GOOD CHARLOTTE

The Madden Brothers Bounce Back With Upbeat, Fan-Focused "Good Morning Revival"

Will Free Downloads Save The Biz? >P.41

Online Advertising Turns Piracy To Profit
Featuring 10 Ad-Driven Companies To Watch

P.38
### ASCAP Members Shine with 321 GRAMMY® Nominations

#### Best Record Of The Year
- Mary J. Blige
- Dixie Chicks
- Rick Rubin
- Garnis Barkey
- Danger Mouse
- Ben H. Allen
- Steve Chrisanthou (PRS)

#### Best Album Of The Year
- Dixie Chicks
- Rick Rubin
- Garnis Barkey
- Danger Mouse
- Ben H. Allen
- John Mayer
- John Alagia
- Dave O'Donnell
- Andrew Scheps
- Justin Timberlake
- Peter Bjorn
- Timbaland
- Jason Lader

#### Best Song Of The Year
- John Mayer
- John Alagia
- Niki Young

#### Best pop Vocal Album
- Elvis Costello (PRS)
- John Mayer
- Justin Timberlake

#### Best Dance Recording
- Coldplay (PRS)
- Madonna
- Stuart Price (PRS)
- Felt Shop Boys (PRS)
- Two Tone Horns (PRS)
- Justin Timberlake

#### Best Electronic/Dance Album
- Coldplay (PRS)
- Madonna
- Pet Shop Boys (PRS)
- Zero 7 (PRS)

#### Best Traditional Pop Vocal Album
- Tony Bennett
- Shiny Ray Robinson

#### Best Solo Rock Vocal Performance
- Beck
- John Mayer
- John Alagia
- Niki Young

#### Best Rock Performance By A Duo Or Group With Vocal
- Coldplay (PRS)
- The Fray
- The Rconteurs

#### Best R&B Song
- John Mayer
- Mary J. Blige
- Prince

#### Best R&B Vocal Performance
- Mary J. Blige
- India Arie

#### Best Album
- Mary J. Blige
- India Arie
- Prince

#### Best Contemporary R&B Album
- Beyoncé
- Kirk Franklin

#### Best Rap Solo Performance
- Missy Elliott

#### Best Rap Performance By A Duo Or Group
- Chamillionaire
- Krayzie Bone
- Ludacris

#### Best Rap Song
- Chamillionaire
- Krayzie Bone
- Ludacris

#### Best Rap Collaboration
- Akon
- Beyoncé
- Jay-Z
- Ludacris
- Justin Timberlake

#### Best Male Rap Collaboration
- Akon
- Beyoncé
- Jay-Z
- Ludacris
- Justin Timberlake

#### Best Rap Performance
- Chamillionaire
- Krayzie Bone
- Ludacris
- Chudrin Moore
- Jamm's

#### Best Rap Album
- Ludacris

#### Best Female R&B Vocal Performance
- Beyoncé
- Mary J. Blige
- India Arie

#### Best R&B Vocal Performance
- Prince
- Lionel Richie
- Luther Vandross

#### Best R&B Album
- Prince
- Tamar

#### Best Trad/Blues/R&B Vocal Performance
- Jill Scott
- Mary J. Blige
- Raphael Saadiq
- Zulema (PRS)
- The Temptations

#### Best Urban/Alternative Performance
- Prince
- Erykah Badu
- Sergio Mendes
- The Black Eyed Peas
- OutKast

#### Best Collaboration With Vocals
- U2
- Dierks Bentley
- George Strait
- John Mayer

#### Best Male Country Vocal Performance
- Dierks Bentley
- George Straight
- John Mayer

#### Best Country Performance
- By A Duo Or Group With Vocal
- Dixie Chicks
- Tim McGraw

#### Best Country Collaboration With Vocals
- Dierks Bentley
- Dierks Bentley

#### Best Country Instrumental Performance
- Casey Donahew
- Tommy Emmanuel (APRA)
- Chris Thile

#### Best Country Song
- Dierks Bentley
- Dierks Bentley

#### Best Country Instrumental Performance
- Dierks Bentley
- Dierks Bentley

#### Best Country Album
- Dixie Chicks
- Alan Jackson
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#### Best Bluegrass Album
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Which “American Idol” contestants have a modicum of talent? Who is bearable on “The White Rapper Show”? Get an honest take on these shows and more at the Billboard blog, jadedinsider.com.

