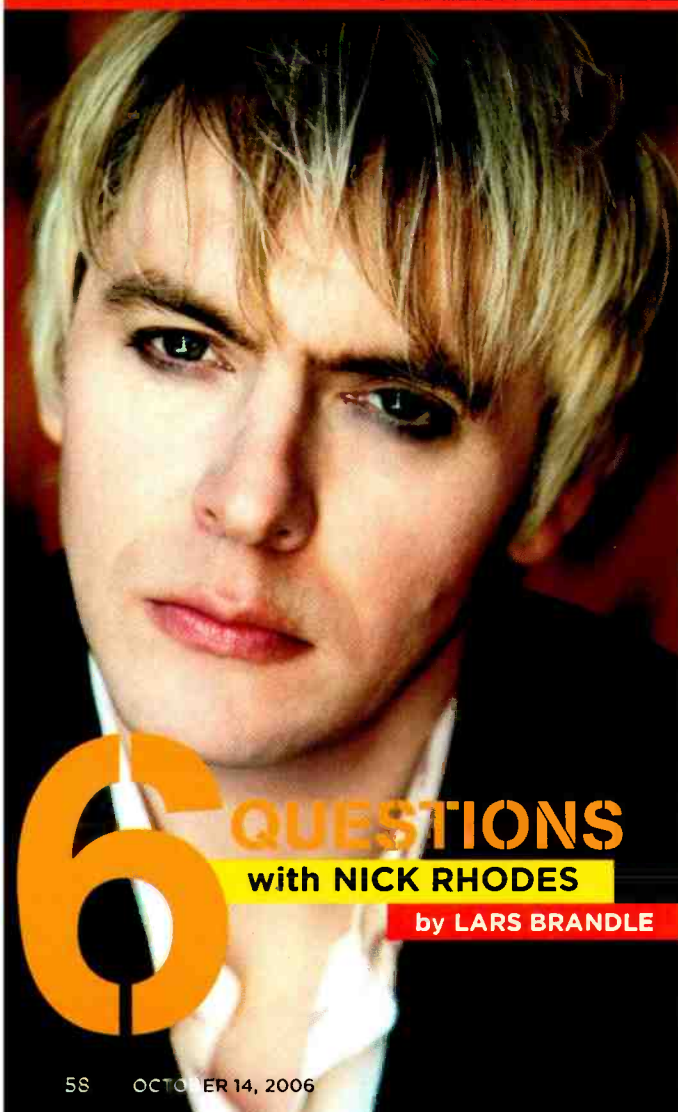
—David Greenwald



BYRD

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## 6 QUESTIONS with NICK RHODES

by LARS BRANDLE

When Duran Duran's international fame rose to near-hysterical heights in the early '80s, it was the British band's harnessing of the then-new music video medium that gave it an edge. Time has advanced, and so has the group. Now the five members have inserted their characters, or avatars, into cyberspace, via the "Second Life" virtual reality game, becoming the first major act to do so. With a new Epic album release expected in early 2007, keyboardist Nick Rhodes says the band is at home in the digital world.

### Is "Second Life" part of a wider marketing scheme or just a bit of fun?

When I first saw the "Second Life" site, it was a real epiphany for me. I knew this type of technology was developing and starting to flourish, but I had no idea there was a site up there already—which was the size of Luxembourg in virtual acres. I looked at it from a creative point of view and thought, "We should do a concert in here, and have our own space in here, and move on from [having a Web presence] and finally come into 3-D." "

### How do you plan to pull off a virtual concert?

We're just figuring it out now . . . We're beta testing all kinds of things. I want to make it as authentic as we possibly can, in that we will perform in a room, or a concert space that we build. As it will be live, there will be several hundred other people's avatars. Certain things we will need to pre-prepare, but we will push the limits of the technologies and see how we can make the thing magical and mystical.

### Do you anticipate a new legion of geek Duran Duran fans?

By doing new things, you always attract a different type of audience . . . When you're in a band for over 20 years, the last

thing I would want to do is the same thing all the time.

### Would it be economically viable for a less-established band to follow your lead?

It depends who you are working with and what the technologies are. Granted, what we are trying to do is actually something quite ambitious. But I'm sure there are some garage bands out there that are already in "Second Life." Some of these kids are so technology-savvy now that they can just go in and build their own area. If I was forming a new band right now, I'd make sure that there was someone in the band who acted as a videographer, who was onstage doing the filming, the back projections and everything else. The other thing is to have someone within the band who could create Web technology so that you were completely self-sufficient.

### Do you think digital is the future?

We underwent the industrial revolution in the music business for the first time in many, many years in the last few years. And there were a whole load of music industry executives who resisted it for as long as they possibly could . . . There were many of us, including myself and Duran Duran, who seized the opportunity, as we saw this as the beginning of something exciting and new that would undoubtedly revolutionize what we are doing. And it is still only the tip of the iceberg.

### What do you make of virtual synths? Do they spell the end of traditional synth hardware?

This is the greatest irony. Here's me evangelizing about everything in virtual technologies, but the one thing I can't stand is virtual synthesizers [laughs]. So now I am the Luddite. . . .

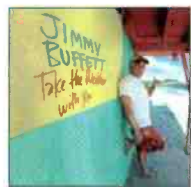
# REVIEWS

## SPOTLIGHTS

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

## ALBUMS

### ALBUMS



#### JIMMY BUFFETT Take the Weather With You

**Producers:** Michael Utley, Mac McAnally  
**Mailboat/RCA**  
**Release Date:** Oct. 10

2004's "License to Chill" was the first No. 1 album of Jimmy Buffett's three-decade career, so it's no surprise that he goes country again for a set that's breezy even by his flip-floppy standards. "Weather" is heavy on covers but boasts a wider palette of them, as Buffett works in Crowded House ("Weather With You," incongruously featuring Gomez), Mark Knopfler (who penned and plays on the gorgeous "Whoop Dee Doo"), Merle Haggard ("Silver Wings") and Guy Clark ("Cinco de Mayo in Memphis"). There's a nice sense of self-awareness here: "It seems I've run out of reasons to be here, so I'm just gonna steal from myself," he smirks in the faux-calypto "Party at the End of the World," before tossing off a quick rhyme about attitudes and latitudes. For now, Buffett seems to have briefly put off the search for his lost shaker of salt.—*JV*



**JET**  
**Shine On**  
**Producer:** Dave Sardy  
**Atlantic**  
**Release Date:** Oct. 3

All the drama and every hook in the world a record does not make. If Jet's sophomore album proves anything, it's just that. Volume and snappy nods to '70s arena rock cannot obscure empty angst and lazy rhymes. A fat slice of bombast and a few sharp

hooks do turn the frayed "That's All Lies" into a wonderfully blurry mess, during which the Marshall stacks are cranked up so loud, you don't really care what they're shouting about. The same applies for "Hey Kids"—all big, dumb chords and Jon Spencer-lifted "Yeah!" squeals. Elsewhere, hipsters would hail the title track, a straightforward strummer for the ladies, if it ever appeared on the Brendan Benson record from which it seems to have sprung. Long story short: You want to root for Jet, but the band just doesn't give you enough to get behind.—*WO*



#### THE HOLD STEADY Boys and Girls in America

**Producer:** John Agnello  
**Vagrant**  
**Release Date:** Oct. 3

The Hold Steady softens its signature bar-band sound to explore a more melodic side on its third album. Part of the beauty of the band's first two efforts was their decidedly gruff, tressed-off feel, so one of the biggest adjustments in listening to "Boys and Girls" is the sound of the Craig Finn-fronted four-piece boldly reaching for something bigger. It's evident from the get-go with "Stuck Between Stations," with its "Born to Run" keyboard flourishes. Finn remains a top-notch lyricist making wry observations like "she was a really cool kisser and she wasn't all that strict of a Christian." But his attempt to add more dimension to his whiskey-soaked vocals is striking. And for the most part it works, particularly during the quasi-falsetto chorus of "Chips Ahoy" and in the sweetly endearing hook of "Chillout Tent."—*BG*

### SINGLES



**NELLY FURTADO**  
**Maneater (4:25)**  
**Producers:** Timbaland, Danja  
**Writers:** Furtado, Beanz, Hills, Mosley  
**Publisher:** not listed  
**Geffen**

Overseas, Nelly Furtado's "Maneater" was the lead single from her full-length "Loose"—and it quickly leapt to No. 1—as "Promiscuous" worked its way to the same fate stateside. For all of the latter song's success, "Maneater" is actually a more innovative composition, with its tribal hip-hop instrumentation and a deadpan chorus that simmers at slow boil. Despite its tough, libidinous veneer, this is as much a pogo-stick party anthem with an '80s new wave sensibility exuding from its core. Furtado has delivered a rare coup: She's feeding into radio's obsession with hip-pop, but also serving up something original, clever and refreshingly melodic. "Maneater" is a mass-appeal feast, again fit for the top of the charts.—*CT*



**THE FRAY** **How to Save a Life (4:23)**  
**Producers:** Mike Flynn, Aaron Johnson  
**Writers:** Slade, King  
**Publishers:** various  
**Epic**