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ON THE CHARTS
SINGLES
ADULT CONTEMPORARY
ADULT Top 40
HOT COUNTRY
HOT DANCE CLUB PLAY
HOT DANCE AIRPLAY
HOT DANCE SINGLES
HOT DIGITAL SONGS
HOT 100
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HOT 100 SINGLES
HOT LATIN SONGS
MODERN ROCK
POP 100
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HOT R&B/HIP-HOP
HOT R&B/HIP-HOP AIRPLAY
R&B/HIP-HOP SINGLES
R&B/ADULT
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VASOS
TOP VIDEO CLIPS
TOP MUSIC VIDEO SALES

THIS WEEK ON .biz
ARTIST / BAND
THE GOSPEL
ON THE CHARTS

BILLBOARD 200
TOP BLUEGRASS
TOP BLUES
TOP CHRISTIAN
TOP COUNTRY
TOP GOSPEL
TOP HEATSEEKERS
TOP INDEPENDENT
TOP LATIN
TOP R&B/HIP-HOP
TASTEMAKERS
TOP WORLD

TOP VIDEO RENTALS
TOP HEATSEEKERS
TOP CHRISTIAN
TOP COUNTRY
TOP 100 AIRPLAY
TOP ELECTRONIC
TOP CLASSICAL
TOP DIGITAL
TOP INTERNET
TOP JAZZ
TOP CONTEMPORARY
TOP POP
TOP REGGAE
TOP RINGMASTERS
TOP DVD SALES
TOP TV DANCE SALES
TOP VIDEO RENTALS
TOP VIDEO GAME RENTALS

NO. 1 ALBUMS
PAGE
ARTIST / TITLE
THE BILLBOARD 200
THE BILLBOARD 200
PRETTY MICK
NICKEL CREEK
JEWEL
KENNY WAYNE SHEPHERD
ERIN MEADE & SIGNATURE SOUND
CARRIE UNDERWOOD
SHINEDOWN
PITTSY LABELLE
PITTSY LABELLE
PITTSY LABELLE
FOE
THE GOSPEL
KENNY WAYNE SHEPHERD
FOE
THE GOSPEL

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All entries must be received by April 14, 2007.
WE PROUDLY CONGRATULATE OUR GRAMMY WINNERS!

- **Record of the Year**
  - Crazy
  - Gnarls Barkley
  - Danger Mouse

- **Album of the Year**
  - St. Elsewhere
  - Gnarls Barkley
  - Danger Mouse

- **Song of the Year**
  - Be Without You
  - Johnta Austin

- **Best Female Pop Vocal Performance**
  - You Can Close Your Eyes
  - Sheryl Crow

- **Best Pop Performance by a Duo or Group with Vocals**
  - Always on Your Side
  - Sheryl Crow

- **Best Pop Instrumental Performance**
  - My Favorite Things
  - The Brian Setzer Orchestra

- **Best Pop Instrumental Album**
  - Fingerprints
  - Peter Frampton

- **Best Dance Recording**
  - Don't Let Me Be Misunderstood
  - Goldfrapp

- **Best Electronic/Dance Album**
  - Supernature
  - Goldfrapp

- **Best Traditional Pop Vocal Album**
  - Caught in the Act
  - Michael Bublé

- **Best Solo Rock Vocal Performance**
  - Saving Grace
  - Tom Petty

- **Best Hard Rock Performance**
  - Every Day Is Exactly the Same
  - Nine Inch Nails

- **Best Rock Performance**
  - Woman
  - Wolfmother

- **Best Rock Instrumental Performance**
  - The Wizard Turns On...
  - The Flaming Lips

- **Best Rock Album**
  - Highway Companion
  - Tom Petty

- **Best Alternative Music Album**
  - At War with the Mystics
  - The Flaming Lips

- **Best Rap/Soul Performance**
  - Save Me
  - Lupe Fiasco

- **Best Rap Performance by a Duo or Group**
  - What You Know
  - T.I.