The Fray's top five breakthrough "Over My Head (Cable Car)" seems like coasting compared with the 100 mph momentum of follow-up "How to Save a Life" the title track from the Denver quartet's debut disc. Featured in HBO imaging and "Grey's Anatomy" (a record label's best friend of late), the song is booming with superlatives: No. 1 track on iTunes; top 10 VH1; concurrent top 10 at adult top 40, with "Life"; and more critical buzz than a swarm of bees. It's all about the music here, thanks to singer/pianist Isaac Slade's and guitarist/singer Joe King's appreciably sensitive, pathos-oozing, piano-driven modus operandi. A full-length videoclip featuring footage from "Grey's Anatomy" is the icing for this stunning song.—*CT*

### MEDIEVAL

**STING**  
**Songs From the Labyrinth**  
**Producers:** Sting, Edin Karamazov  
**Deutsche Grammophon**  
**Release Date:** Oct. 10

Given his eclectic predilection, the idea of Sting doing a lute album is not really that far-fetched—and may seem inevitable from the guy who hit big with something like "Fields of Gold." On "Songs From the Labyrinth," the former Police frontman teams with Sarajevo lute master Edin Karamazov for faithful but certainly modern-tinged treatments of works by 16th century composer John Dowland, along with one song by his contemporary Robert Johnson (no, not *that* Robert Johnson). It's a quiet listen and one recommended for the open-minded and classical-leaning among us. And some of the selections, including "Come Again" and "In Darkness Let Me Dwell," do have touches of pop familiarity to make them more accessible to Sting's usual listeners.—*GG*

### ROCK

**TRIVIUM**  
**The Crusade**  
**Producers:** Trivium, Jason Suecof  
**Roadrunner**  
**Release Date:** Oct. 10

Trivium has been called the second coming of Metallica, with the legendary band even voicing approval for the quintet. "The Crusade" fulfills that prophecy for reasons right and wrong. Thrashed-up tracks like "Unrepentant" are clearly inspired by "Master of Puppets"/... And Justice for All"—era Metallica; they're like hearing those '80s albums recorded in digital. Guitarist/vocalist Matt Heafy's singing is also a dead ringer for James Hetfield's. But "The Crusade" rocks so hard you can't deny it, and it's easy to forget Trivium is still a developing act, because these twentysomethings are frighteningly accomplished musicians. (When did you last hear sweep picking outside of Dream Theater or Yngwie J. Malmsteen?) "The

Rising" and "Tread the Floods" bare more of Trivium's personality, showing that the band continues to strive for its own style.—*CLT*

**ROBERT POLLARD**  
**Normal Happiness**  
**Producer:** Todd Tobias  
**Merge**  
**Release Date:** Oct. 10

Yes, Robert Pollard is prolific. The law of averages says quantity will overtake quality from time to time, and "Normal Happiness" is the fifth album he's released so far this year. But perhaps the most impressive aspect of Pollard's extensive canon is his consistency. "Normal Happiness" picks up where January's "From a Compound Eye" left off, as the former Guided by Voices leader teams with longtime collaborator Todd Tobias to craft 16 power-pop nuggets ranging from the exuberant, 90-second opener "Accidental Texas Who" to the melodramatic, prog-tinged "Give Up the Grape." And while there are certainly some forgettable moments here ("Join the Eagles," "Top of My Game"), the refreshing news is that "Normal Happiness" can stand proudly amid the Pollard oeuvre, addictive rock spilling over its edges.—*TC*

### POP

**MINDY SMITH**  
**Long Island Shores**  
**Producers:** Mindy Smith, Steve Buckingham, Lex Price  
**Vanguard**  
**Release Date:** Oct. 10

With her alluring vocals and vulnerable lyrics, Mindy Smith has reigned as country-pop's most celebrated newcomer since her striking cover of "Jolene" on the 2003 Dolly Parton tribute album "Just Because I'm a Woman." On her enrapturing sophomore outing, the Nashville-based Smith grieves, struggles and yearns with bittersweet beauty and gravity of emotion. She continues her diary of soulful reflection with indelible country-tinged songs of spiritual longing (the rock-edged supplication "I'm Not the Only One Asking"),

heartbreak ("You Just Forgot") and wisdom wrought by experience (the sprightly "Little Devil"). Two highlights trace Smith's geography from hometown (the sweetly reminiscing title-tune waltz) to adopted home (the folksy homage "Tennessee"). The fingerpicked "Peace of Mind" is the perfect ending, gently expressing hope in "a little miracle for this broken soul."—*DO*

### STEFY

**The Orange Album**  
**Producers:** Jimmy Harry, Glitch  
**Wind-up**  
**Release Date:** Oct. 3

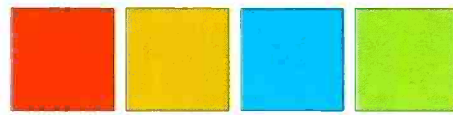
Blondie meets Gwen Stefani via quartet Stefani's punk-poppy debut. Delectably bubble gum single "Chelsea" has already hit overseas and is currently climbing Billboard's Club Play chart, but that's hardly a proper intro to the retro flavor audaciously displayed here. "Orange County" gently parodies idyllic life on the West Coast, "Where Are the Boys" plays off pogo pop, and "Cover Up" meshes Berlin with Missing Persons. This album is best represented by the whole of its parts, scoring a bull's-eye as a total listening experience. Refreshing, adventurous, even daring, Stefy is one to watch. And while it's perhaps not the hippest commentary, any disenfranchised music fan over 30 will find this among the most satisfying rides of 2006.—*CT*

### COUNTRY

**WAYNE HANCOCK**  
**Tulsa**  
**Producer:** Lloyd Maines  
**Bloodshot**  
**Release Date:** Oct. 10

This extraordinary CD is Wayne "the Train" Hancock's tribute to Bob Wills & the Texas Playboys. Hancock wrote all 14 tracks and handles the rhythm guitar and vocal chores. Texas country music master Lloyd Maines produced this gem, abetted by a fine crew of players, including steel guitarist Eddie Rivers and lead guitarists Paul Skelton and Eddie Biebel. Hancock captures the soul of Wills' classic **continued on >>p60**

# REVIEWS



## SINGLES

from >>p59

country swing, opening the album with "Tulsa," Wills' home base for years. From the mellow swing of "Highway Bound" and "This Lonely Night" to the upbeat vibe of "Gonna Be Flyin' Tonight" and the cowboy's lament "Lord Take My Pain," Hancock and his sidemen deliver the sort of twang-rich country music that typified the Playboys' righteous, bygone sound.—PVV

### WORLD

#### ANA MOURA Aconteceu

Producers: *Jorge Fernando, Álvaro Reyes*  
*World Village*

Release Date: Oct. 10

★ Moura's debut album, "Guarda-me a Nida Na Mão," introduced this superb young fadista to world music fans, and her latest project amounts to a 20-song affirmation of her noteworthy debut. Portuguese fado is a genre that seemingly turns out one gorgeous voice after another, and Moura is the most recent sensation. Her supple, dusky alto is an enviable meeting of sensuality and dulcet clarity, while her grasp of this time-honored genre belies her relative youth. Make haste to cue up her captivating rendition of "Fado Menor," as well as "Nada que Devas Saber," "Dentro da Tempestade" and Jorge Fernando's "Amor de Uma Noite." Accompanied by Fernando, José Manuel Neto and Filipe Larsen, Moura delivers a world-class vocal performance, leaving no doubt that she's an arresting presence in this challenging genre.—PVV

### LATIN

#### VARIOUS ARTISTS Calamaro Querido!

Producers: *various*  
*Sony BMG Norte*

Release Date: Oct. 3

★ Argentine alt-rockers Andrés Calamaro is so prolific (he's put out three albums since 2000's 103-song "El Salmón") that he's getting a major-label tribute at the age of 45. The two-disc set wisely avoids attempts to reproduce Calamaro's quirkiest, most absurdly satirical recordings and sticks to classics that contemporary artists can leave their mark on. Covers by such acts as Julieta Venegas, Niña Pastori and Los Fabulosos Cadillacs show how wittily observant songwriting can hold up over time and across countries and genres. Singer/songwriter Kevin Johansen contributes a slowed-down, cello-and-piano version of the tender "Te Quiero Igual." Other highlights include a ska-tinged "Flaca" from Los Pericos, Venegas' seductively delivered "Sin Documentos" and a dramatically string-arranged "Los Aviones/Alfonsina y el Mar" from Calamaro's brother Javier. Litto Nebbia rounds out the tribute with a fitting rendition of "Dulce Condena" that sounds like drunken karaoke.—AB

### CHRISTIAN

#### NEVERTHELESS

**Live Like We're Alive**  
Producer: *James Paul Wisner*  
*Flicker Records*

Release Date: Sept. 19

★ This Chattanooga, Tenn.-based quintet makes its bow with a totally engaging pop/rock set awash in memorable melodies and compelling lyrics. The disc opens with "The Real," a beautifully textured anthem that finds the band celebrating its faith. The hope born of

that unwavering belief is the common thread running through each song, and even on the break-up-themed "Time," the lyric captures a snapshot of someone wounded, but obviously a survivor. Lead vocalist Josh Pearson delivers each track with passion, propelling one of the best new acts to emerge in the Christian market this year.—DEP

### NEW & NOTEWORTHY

#### COLD WAR KIDS

**Robbers & Cowards**  
Producers: *Kevin Augunas,*  
*Cold War Kids*

Release Date: Oct. 10

One of the latest bands to generate big buzz via the blogosphere, Cold War Kids don't quite justify the hype on their Downtown debut. Culling songs from several self-released EPs, the set is packed with rough-hewn, bluesy garage rock. The problem: Cold War Kids aren't really that distinctive. Frontman Nathan Willett sounds a lot like the Walkmen's Hamilton Leithauser, especially when utilizing the highest part of his vocal register, and the music, often replete with out-of-tune saloon piano, flip-flops between the stripped-down rock of the White Stripes and Modest Mouse. The band sounds more original on "Hang Me Up to Dry," which is driven by a dark, urgent bassline and wields an ace melody not matched in most of the other tunes. These Kids may be cool, but their songs don't yet make the grade.—JM

www.billboard.com

THIS WEEK ON  
**.com**

#### ADDITIONAL REVIEWS:

- Sean Lennon, "Friendly Fire" (Capitol)
- Cobra Starship, "While the City Sleeps, We Rule the Streets" (Decaydance/Fueled by Ramen)
- Mark Feldman, "What Exit?" (ECM)

### POP

#### GNARLS BARKLEY Gone Daddy Gone (2:28)

Producer: *Danger Mouse*  
Writers: *G. Garo, W. Dixon*  
Publishers: *Gorno, ASCAP; Hoochie Coochie, BMI*  
*Downtown/Atlantic/Lava*

▶ Duo Danger Mouse and Cee-Lo Green, collectively known as Gnarls Barkley, cooked up a Grammy Award contender for song of the year with "Crazy," a psychedelic soul celebration so universal that it has been covered by an unlikely combination of acts, from Nelly Furtado and Billy Idol to the Roots, Butch Walker and Bryan Adams. U.S. follow-up "Gone Daddy Gone" potentially puts the act in the same tentative position as other new artists—James Blunt, Daniel Powter, Anna Nalick—whose massive breakthrough success hit a wall the second time out. While this perky track has countless charms as an addictive dance-pop singalong, it doesn't possess the elegant imprint of a modern classic as "Crazy" did. With expectations unavoidably high, that may present a formidable uphill battle for the group. Remixes will likely fuel a stampede for dancefloors, and "Gone" sounds like it is primed for use in a future ad (or TV) campaign, but top 40 may be the final frontier for Gnarls Barkley's sophomore stride.—CT

#### 'WEIRD AL' YANKOVIC White & Nerdy (2:50)

Producer: *"Weird Al" Yankovic*  
Writers: *H. Seriki, O. Salinas, J. Salinas, A. Henderson, A. Yankovic*  
Publishers: *various*  
*Way Moby/Volcano*

▶ Twenty-three years and 12 albums have not dimmed "Weird Al" Yankovic's acumen for spot-on pop culture parody. Latest album "Straight Outta Lynwood" (the Cali town where he was raised) deliciously delivers the deadpan satire that has long made him more a social commentator than novelty act. First single "White & Nerdy," a reinterpretation of Chamillionaire's No. 1 "Ridin' (Dirty)," includes a

breakneck 87-line lyric, in which Al confesses, "I'm nerdy in the extreme and whiter than sour cream/I was in A/V club and glee club and even the chess team/Only question I ever thought was hard/Was, do I like Kirk or do I like Picard?" Radio could have a blast, offering a familiar track by an artist ready for exploration by a whole new generation. Regardless, the masses are already sold: "White & Nerdy" has catapulted to No. 11 at the iTunes Music Store. And that is pretty darn cool.—CT

### R&B

#### THE GAME Let's Ride (Strip Club) (3:37)

Producer: *Scott Storch*  
Writers: *J. Taylor, S. Storch*  
Publishers: *various*  
*Black Wall Street/Geffen*

If the Game is trying to prove he can still dominate rap without Dr. Dre's hard beats or 50 Cent's sing-songy hooks, then he should not have released a single like "Let's Ride," which emulates both. This cut from his upcoming sophomore effort "The Doctor's Advocate" was originally touted as a collaborative effort with Dr. Dre, but 50 Cent and the Game heatedly severed ties after the latter's superb 2005 debut "The Documentary." Here, the all-too-pervasive Scott Storch crafts firm chords and coiling violins that vastly resemble Dre's signature sound while Game, in his usual anger-tinged delivery, reasserts his supremacy. "Let's Ride" is a decent club cut, but not as infectious as previous singles "How We Do" or "Hate It or Love It" (both featuring 50), nor does it detach Game from his earlier mentors. Fortunately, his reggae-infused street single "One Blood" does that.—CH

### COUNTRY

#### RAY SCOTT I Didn't Come Here to Talk (3:38)

Producers: *Buddy Cannon, Phillip Moore*  
Writers: *R. Scott, P. Moore*  
Publishers: *Jethropolitunes/Criddle-tunes, BMI*  
*Warner Bros.*

★ In a crowd of new country hopefuls, Ray Scott stands out with a rich, smoky baritone that commands immediate attention. He puts that glorious voice to good use on this sultry ballad about a man who isn't interested in wasting time on sweet talk. In lines such as, "I'd rather tell you that I love you without a word from my mouth," Scott leaves no doubt about what is on his mind. Penned with coproducer Phillip Moore, this North Carolina native delivers a well-crafted song reminiscent of those sexy ballads that made women swoon during Conway Twitty's heyday. It's one of many great tunes on Scott's WB debut disc, a meaty collection that signals the arrival of a memorable new talent.—DEP

### ROCK

#### CARTEL Honestly (3:28)

Producers: *Zack Odum, Kenneth Mount*  
Writers: *W. Pugh, Cartel*  
Publisher: *not listed*  
*Epic*

▶ There must be something in the water in Conyers, Ga. The southern town is the birthplace of actresses Holly Hunter and Dakota Fanning, and now has sprung MTV/MTV2 lovechild Cartel into the big leagues. But this quintet has worked its collective heinie off to play ball, with promotional initiatives from Yahoo, AOL, Clear Channel Online and MySpace, along with persistent touring, including a coveted slot on Warped. Sniffing a phenom, Epic acquired debut "Chroma" from indie Militia Group and now first single "Honestly"—three years after the band formed—is growing like a fertilized weed. The pop-punk anthem, about the insecurity that hovers in the time between an argument and making up, clips along with a thunderstorm of bass and percussion, jangly guitars and the propane-charged vocals of lead vocalist/lyricist Will Pugh. Repeated listening reveals a song that rises above other vapid youth-driven emo anthems. "Honestly," this is the start of something larger than life.—CT

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Ayala Ben-Yehuda, Troy Carpenter, Brian Garrity, Gary Graff, Clover Hope, Jill Menze, Wes Orshoski, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

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

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

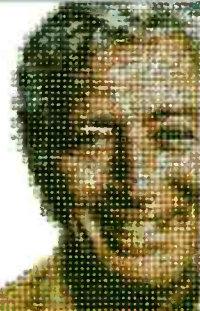
All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

**Tony Bennett**  
*Duets*  
An American Classic

Featuring  
Beverly Sills  
Michael Biebe  
Blini Cappelletti  
Celine Dion  
Doris Day  
Bibi Stjerner  
Ella Fitzgerald  
Frank Sinatra  
Lena Horne  
John Legend  
Paul McCartney  
Tim McGraw  
George Strait  
Nirvana  
Barbra Streisand  
James Taylor  
Nina Simone



## TONY'S TOPS

>>Aided by an all-star lineup—not to mention promotion help from Target, Starbucks and “Today”—Tony Bennett’s “Duets: An American Classic” opens at No. 3 on The Billboard 200. It is the legend’s highest-charting album, surpassing a pair of releases that hit No. 5 in the early ‘60s.

## JUST FOR LAUGHS

>>“Weird Al” Yankovic’s “Straight Outta Lynwood” earns his best Billboard 200 rank (No. 10) and leads Top Comedy Albums. George Lopez enters the Comedy list at No. 3 while bowing at No. 1 on Top Heatseekers with “El Mas Chingon.”



## BEATLE JUICE

>>Paul McCartney makes his first appearance on Top Classical Albums since 1991 as “Ecce Cor Meum” enters at No. 2. “Liverpool Oratorio,” the first of his four classical titles, reached No. 1 in November 1991.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>>Three male vocalists who have been in the business a long time all achieve new career-high marks on The Billboard 200. Tony Bennett, Jerry Lee Lewis and “Weird Al” Yankovic have their best weeks ever, and the details are in Chart Beat.

>>Fred Bronson also reports on R&B legend Solomon Burke appearing on Top Country Albums for the first time, and narrows the speculation about which “American Idol” will give the franchise its 100th No. 1. Plus, Akon sets a new record for the biggest move in Billboard Hot 100 history.

# Billboard CHARTS

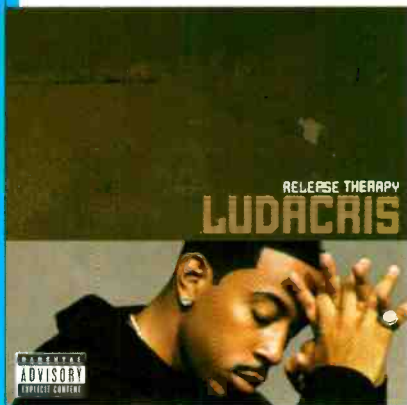


## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

# Ludacris Edges Jackson; Last Issue’s Charts Revised

Any label executive who has been rubbing his palms together in anticipation that radio’s day is almost over better check Ludacris’ win at the top of this issue’s Billboard 200.



The rapper’s 4% margin over Janet Jackson—the latter fortified by a huge marketing campaign and an appearance on “The Oprah Winfrey Show”—proves that radio still delivers reach.