- **Best Rap Solo Performance**
  - Kick, Push
  - Ludacris

- **Best Traditional R&B Vocal Performance**
  - Christmas Time Is Here
  - Anita Baker

- **Best Urban/Alternative Performance**
  - Crazy
  - Gnarls Barkley

- **Best Alternative Music Album**
  - St. Elsewhere
  - Gnarls Barkley

- **Best Female R&B Vocal Performance**
  - I Don't Know How to Love Him
  - Prince

- **Best Male R&B Vocal Performance**
  - Black Sweat
  - Prince

- **Best Rap Performance by a Duo or Group**
  - Georgia
  - Outkast

- **Best Rap Solo Performance**
  - On the Spot
  - Nelly

- **Best Traditional Pop Vocal Album**
  - Timeless Love
  - Smokey Robinson

Visit www.americanradiohistory.com for more information.
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<td>Best Rap Album</td>
<td>Lupe Fiasco's Food &amp; Liquor, Lupe Fiasco, Lluna Fiasco,展露出的/banner, Ludacris, Game Theory, The Roots, King T.I.</td>
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<td>Best Country Performance By A Duo Or Group With Vocal</td>
<td>What Hurts The Most, Rascal Flatts, Best Country Collaboration With Vocals, Calling Me, Kenny Rogers, Don Henley, Love Will Always Win, Trisha Yearwood</td>
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<tr>
<td>Best Country Instrumental Performance</td>
<td>The Eleventh Reel, Chris Thile, What Hurts The Most, Jeffrey Steele</td>
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<tr>
<td>Best Country Album</td>
<td>You Don't Know Me: The Songs Of Emmylou Harris, Willie Nelson, Your Man, Josh Turner</td>
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<td>Best Contemporary Jazz Album</td>
<td>Rehead That, Christian Scott, Best Jazz Vocal Album, Footprints, Karrin Allyson, From This Moment On, Diana Krall</td>
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<td>Not Forgotten, Israel &amp; New Breed, Best Gospel Song, Not Forgotten, Israel Houghton</td>
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<td>The Orwysy Chaperone, Lisa Lambert, Greg Morrison, Best Instrumental Arrangement, Attack Of The Killer Tomatoes, Gordon Goodwin</td>
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<td>Best Recording Package</td>
<td>10.200 Days, Adam Jones, Tool, Best Album Notes, Pirate Radio, The Pretenders</td>
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<td>Best Engineered Album, Non-Classical</td>
<td>At War With The Mystics, The Flaming Lips, Producer Of The Year, Non-Classical, Danger Mouse</td>
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<td>Best Short Form Music Video</td>
<td>8th Of November, Big &amp; Rich, Robert Deaton, George Flanigen, Marc Oswald, When You Hear This, The Killers</td>
</tr>
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* Shared Nomination
Remembering Gerald Levert

A Legacy That Deserves Robust R&B Stations To Protect it

BY JOHN P. KELLOGG

On Nov. 10, 2006, a colleague’s assistant approached me in a closed board meeting in Nashville, hunched over a telephone message, leaned close and said, “This is important.” The message was from my wife, and simply said, “Call Andy. It’s an emergency.” I immediately left the room and called Andy Gibson, Gerald Levert’s longtime business manager, and anxiously asked, “What’s up?” His response—“Gerald’s gone”—led to my next question, “Where to Philadelphia?” (Levert had indicated he planned to go earlier in the week.) “No Gerald’s gone,” the manager reassured me, “and the finality of those words struck a numbing blow that rocked me to my core.” Soon, fans across the country would be stunned, as the newfound news of Levert’s untimely death was already beginning to spread across the airwaves of all mainstream and adult R&B stations.