Both Ludacris’ “Release Therapy” and Jackson’s “20 Y.O.” were sale-priced at about \$10 at Target, Best Buy, Circuit City and K-mart. Jackson’s also carried a similar price point at Wal-Mart and had various versions of packaging in the market.

While Jackson had “Oprah” in her cor-

ner, radio and video channels have sided with Ludacris.

Jackson’s first single, “Call On Me,” peaked at No. 56 on the all-format Hot 100 Airplay list and No. 11 on the pan-channel Hot Videoclips, while second offering “So Excited” has yet to dent either chart. Neither clip registered any plays at MTV during the week that closed Sept. 22, while “Excited” drew 10 plays on BET.

There’s more steam for Ludacris’ “Money Maker,” which bullets at No. 2 on Hot 100 Airplay while holding the same rank on Hot Videoclips. “Money” banked 18 MTV plays and 16 more at BET.

Do this week’s results mean that Winfrey has lost her clout? Hardly. You’ll probably see her show affect the charts more often than any other program during the course of a year.

Jackson would have more than likely fallen shy of the 296,000 sales that she rings in her opening week had she not appeared on “Oprah.” In fact, first-day numbers cited by chains led most chart watchers to predict “20 Y.O.” would fetch the larger week.

As the week progressed, Jackson’s momentum slowed, while radio and video play paced Ludacris to a start of 309,000 copies. “Release Therapy” becomes his third No. 1 on The Billboard 200, but

are reflected in this issue’s “last week” ranks; similarly, prior-week volumes posted on this page’s Market Watch have also been updated.

There were at least subtle changes in rank on every sales chart except Top Digital Albums and Top Internet Albums.

Most titles’ sales totals changed—including those of last issue’s chart leader Justin Timberlake and runner-up Clay Aiken, each shifting to slightly higher totals (229,000 and 211,000, respectively). Some albums’ numbers lowered when the new charts were processed.

Lupe Fiasco, who trailed Chingy on the printed versions of The Billboard 200 and Top R&B/Hip-Hop Albums, ended up with the larger total of the two, taking the Hot Shot Debut on the latter chart.

The revised charts also found different No. 1s on Latin Rhythm Albums (N.O.R.E) and Top Blues Albums (James Hunter) than had been posted in last week’s original run.

This is not the first time that SoundScan and Billboard had to revise the charts after deadline. In 1994 or 1995, there was a week when the charts had been processed with year-old data mistakenly transmitted from one mass merchant. The error did not come to light until the chart pages had gone to press.

are reflected in this issue’s “last week” ranks; similarly, prior-week volumes posted on this page’s Market Watch have also been updated.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,904,000	50,000	9,945,000
Last Week	9,624,000	57,000	10,179,000
Change	2.9%	-12.3%	-2.3%
This Week Last Year	10,300,000	68,000	6,945,000
Change	-3.8%	-26.5%	43.2%

### Weekly Album Sales



### Year-To-Date

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	414,784,000	393,113,000	-5.2%
Digital Tracks	244,223,000	418,402,000	71.3%
Store Singles	4,107,000	2,953,000	-28.1%
<b>Total</b>	<b>663,114,000</b>	<b>814,468,000</b>	<b>22.8%</b>
Albums w/TEA*	439,206,300	434,953,200	-1.0%

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

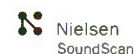
### DIGITAL TRACKS SALES



### SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	401,364,000	368,923,000	-8.1%
Digital	10,551,000	22,604,000	114.2%
Cassette	2,022,000	905,000	-55.2%
Other	847,000	681,000	-19.6%

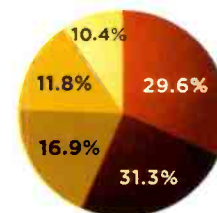
For week ending Oct. 1, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



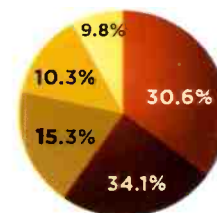
### Distributors’ Market Share: 09/04/06-10/01/06

● UMG ● Sony BMG ● WMG ● Indies ● EMI

#### Total Albums



#### Current Albums







POP 100

Table with 4 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Lists top 100 pop songs for the week of Oct 14, 2006, including 'SexyBack' by Justin Timberlake at #1.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan.

POP 100 AIRPLAY

Table with 4 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Lists top 100 pop songs based on airplay for the week of Oct 14, 2006.

\* 1-6 in 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

Table with 4 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Lists top 25 hot singles sales for the week of Oct 14, 2006.

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

Table with 2 columns: Artist/Title (Label) (Score) and Chart Rank. Lists predicted chart ranks for various songs, including 'SexyBack' at #1 and 'Call on Me' at #2.



TOP R&B/HIP-HOP ALBUMS

Table with columns: Rank, Artist, Title, Certification, Peak Position. Janet Jackson '20 Y.O.' is at #1. Other albums include Ludacris 'Release Therapy', Justin Timberlake 'FutureSex/LoveSounds', and many others.

Table with columns: Rank, Artist, Title, Certification, Peak Position. Anthony Hamilton 'Ain't Nobody Worryin'' is at #42. Other albums include The Isley Brothers 'Baby Makin' Music' and Heather Headley 'In My Mind'.

Table with columns: Rank, Artist, Title, Certification, Peak Position. Beenie Man 'Undisputed' is at #1. Other albums include Sean Paul 'The Trinity' and Damian 'JR. Gong' Marley 'Welcome To Jamrock'.

JANET GETS EDGE ON R&B CHART

As she did two decades ago, Janet Jackson lands at No. 1 on Top R&B/Hip-Hop Albums, this time with "20 Y.O." becoming her fifth chart-topper on this list.

Named for the anniversary of the release of the singer's landmark "Control" album, this set halts a push from Ludacris for his fourth straight No. 1. He takes solace in leading The Billboard 200 with "Release Therapy" selling 309,000



units, just 13,000 more than Janet at No. 2. While the big chart tracks sales from all stores, the R&B list tallies sales from core retail outlets that specialize in urban genres. The album went for \$9.99 at Best Buy, Circuit City and Kmart. An exclusive Target Tour Edition went for \$10 and allows early access to purchase tickets for Jackson's upcoming tour. —Raphael George





OCT 14 2006 LATIN Billboard



HOT LATIN SONGS

Table of Hot Latin Songs with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Peak Position.

Solis' best sales week since 2004's 'Razon de Sobra' marks his new high on The Billboard 200 (No. 52).

Reggaeton producers, at No. 6, claim first No. 1 on Top Latin Albums. Enter The Billboard 200 at No. 30 (32,000).

Singer/song-writer scores his fifth top 10 on Latin Pop Albums.



Table of Hot Latin Songs (continued) with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Title, Artist, Imprint / Promotion Label, Peak Position.

TOP LATIN ALBUMS

Table of Top Latin Albums (left side) with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Imprint / Number / Distributing Label (Price), Cert., Peak Position.

Table of Top Latin Albums (middle) with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Imprint / Number / Distributing Label (Price), Cert., Peak Position.

Table of Top Latin Albums (right side) with columns: This Week, Last Week, 2 Weeks Ago, Weeks on Chart, Artist, Title, Imprint / Number / Distributing Label (Price), Cert., Peak Position.



OCT 14 2006

HITS OF THE WORLD Billboard

JAPAN SINGLES chart table with 10 rows showing track rankings and details.

UNITED KINGDOM SINGLES chart table with 10 rows showing track rankings and details.

GERMANY SINGLES chart table with 10 rows showing track rankings and details.

EURO DIGITAL TRACKS chart table with 10 rows showing track rankings and details.

FRANCE SINGLES chart table with 10 rows showing track rankings and details.

AUSTRALIA SINGLES chart table with 10 rows showing track rankings and details.

CANADA DIGITAL SINGLES chart table with 10 rows showing track rankings and details.

(NIELSEN SOUNDSCAN INTERNATIONAL) chart table with 10 rows showing track rankings and details.

ITALY SINGLES chart table with 10 rows showing track rankings and details.

SPAIN SINGLES chart table with 10 rows showing track rankings and details.

BRAZIL ALBUMS chart table with 10 rows showing album rankings and details.

FLANDERS SINGLES chart table with 10 rows showing track rankings and details.

SWEDEN SINGLES and ALBUMS chart tables with 10 rows each showing track and album rankings and details.

IRELAND SINGLES and ALBUMS chart tables with 10 rows each showing track and album rankings and details.

NEW ZEALAND SINGLES and ALBUMS chart tables with 10 rows each showing track and album rankings and details.

ARGENTINA ALBUMS chart table with 10 rows showing album rankings and details.









# VIDEO



# LAUNCH PAD

OCT  
14  
2006

## TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	<b>BARBIE IN THE 12 DANCING PRINCESSES</b> UNIVERSAL STUDIOS HOME VIDEO 30698 (19.98)	Animated	NR	G
2	1	2	<b>THE WILD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24835 (29.98)	Animated	G	G
3	NEW	1	<b>STICK IT</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50196 (29.98)	Jeff Bridges/Missy Peregrym	NR	PG
4	NEW	1	<b>STAY ALIVE</b> HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 51027 (29.98)	Jon Foster/Sophia Bush	NR	PG
5	NEW	1	<b>GILMORE GIRLS: THE COMPLETE SIXTH SEASON</b> WARNER HOME VIDEO 76247 (59.98)	Lauren Graham/Alexis Bledel	NR	TV
6	2	2	<b>GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCLT</b> TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 70099 (59.98)	Ellen Pompeo/Patrick Dempsey	NR	TV
7	NEW	1	<b>BATTLESTAR GALACTICA: SEASON 2.5</b> UNIVERSAL STUDIOS HOME VIDEO 29833 (49.98)	Edward James Olmos/Mary McDonnell	NR	TV
8	3	2	<b>LUCKY # SLEVIN</b> THE WEINSTEIN COMPANY/GENIUS PRODUCTS 79481 (29.98)	Josh Harnett/Morgan Freeman	R	R
9	RE-ENTRY	11	<b>CREASE</b> PARAMOUNT HOME ENTERTAINMENT 155744 (14.98)	John Travolta/Olivia Newton-John	TV	PG
10	11	4	<b>BROTHER BEAR 2: THE MOOSE ARE ON THE LOOSE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 37323 (29.98)	Animated	G	G
11	NEW	1	<b>SCOOBY-DOO!: PIRATES AHOY!</b> WARNER HOME VIDEO 3149 (19.98)	Animated	NR	G
12	10	3	<b>LOST: THE COMPLETE SECOND SEASON</b> TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 4173E (59.98)	Matthew Fox/Naveen Andrews	NR	TV
13	4	2	<b>THE OFFICE: SEASON TWO</b> NBC HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 30378 (49.98)	Steve Carell/Jenna Fischer	NR	TV
14	3	3	<b>UNITED 93</b> UNIVERSAL STUDIOS HOME VIDEO 26570 (29.98)	David Alan Basche/Christian Clemenson	R	R
15	2	2	<b>STAR WARS</b> 20TH CENTURY FOX 2236373 (29.98)	Mark Hamill/Harrison Ford	PG	PG
16	2	6	<b>GREY'S ANATOMY: SEASON ONE</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4173503 (29.98)	Ellen Pompeo/Patrick Dempsey	NR	TV
17	NEW	1	<b>MY NAME IS EARL: SEASON ONE</b> 20TH CENTURY FOX 2236081 (49.98)	Jason Lee/Jaime Pressly	NR	TV
18	4	2	<b>SMALLVILLE: THE COMPLETE FIFTH SEASON</b> WARNER HOME VIDEO 76209 (59.98)	Tom Welling/Kristin Kruek	NR	TV
19	13	1	<b>KEE-LEAH &amp; THE BEE</b> LIONS GATE HOME ENTERTAINMENT 19596 (28.98)	Laurence Fishburne/Angela Bassett	PG	PG
20	3	2	<b>THE EMPIRE STRIKES BACK</b> 20TH CENTURY FOX 2236383 (29.98)	Mark Hamill/Harrison Ford	PG	PG
21	5	1	<b>RETURN OF THE JEDI</b> 20TH CENTURY FOX 2236393 (29.98)	Mark Hamill/Harrison Ford	PG	PG
22	NEW	1	<b>HARD CANDY</b> LIONS GATE HOME ENTERTAINMENT 20116 (27.98)	Patrick Wilson/Ellen Page	R	R
23	14	1	<b>THE SENTINEL</b> 20TH CENTURY FOX 2237365 (29.98)	Michael Douglas/Kiefer Sutherland	PG-13	PG-13
24	18	1	<b>RV</b> SONY PICTURES HOME ENTERTAINMENT 14830 (28.98)	Robin Williams/Jeff Daniels	PG	PG
25	22	5	<b>POSEIDON</b> WARNER HOME VIDEO 73658 (28.98)	Kurt Russell/Josh Lucas	PG-13	PG-13

## TOP TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	<b>GILMORE GIRLS: THE COMPLETE SIXTH SEASON</b> WARNER 76247 (59.98)		NR	TV
2	1	2	<b>GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCLT</b> TOUCHSTONE/BUENA VISTA 70099 (59.98)		NR	TV
3	NEW	1	<b>BATTLESTAR GALACTICA: SEASON 2.5</b> UNIVERSAL STUDIOS 29833 (49.98)		NR	TV
4	3	3	<b>LOST: THE COMPLETE SECOND SEASON</b> TOUCHSTONE/BUENA VISTA 4173E (59.98)		NR	TV
5	2	2	<b>THE OFFICE: SEASON TWO</b> NBC/UNIVERSAL 30378 (49.98)		NR	TV
6	5	2	<b>GREY'S ANATOMY: SEASON ONE</b> TOUCHSTONE/BUENA VISTA 4173503 (29.98)		NR	TV
7	NEW	1	<b>MY NAME IS EARL: SEASON ONE</b> 20TH CENTURY FOX 2236081 (49.98)		NR	TV
8	2	2	<b>SMALLVILLE: THE COMPLETE FIFTH SEASON</b> WARNER 76209 (59.98)		NR	TV
9	NEW	1	<b>EVERYBODY LOVES RAYMOND: THE COMPLETE SEVENTH SEASON</b> HBO/WARNER 92406 (44.98)		NR	TV
10	7	1	<b>HIGH SCHOOL MUSICAL: ENCORE EDITION</b> BUENA VISTA 49549 (26.98)		NR	TV
11	NEW	1	<b>GO DIEGO GO!: WOLF PUP RESCUE</b> NICK JR./PARAMOUNT 40823 (16.98)		NR	TV
12	1	1	<b>AVATAR: THE LAST AIRBENDER: BOOK 1: WATER - VOLUME 5</b> NICKELODEON/PARAMOUNT 801204 (16.98)		NR	TV
13	5	1	<b>ARRESTED DEVELOPMENT: SEASON THREE</b> 20TH CENTURY FOX 2234439 (29.98)		NR	TV
14	3	1	<b>THE OFFICE: SEASON ONE</b> NBC/UNIVERSAL 28506 (29.98)		NR	TV
15	NEW	1	<b>THE UNIT: SEASON 1</b> 20TH CENTURY FOX 2237059 (49.98)		NR	TV
16	13	5	<b>HOUSE M.D.: SEASON TWO</b> UNIVERSAL STUDIOS 29600 (59.98)		NR	TV
17	5	2	<b>DRAGON BALL Z: WRATH OF THE DRAGON</b> FUNIMATION 03878 (24.98)		NR	TV
18	25	7	<b>HOUSE M.D.: SEASON ONE</b> UNIVERSAL STUDIOS 28491 (59.98)		NR	TV
19	4	4	<b>SOUTH PARK: THE COMPLETE EIGHTH SEASON</b> PARAMOUNT 889794 (49.98)		NR	TV
20	NEW	1	<b>THE KING OF QUEENS: SIXTH SEASON</b> SONY PICTURES 16156 (39.95)		NR	TV
21	1	4	<b>DESPERATE HOUSEWIVES: SEASON 2</b> TOUCHSTONE/BUENA VISTA 30047 (59.98)		NR	TV
22	NEW	1	<b>AVATAR: THE LAST AIRBENDER: THE COMPLETE BOOK 1 COLLECTION</b> NICKELODEON/PARAMOUNT 801194 (79.98)		NR	TV
23	17	5	<b>NIP/TUCK: THE COMPLETE FIRST SEASON</b> WARNER 32260 (59.98)		NR	TV
24	NEW	1	<b>THE SIMPSONS: THE COMPLETE EIGHTH SEASON</b> 20TH CENTURY FOX 2236931 (49.98)		NR	TV
25	NEW	1	<b>TOM AND JERRY'S GREATEST CHASES</b> WARNER 65306 (9.98)		NR	TV

## TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	DISTRIBUTING LABEL	CERT.	RATING
1	1	2	<b>LUCKY # SLEVIN</b> THE WEINSTEIN COMPANY/GENIUS PRODUCTS		R	R
2	NEW	1	<b>STAY ALIVE</b> HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT		NR	PG
3	2	2	<b>THE WILD</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		G	G
4	NEW	1	<b>STICK IT</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT		NR	PG
5	3	1	<b>THE SENTINEL</b> 20TH CENTURY FOX		PG-13	PG-13
6	4	6	<b>RV</b> SONY PICTURES HOME ENTERTAINMENT		PG	PG
7	NEW	1	<b>INSIDE MAN</b> UNIVERSAL STUDIOS HOME VIDEO		R	R
8	5	4	<b>TAKE THE LEAD</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO		PG-13	PG-13
9	6	5	<b>POSEIDON</b> WARNER HOME VIDEO		PG-13	PG-13
10	7	3	<b>UNITED 93</b> UNIVERSAL STUDIOS HOME VIDEO		R	R

## TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	1	<b>PS2: MADDEN NFL 07</b> EA SPORTS		E	E
2	2	1	<b>PS2: LEGO STAR WARS II: THE ORIGINAL TRILOGY</b> LUCASARTS ENTERTAINMENT		E	E
3	3	1	<b>PS2: NCAA FOOTBALL 07</b> EA SPORTS		E	E
4	7	4	<b>X360: SAINTS ROW</b> VOLITION INC./THQ		M	M
5	1	5	<b>XBOX: MADDEN NFL 07</b> EA SPORTS		E	E
6	5	2	<b>XBOX: LEGO STAR WARS II: THE ORIGINAL TRILOGY</b> LUCASARTS ENTERTAINMENT		E	E
7	3	2	<b>X360: LEGO STAR WARS II: THE ORIGINAL TRILOGY</b> LUCASARTS ENTERTAINMENT		E	E
8	RE-ENTRY	8	<b>X360: DEAD RISING</b> CAPCOM		M	M
9	5	5	<b>X360: MADDEN NFL 07</b> EA SPORTS		E	E
10	8	6	<b>PS2: DIRGE OF CERBERUS: FINAL FANTASY VII</b> SQUARE ENIX		T	T