For nearly 25 years, from the beginning of his career until that moment, I had had the good fortune to know and represent Levert as his friend and entertainment lawyer. “G,” as his close associates called him, was a producer, songwriter and performer extraordinary, and one of the greatest soul singers of all time. Levert created music he felt his audience should hear, not just what they wanted to hear, and his music stayed true to the roots of R&B. He also had an uncanny knack for creating some of the most clever love-song hooks the industry had ever heard, gave new meaning to the phrase “Practice what you preach” and exalted the virtue of the ever-attentive man in “Mr. Too Big to Fail.”

In his personal and business life, Levert celebrated the principles of love, family and loyalty, something the current music business should be more mindful of. His unwavering support and faith in his family was shown by featuring his dad, Eddie, and brother, Sean, in live performances and recordings; reuniting his cousin, Andy Gibson, as his accountant and business manager; employing brother-in-law Leonard “LB” Brooks as his personal manager; and hiring several other close friends and relatives in different capacities. His loyalty extended not only to those he employed but to individuals and companies he did business with, like executive Sylvis Rhone and Warner records. Simmons Atlantic, East West and Elektra on the record side and David Renzer and Richard Blackstone on the publishing side.

As a member on the board of the R&B Foundation, Levert did all he could to ensure that R&B music would keep growing and thriving. However, in order for that to happen, the music has to be heard. The relationship most adult R&B stations have with their audience embodies the principles Levert lived by love and loyalty for family, friends and business associates. Through the years, urban communities throughout the United States have demonstrated their love and loyalty to local R&B stations and their advertisers. To their listeners, such local and nationally syndicated R&B radio personalities as Tom Joyner, Doug Banks, Steve Harvey and Michael Baisden are considered family.

But what is the community getting in return? In two cities I have recently resided, Denver and Boston, FM R&B radio outlets have been lost during the past year, and it has left a huge listening audience without stations. If all had taking steps to institute an adult R&B format in several markets that will program a substantially greater percentage of current R&B tracks along with the oldies. As I indicated in an article published here more than three years ago, other R&B greats like Stevie Wonder, Chaka Khan and Teena Marie need to have their current music played so that it can be heard along with the music of talented new artists like Chris Brown, Ne-Yo and Urban Mystic. I’m glad to see that finally, the message is getting through. Fortunately, there will be radio broadcasts to program Levert’s great work.

During the past three years, along with Levert’s passing, we have lost some of the finest tenor/baritone singers of all time, including Barry White, Luther Vandross, Lou Rawls, Eugene Record and James Brown. Like Levert, Vandross, White and Record were also prolific songwriters and producers who each crafted the love-song soundtracks of our lives. It’s time for the industry to make changes. The greatest way for us to honor Levert and all our music greats is to respect, promote and air their beloved art form of R&B.

By John P. Kellogg

The greatest way for us to honor Gerald and all our music greats is to respect, promote and air their beloved art form of R&B.

By John P. Kellogg. Esq., is assistant chairman of the music business/manufacturing department at Berklee College of Music and is counsel to the McMillan Firm of New York.
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Sean Paul
& Others

Saturday 28th April
Mary J Blige
Diana Ross
Gladys Knight
Beres Hammond
Heather Headley

Sunday 29th April
Sir Elton John
Earth Wind & Fire
Al Green
Machel Montano

Mary J Blige
Diana Ross
Gladys Knight
Heather Headley

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ANARCHY IN THE U.K. CHART

Download Rule Change Benefits Unsigned Artists And Oldies, Angers Retail

Changes to how the U.K. singles chart is compiled have led to a wildly unpredictable survey, with unsigned bands and reactivated old hits generating the top 40.

In January, compiler of the Official U.K. Charts Co. (OCC) brought in changes that meant any downloaded, monitored track is now eligible, whether or not a physical CD is available, and the move has prompted much debate among labels, artists and, most heatedly, at retail.

According to OCC figures for the Jan. 14-20 sales week, 1.4 million singles were sold in the United Kingdom, of which downloads accounted for 90%.

On that chart, Beiruti born singer/songwriter Mika became the second artist ever to reach No. 1 on downloads alone with his Universal Island single "Grace Kelly." Gnarls Barkley's "Crazy" was the first last March, when digital sales were eligible one week ahead of physical release.

Island did not release a CD single of "Grace Kelly" until Jan. 29, three weeks after the download, and the number of digital-only releases seemed likely to rise in the coming months.

However, Island Records Group president Nick Gaffield says the label "never considered a digital-only release" for Mika.

"Going forward," he says, "I do see some releases will only be available digitally, because there's no economic sense to manufacture. But in the case of monster hits such as Mika, we'll continue to release on physical formats for the short to medium term. The difference now is that digital is core, and physical incremental."

The most publicized effect of the new rules came on the chart published Jan. 14, when unsigned rock band Koopas' "Bag, Steal & Borrow" track was downloaded 4,000 times to chart at No. 31, generating widespread media coverage.

"Bag, Steal & Borrow"—which disappeared from the top 75 after just one week—achieved more than 95% of its sales via digital media delivery company 7digital. Koopas has a store at 7digital's main site and another at its indiestore.com service (Billboard, Sept. 2, 2006). Presales for the track were built up via an SMS pre-order service, also administered by 7digital.

By that process, fans send a text message to 7digital and receive in return a personal identification number. They then input the PIN at the band's Web site to download the track via computer. Koopas manager Gary Raymond says the technology finds favor among young fans without debit or credit card accounts, and for its immediacy. "We would promote a gig and the [band] would say, 'Get your phones out now.'"

The question is whether Koopas is a one-off, peripherized at a time of year when singles sales are traditionally low, or a genuine sign that artists can now bypass the label model.

7digital managing director Ben Drury says the new chart has "massively leveled the playing field," but adds, "It's not about bands putting two fingers up to labels. I've spoken to the majors about it and they're quite supportive, because what they want are bands that are investment-ready."

The chart published Jan. 21 influenced by BBC Radio 1 morning host Chris Moyles, who persuaded his 6.8 million listeners to download certain old hits. As a result, a 1999 No. 1 hit, "Honey to the Bee" by then-teen starlet Billie Piper—now a famous actress on U.K. TV—sold nearly 6,000 downloads to reclaim at No. 17.

Other old tracks have reentered the lower reaches of the chart, prompted by incidents like the release of "Rocky Balboa" (Surivor's "Eye of the Tiger") on Channel 4 reality TV show "Celebrity Big Brother" (the Jackson's "I Want You Back").

"But the industry should be concerned it doesn't go too far, as otherwise we could increasingly be perceived as trivial by the media and consumers alike, and have their integrity undermined," OCC charts director Omar Maskatiya says. "The response has been extremely positive so far. These initial stages are a period for us to assess whether we need to amend rules going forward, to protect the integrity of the chart."

"The reality may be seen as unusual, but we've reignited interest and comment on the U.K. singles chart."

"All the chart is doing now is reflecting demand for songs at an earlier point. It's doing what it is supposed to—reflecting the best-selling songs in the U.K."
PARADIGM IS PROUD TO CONGRATULATE ITS
2007 GRAMMY NOMINATED CLIENTS

BEST FEMALE POP VOCAL PERFORMANCE
BLACK HORSE AND THE CHERRY TREE
KT TUNSTALL

BEST MALE POP VOCAL PERFORMANCE
BAD DAY
DANIEL POWTER

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL
MY HUMPS
THE BLACK EYED PEAS

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL
OVER MY HEAD (CABLE CAR)
THE FRAY

BEST POP COLLABORATION WITH VOCAL
hips don't lie
SHAKIRA & WYCLEF JEAN

BEST POP INSTRUMENTAL PERFORMANCE
SONG H
BRUCE HORNSBY

BEST TRADITIONAL POP VOCAL ALBUM
WINTERSONG
SARAH McLACHLAN

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL
TALK
COLDPLAY

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL
HOW TO SAVE A LIFE
THE FRAY