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	<b>GEORGE LOPEZ</b> OGLIO 89140 (16.98)	El Mas Chingon	
2	NEW	1	<b>MEWITHOUTYOU</b> TOOTH & NAIL 60429 (15.98)	Brother, Sister	
3	5	32	<b>GREATEST HITS RAKIM &amp; KEN-Y</b> PINA 270183/UNIVERSAL LATIN (15.98)	Masterpiece: Nuestra Obra Maestra	
4	NEW	1	<b>PHILLIPS, CRAIG &amp; DEAN</b> IND/COLUMBIA 87933/SONY MUSIC (16.98)	Top Of My Lungs	
5	NEW	1	<b>MEDESKI SCOFIELD MARTIN &amp; WOOD</b> IND/RECTO 01 (15.98)	Out Louder	
6	4	15	<b>MAT KEARNEY</b> AWARE/COLUMBIA 94177/SONY MUSIC (17.98)	Nothing Left To Lose	
7	NEW	1	<b>WEBSTAR</b> UNIVERSAL REPUBLIC 007602/UMRG (13.98)	Webstar Presents... Caught In The Web	
8	9	3	<b>VITTORIO</b> POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP (16.98)	Vittorio	
9	NEW	1	<b>PESADO</b> WARNER LATINA 63865 (15.98)	Piensame Un Momento	
10	NEW	1	<b>BIG DADDY WEAVE</b> FERVENT 886530/WARNER BROS. (13.98)	Every Time I Breathe	
11	NEW	1	<b>SPARKLEHORSE</b> CAPITOL 70946*/ASTRALWERKS (17.98)	Dreamt For Light Years In The Belly Of A Mountain	
12	NEW	1	<b>ESCAPE THE FATE</b> EPITAPH 86832 (13.98)	Dying Is Your Latest Fashion	
13	7	56	<b>AVENTURA</b> PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
14	NEW	1	<b>LUCERO</b> LIBERTY & LAMENT 63016/EAST WEST (13.98)	Rebels, Rogues & Sworn Brothers	
15	3	1	<b>CRUNCHY BLACK</b> HYPNOTIZE MINDS 3616 (16.98)	On My Own	
16	12	25	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	The Poison	
17	NEW	1	<b>MUTEMATH</b> TELEPROMPT 44462/WARNER BROS. (13.98)	Mutemath	
18	NEW	1	<b>LUPILLO RIVERA</b> VENEMUSIC 653138/UNIVERSAL LATINO (13.98)	Entre Copas Y Botellas	
19	17	1	<b>CARTEL</b> THE MILITIA GROUP/EPIC 8350/SONY MUSIC (15.98)	Chroma	
20	15	3E	<b>CALLE 13</b> WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
21	13	1	<b>MONCHY &amp; ALEXANDRA</b> J&N 50191/SONY BMG NORTE (13.98)	Exitos	
22	1	2	<b>JEDI MIND TRICKS</b> BABYGRANDE 1002* (18.98)	Servants In Heaven, Kings In Hell	
23	NEW	1	<b>BEBO NORMAN</b> ESSENTIAL 10799 (17.98)	Between The Dreaming And The Coming True	
24	20	4	<b>JOSHUA BELL</b> SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98)	Voice Of The Violin	
25	NEW	1	<b>KEITH JARRETT</b> EGM 007362/UNIVERSAL CLASSICS GROUP (27.98)	The Carnegie Hall Concert	
26	14	1	<b>LOS BUKIS</b> FONOVIISA 352638/UG (11.98)	30 Recuerdos	
27	19	4B	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
28	24	1	<b>HILLSONG</b> HILLSONG AUSTRALIA/COLUMBIA 88310/SONY MUSIC (17.98)	Mighty To Save: Live	
29	22	5	<b>DRAGONFORCE</b> SANCTUARY/ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage	
30	25	16	<b>REGINA SPEKTOR</b> SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	
31	17	5	<b>REGGAETON NINOS</b> EMI TELEVISION 72807 (14.98)	Ninos Vol. 2	
32	30	3	<b>THE 101 STRINGS ORCHESTRA</b> MADACY SPECIAL PRODUCTS 52418/MADACY (5.98 CD/DVD)	Halloween Fright Night	
33	26	5	<b>OLD CROW MEDICINE SHOW</b> NETTWERK 30431 (17.98)	Big Iron World	
34	1	2	<b>EMERSON DRIVE</b> MIDAS 90088 (13.98)	Countrified	
35	34	7	<b>PEPE AGUILAR</b> EMI TELEVISION 58790 (14.98)	Enamorado	
36	10	3	<b>THE RAPTURE</b> SONY MUSIC MOTOWN 007438/UMRG (9.98)	Pieces Of The People We Love	
37	8	2	<b>BONNIE "PRINCE" BILLY</b> DRAG CITY 420* (15.98)	The Letting Go	
38	NEW	1	<b>ADIE</b> BEC 45601 (17.68)	Don't Wait	
39	1E	6	<b>M. WARD</b> MERGE 280* (15.98)	Post-War	
40	NEW	1	<b>DEMETRI MARTIN</b> COMEDY CENTRAL 0044 (15.98 CD/DVD)	These Are Jokes	
41	2	2	<b>FEAR BEFORE THE MARCH OF FLAME</b> EQUAL VISION 121 (12.98)	The Always Open Mouth	
42	4	2	<b>LOS BUKIS</b> FONOVIISA 352697/UG (5.98)	Linea De Oro	
43	NEW	1	<b>RAUL MALO</b> SANCTUARY 84752 (18.98)	You're Only Lonely	
44	27	3	<b>JENNI RIVERA</b> FONOVIISA 352729/UG (13.98)	Besos Y Copas Desde Hollywood	
45	NEW	1	<b>AUDRA MCDONALD</b> NONESUCH 79862/WARNER BROS. (18.98)	Build A Bridge	
46	45	3	<b>DAVID PHELPS</b> WORD-CURB 886871/WARNER BROS. (17.98 CD/DVD)	The Legacy Of Love: David Phelps Live	
47	23	3	<b>BRAZILIAN GIRLS</b> VERVE FORECAST 006224/VG (13.98)	Talk To La Bomb	
48	35	8	<b>MACH &amp; DADDY</b> UNIVERSAL LATINO 005717 (12.98)	Desde Abajo	
49	28	17	<b>DANIELLE PECK</b> BIG MACHINE 010160 (11.98)	Danielle Peck	
50	43	59	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	

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(+44), which features former Blink-182 members Mark Hoppus and Travis Barker, enters the Modern Rock chart at No. 37 with "When Your Heart Stops Beating." Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.



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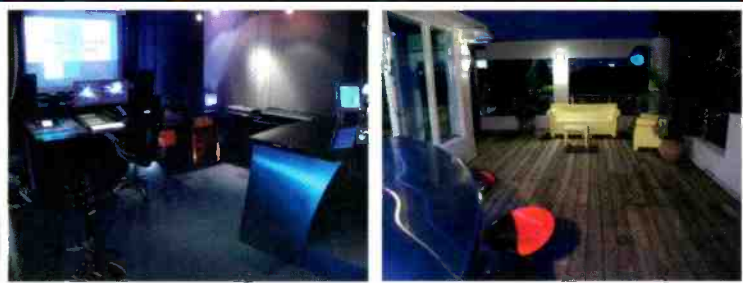
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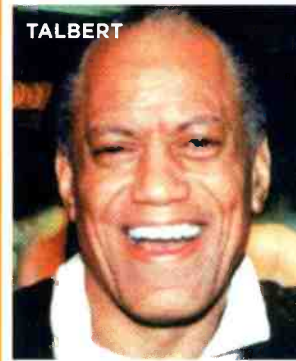
# Mileposts

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

## Hank Talbert, 68

Hank Talbert, 68, passed away at home in his sleep of undetermined natural causes Sept. 23 in Palm Springs, Calif.

A music industry veteran of more than 40 years, Talbert's career began in his native Detroit at Music Merchants and Arc Jay Kay distributorships in the mid-1960s. From there, a brief period as an independent promotion representative for Chess Records, Polydor and various labels led to a regional position at Stax Records.



TALBERT

In 1970 Talbert moved his family to New York as national promotions director for Stax during its golden era. Later, as the label folded, he was drafted by the songwriting partnership Holland-Dozier-Holland to man the national promotions post at their newly formed Hot Wax label.

He was soon hired away by Art Kass to Buddah Records and was instrumental in the success of Gladys Knight & the Pips, the New Birth, Curtis Mayfield and others.

In the late 1970s Clive Davis sought out Talbert to head the black promotions division as VP of the newly formed Arista label. By this time, Talbert had built a solid reputation throughout the industry with a succession of commercial hit records. This enabled him to use his position and love of music to bring many new artists to wider recognition at radio and retail, notably Gil-Scott Heron and Melvin Van Peebles.

In 1982 Talbert moved on to Hush Productions as VP/director of marketing and promotion. He guided the small company's entire roster to national prominence, culminating with the unprecedented success of Freddie Jackson and Najee.

Capitol Records took notice and brought Talbert over as VP. He relocated to Los Angeles with offices in the Capitol Tower. While at the helm of the black promotions department, he spearheaded the initial marketing/promotional campaign for M.C. Hammer, prompting the rapper's rise to international popularity.

Retiring from Capitol in 1990 he relocated to Palm Springs. There he remained active in semi-retirement as a consultant to many artists and companies including Barry White, Hush Productions, Essence magazine's music division and Norman Connors.

Through the establishment of his own venture, World Artist Entertainment, a partnership with jazz musician Jewell Bostic, Talbert shared his knowledge of the industry with many young artists and companies interested in marketing, promotion and artist development.

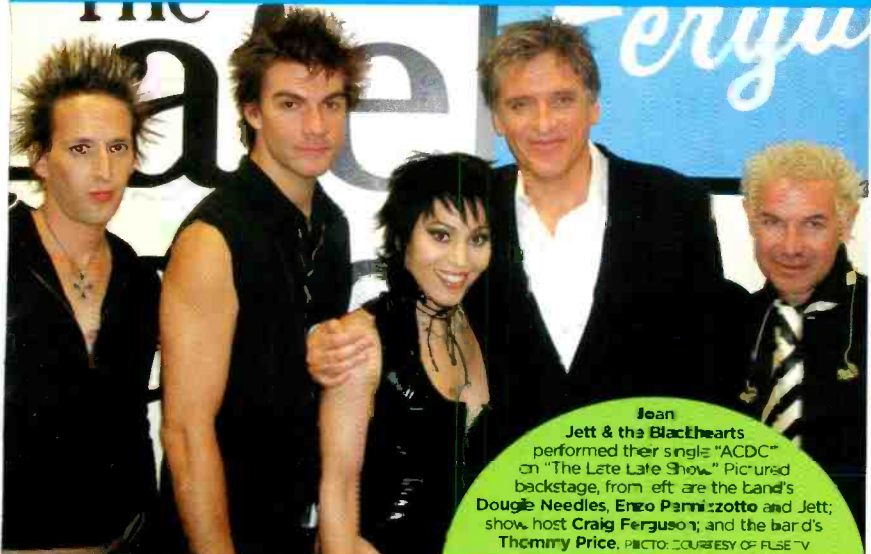
He is survived by his second wife, Terri Hurst-Talbert; his three sons, Erik, Aaron and David; his brother, Russell; granddaughter Amaris; nephew Gerald; aunt Suesetta; and a host of cousins and other family members.

A number of memorials are in the planning stages. Family can be contacted at [etnyc@earthlink.net](mailto:etnyc@earthlink.net).

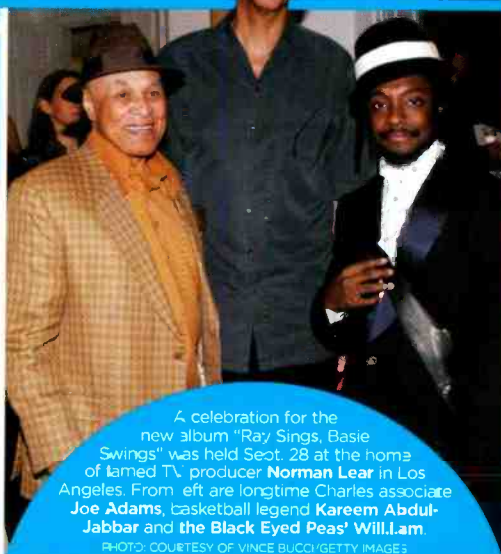
—Erik Talbert

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| - DUPLICATION REPLICATION -        | - BUSINESS OPPORTUNITIES - | - CONCERT INFO -          |
| - VINYL PRESSING -                 | - COMPUTER/SOFTWARE -      | - VENUES -                |
| - CD ROM SERVICES -                | - MUSIC MERCHANDISE -      | - NOTICES/ANNOUNCEMENTS - |
| - DVD SERVICES FOR SALE -          | - T-SHIRTS -               | - VIDEO -                 |
| - PROMOTION & MARKETING SERVICES - | - EMPLOYMENT SERVICES -    | - MUSIC VIDEO -           |
| - MUSIC DISTRIBUTORS -             | - PROFESSIONAL SERVICES -  | - POSITION WANTED -       |
| - AUCTIONS -                       | - DJ SERVICES -            | - LISTENING STATIONS -    |
| - RECORDING STUDIOS -              | - FINANCIAL SERVICES -     | - FOR LEASE -             |
| - REAL ESTATE -                    | - LEGAL SERVICES -         | - DISTRIBUTION NEEDED -   |
| - INVESTORS WANTED -               | - LEGAL NOTICE -           | - EDUCATION OPPORTUNITY - |
| - STORES FOR SALE -                | - ROYALTY AUDITING -       | - HELP WANTED -           |
| - EQUIPMENT FOR SALE -             | - TAX PREPARATION -        | - MASTERING -             |
| - STORE SUPPLIES -                 | - BANKRUPTCY SALE -        | - AUDIO SUPPLIES -        |
| - FIXTURES -                       | - COLLECTABLE -            | - ROYALTY PAYMENT -       |
| - CD STORAGE CABINETS -            | - PUBLICATIONS -           | - PRINTING -              |
| - DISPLAY UNITS -                  | - TALENT -                 | - MUSIC PRODUCTION -      |
| - PUBLICITY PHOTOS -               | - SONGWRITERS -            | - METAMUSIC -             |
| - INTERNET/WEBSITE SERVICES -      | - SONGS FOR SALE -         | - STAGE HYPNOTIST -       |
| - BUSINESS SERVICES -              | - DEALERS WANTED -         | - CD FAIRS & FESTIVALS -  |
| - MUSIC INSTRUCTION -              | - RETAILERS WANTED -       | - MUSIC WEBSITES -        |
|                                    | - WANTED TO BUY -          | - NEW PRODUCTS -          |
|                                    |                            | - DOMAIN NAMES -          |



**Jett and the Blackhearts** performed their single "ACDC" on "The Late Late Show." Pictured backstage, from left are the band's **Dougie Needles**, **Enzo Pannizzotto** and Jett; show host **Craig Ferguson**; and the bar's **Thommy Price**. PHOTO: COURTESY OF FLSE-TV



A celebration for the new album "Ray Sings, Basie Swings" was held Sept. 28 at the home of famed TV producer **Norman Lear** in Los Angeles. From left are longtime Charles associate **Joe Adams**, basketball legend **Kareem Abdul-Jabbar** and the **Black Eyed Peas'** **Will.i.am**. PHOTO: COURTESY OF VINCE BUCCI/GETTY IMAGES



Island Def Jam artist **Ludacris** made a special appearance at New York's Union Square Virgin Megastore to promote his U.S. tour sponsored by AXE Clix Body Spray and Shower Gel, and the release of his new CD, "Release Therapy." Pictured, from left, are **Marcus Peterzell**, co-president of AXE's agency AWE/GMR; AWE director of partnership marketing **Mary Ann Kim**; Ludacris; and Island Def Jam manager of strategic marketing and development **Laura Striese**.

Legendary German DJ/producer **Paul van Dyk** received a medal of honor (Landesverdienstorden) during an Oct. 1 ceremony in Berlin. Van Dyk, left, was lauded for his outstanding contribution to the German capital and for his commitment to social issues. Presenting the award is the city's mayor, **Klaus Wowereit**.



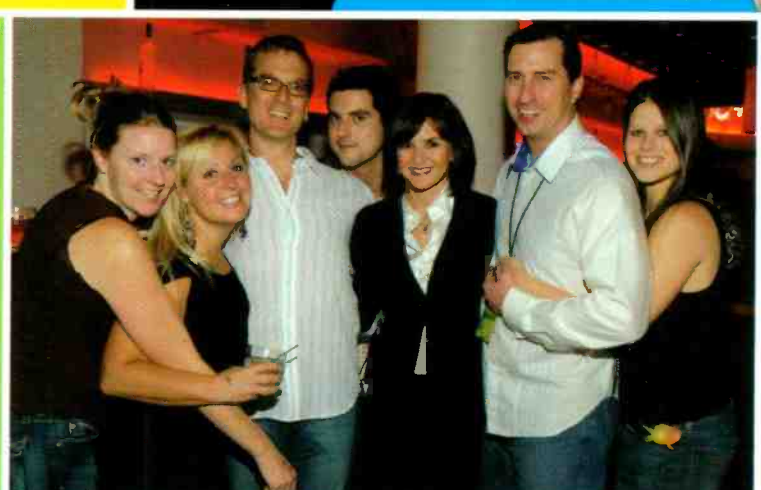
LIVeStyle Entertainment hosted **Rocca Deluca & the Burden** Sept. 30 at Bruno's in San Francisco. Deluca, left, who is signed to actor **Kiefer Sutherland's** new music label, Ironworks, is pictured here with his label boss. PHOTO: COURTESY OF KEVIN SAM/FILMMAGIC.COM



**Janet Jackson**, left, and **Natalie Cole** celebrated the release of Jackson's album "20 YO." at an LG and Ciroc-sponsored event at New York's Room Service. The party also celebrated Jackson's October 2006 FHM cover. PHOTO: COURTESY OF ARNOLD TURNER



**DANCE MUSIC SUMMIT:** Billboard's 13th annual Dance Music Summit overtook the Palms Casino & Resort Sept. 17-20 in Las Vegas.  
**BELOW RIGHT:** DJ/producer **Kaskadee**, left, provided the soulful grooves at a Sept. 19 party at ghOstbar, situated on the top floor of the Palms Casino & Resort. To Kaskadee's right are all things possible/atp's **Janie Hoffman**, N9Ne Group's **David Gutierrez** and Billboard's **Michael Paoletta**. PHOTO: COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM  
**RIGHT:** Tangerine at the Treasure Island Hotel & Casino offered insomniacs a chance to keep the party going. Shown, from left, are Billboard's **Margaret O'Shea**, **Michele Jacangelo**, **Michael Paoletta** and **Dave Moser**; Tangerine's **Candace Carrell**; and Billboard's **Karl Vontz** and **Courtney Marks**. PHOTO: COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM  
**BELOW:** The summit's Sept. 20 closing-night festivities began at the Tao Lounge in the Venetian. From left are Eye on Vegas' **Bryan Bass**; Billboard's **Michele Jacangelo** and **Karl Vontz**; all things possible/atp's **Janie Hoffman**; Billboard's **Dave Moser**, **Michael Paoletta** and **Margaret O'Shea**; Tao's **Jason Strauss**; and Billboard's **Courtney Marks**. PHOTO: COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM  
**LEFT:** Between daytime panel discussions, Audiojelly.com co-founders/**Lustral** members **Ricky Simmonds**, left, and **Steve Jones** cozied up to a Las Vegas showgirl. PHOTO: COURTESY OF DENISE TRUSCELLO/WIREIMAGE.COM



# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## INDIA'S HAIR RETURNS TO ORIGINAL COLOR

India.Arie tells Track that a previously unreleased version of her song "I Am Not My Hair" will finally be heard—in a new Lifetime Television movie, "Why I Wore Lipstick to My Mastectomy." In fact, she says this version—a duet between the R&B/soul singer and pop-rocker Pink—is actually the original version of the song. It will be available on iTunes beginning Oct. 23.

"We both had something to say with this song, and we wanted to work together," Arie explains. "This duet should have been the original version on my album ["Testimony: Vol. 1, Life & Relationship"], but it fell through the cracks." When Lifetime inquired about using the song for the film, Arie said, "Well, I have this other version that you might like to use."

According to Arie, while the song's original idea was rooted in Pink's decision to do away with her pink locks, the last verse was written after watching Melissa Etheridge's triumphant performance on the Grammy Awards. "Her performance brought tears to my eyes," Arie says. "At that moment in time, her performance was a juxtaposition of pain and beauty. It symbolized the beauty of strength."

The Lifetime movie, premiering Oct. 23, stars Sarah Chalke ("Scrubs") and, in a cameo role, Patti LaBelle.

## STRICTLY SPEAKING

Strictly Rhythm is back. After folding in 2002 amidst a legal dispute with its worldwide partner Warner Music Group, the chart-topping dance music label will return to shelves in March 2007. The relaunched label will be helmed by Strictly founder Mark Finkelstein and Simon Dunmore, the charismatic A&R chief of hot British label Defected. Simon assumes the role of creative head at Strictly and will retain his post at Defected.

## I LOVE THE NIGHTLIFE

Songwriter Denise Rich's sold-out Oct. 4 charity gala "Disco & Diamonds" filled New York's Capitale with more '70s nostalgia than a pair of roller skates. (Hello, Nile Rodgers!) Gloria Gaynor and Sister Sledge performed—with the latter dedicating its No. 1 European hit "Frankie" to Rich, who penned the song. Track had a chat with Mark Eichner, president of Rich's joint-venture record label 785, who said he intends to bring old-fashioned A&R back to the business. Spinning vinyl for the event—which benefits the G&P Foundation for Cancer Research—was New York DJ Johnny Rocks.

## UMPG FINDS HEAT IN ST. LOUIS

Jibbs, the 16-year-old St. Louis rapper heating up the R&B and pop charts with "Chain Hang Low," has signed an exclusive, worldwide publishing pact with Universal Music Publishing Group. Accompanying him into the UMPG family is production duo Da Beatstaz (aka DJ Beats and Reese Beats), who produced "Chain" as well as the majority of Jibbs' debut Geffen album, "Jibbs Feat. Jibbs," due Oct. 24. Brokering both deals was UMPG VP of urban creative affairs Ethiopia Habtemariam.



From left, Billboard's **CHUCK TAYLOR**, songwriter **DENISE RICH**, producer **NILE RODGERS** and Billboard's **MICHAEL PAOLETTA**

## ACTING OUT

Track has learned that Ludacris had two reasons to celebrate this week. In addition to being crowned No. 1 on The Billboard 200, the rapper/actor was cast in the Vince Vaughn flick "Fred Claus." Ludacris will portray an angry elf. Currently filming in London for a 2007 release, the comedy about Santa Claus' older brother also stars Paul Giamatti and Kevin Spacey. Filming is scheduled to wrap in February. Ludacris is also set to host and be the musical guest Nov. 18 on NBC's "Saturday Night Live."

Wading deeper into the acting waters is R&B/pop sensation Chris Brown. According to sources, Brown will appear in five upcoming episodes of "The OC," becoming the first African-American to guest on the show. Brown is also among the cast in the January 2007 film "Stomp the Yard," which revolves around a troubled street dancer from Los Angeles. Also listed in the cast lineup is fellow artist Ne-Yo. This follows Brown's appearance, earlier this year, in an episode of the TV series "One on One," wherein he played himself.

## DO IT AGAIN

Kinks frontman Ray Davies was in fine form at a BMI-hosted cocktail reception held in private London club the George on the eve of receiving his BMI Icon award Oct. 3 at the Dorchester Hotel. He told Track that his second solo studio album is taking less time to put together than his solo debut, "Other People's Lives," which appeared in February after a gestation period of almost 10 years. "I've written about eight songs for the next album," said Davies, who promises a more sparse-sounding recording than its predecessor.

## THEY WRITE THE SONGS

The dates for ASCAP's second annual "I Create the Music" Expo are confirmed: April 19-21, 2007, at the Hollywood Renaissance Hotel in Los Angeles. Last year's inaugural event attracted more than 1,800 songwriters, composers, lyricists, producers, publishers and other industry professionals. Track has a strong feeling the 2007 edition will be even bigger and better. See you there. In the meantime, check [ascap.com](http://ascap.com) for updates.

# Executive TURNTABLE

EDITED BY MITCHELL PETERS

**RECORD COMPANIES:** Virgin Records Urban Music in New York promotes **Glenn Delgado** to GM. He was VP of business affairs.

Sony BMG Entertainment's International Catalog Marketing Group names **Lyn Koppe** senior VP. She was VP of marketing.

Background Records appoints **Chuck Field** to senior VP. He was VP of crossover promotion at Universal Motown Records.

Rounder Records in Cambridge, Mass., promotes **Sheri Sands** to executive VP, from VP of sales and marketing; **Brad Paul** to senior VP of promotions, from VP; and **Elissa Barrett** to VP of strategic marketing, from director.

**PUBLISHING:** Rondor Music Publishing in New York ups **Ron Moss** to executive VP of creative. He was VP of A&R.

**TOURING:** Live Nation promotes **Scott Fedewa** to executive VP/executive producer of interactive products. He was senior VP/executive producer.

Creative Artists Agency names **Emma Banks** and **Mike Greek** as agents. They were agents at Helter Skelter in London.

The Gridiron Stadium Network names **Jeff Apregan** of Thousand Oaks, Calif.-based **Apregan Group** as a consultant.

**MEDIA:** Interep names **Henry Tsu** chief information officer. He was director of information technology.

RadioExchange appoints **Chris Abbate** to director. He was application and training specialist.



DELGADO KOPPE FIELD MOSS

**RELATED FIELDS:** The Berklee College of Music names **John P. Kellog** assistant chairman of the music business/management department. He is an entertainment attorney, author, performer and music business educator.

Rogers & Cowan in Los Angeles promotes **Jason Padgitt** to VP. He was an associate VP.

Send submissions to [exec@billboard.com](mailto:exec@billboard.com).

# GOODWORKS

## HONORING THOSE WHO HELP IN THE FIGHT

The Black AIDS Institute's sixth annual Heroes in the Struggle awards presentation and fund-raiser touches down Nov. 16 at the Directors Guild of America in Los Angeles. This year's honorees include Dionne Warwick and Friends (aka Elton John, Stevie Wonder, Gladys Knight, Carol Bayer Sager and Burt Bacharach) for their work on the 1985 chart-topper "That's What Friends Are For." Singer Cheryl Lynn will provide the evening's musical entertainment. For more info, call the Black AIDS Institute office at 213-353-3610.

## ROCKING NEW VOTERS

Nonpartisan, not-for-profit voter registration organization HeadCount registered more than 5,000 new voters during its recent Midterms Matter Tour. The trek included more than 30 events, including the Bonnaroo Festival, the Phil Lesh/Trey Anastasio tour and several dates with the Dave Matthews Band. Dave Matthews' Bama Works Foundation donated \$15,000 to HeadCount, which helped make the tour possible. Several artists even manned HeadCount booths, assisting fans in the voting registration process; they included former Phish bassist Mike Gordon, Bela Fleck, moe's Al Schnier and Gov't Mule's Warren Haynes. For more info log on to [headcount.org](http://headcount.org).



INDIA.AIRE, left, and PINK

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