BEST ROCK INSTRUMENTAL PERFORMANCE
CHUN LI'S FLYING BIRD KICK
ARCTIC MONKEYS

BEST ROCK SONG
CHASING CARS
SNOW PATROL

BEST ALTERNATIVE MUSIC ALBUM
WHATEVER PEOPLE SAY I AM, "THAT'S WHAT I'M NOT
ARCTIC MONKEYS

BEST FEMALE R&B VOCAL PERFORMANCE
I AM NOT MY HAIR
INDIA.ARIE

BEST URBAN/ALTERNATIVE PERFORMANCE
"THAT HEAT"
SERGIO MENDES FEATURING ERYKAH BADU & WILL.I.AM

BEST URBAN/ALTERNATIVE PERFORMANCE
MAS QUE NADA
SERGIO MENDES FEATURING THE BLACK EYED PEAS

BEST R&B SONG
I AM NOT MY HAIR
INDIA.ARIE

BEST R&B ALBUM
TESTIMONY: VOL. 1, LIFE & RELATIONSHIP
INDIA.ARIE

BEST RAP SOLO PERFORMANCE
UNDENIABLE
MOS DEF

BEST RAP SONG
MONEY MAKER
CHRISTOPHER BRIDGES & PHARRELL WILLIAMS
SONGWRITERS

BEST RAP ALBUM
IN MY MIND
PHARRELL
BEST COUNTRY INSTRUMENTAL PERFORMANCE
GAME SHOW RAG/CANONBALL RAG
TOMMY EMMANUEL

BEST BLUEGRASS ALBUM: INSTRUMENTALS
RICKY SKAGGS AND KENTUCKY THUNDER

BEST BLUEGRASS ALBUM
LIVE AT THE RYMAN
MARTY STUART AND HIS FABULOUS SUPERLATIVES

BEST GOSPEL SONG
IMAGINE ME
KIRK FRANKLIN

BEST SOUTHERN, COUNTRY, OR BLUEGRASS GOSPEL ALBUM
THE PROMISED LAND
THE DEL McCOURY BAND

BEST CONTEMPORARY R&B GOSPEL ALBUM
HERO
KIRK FRANKLIN

BEST SPOKEN WORD ALBUM FOR CHILDREN
THE WITCHES
LYNN REDGRAVE

BEST COMPILATION SOUNDRACK ALBUM FOR
MOTION PICTURE, TELEVISION, OR OTHER VISUAL MEDIA
CHRISS MONTAN & RANDY NEWMAN PRODUCERS

T BONE BURNETT
PRODUCER

BEST SONG WRITTEN FOR MOTION PICTURE,
TELEVISION, OR OTHER VISUAL MEDIA
OUR TOWN (FROM CARS)
RANDY NEWMAN

PRODUCER OF THE YEAR, NON-CLASSICAL
T BONE BURNETT
THUNDERBIRD: CASSANDRA WILSON (A)
THE TRUE FALSE IDENTITY (T BONE BURNETT) (A)
WALK THE LINE - SOUNDRACK (VARIUS ARTISTS) (A)

PRODUCER OF THE YEAR, NON-CLASSICAL
WILL.I.AM

BEST SHORT FORM MUSIC VIDEO
WHEN YOU WERE YOUNG
THE KILLERS

ANTHONY MANDLER
VIDEO DIRECTOR

RECOGNIZING OUR FRIENDS
THE GRATEFUL DEAD
FOR BEING HONORED WITH A
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MONTEREY PENINSULA ARTISTS
A DIVISION OF PARADIGM

LITTLE BIG MAN
PUSHER
A DIVISION OF PARADIGM
The Older They Come
In Jamaica, A Second Life For Vintage American Pop Stars

MONTEGO BAY, Jamaica—It's been years since Michael Bolton or Kenny Rogers reached the upper tiers of the U.S. pop charts. But their 10th annual Air Jamaica Jazz and Blues Festival held Jan. 25-27, Bolton's Ray Charles and Otis Redding covers had female patrons squealing with delight and earned the blue-eyed-soul man three encores. Meanwhile, in his third appearance on the island since 2004, Rogers greeted fans with "Hello, Jamaica, mon," then gleefully roaring approval from a predominantly upscale Jamaican audience that seemed to know every word.

The success of older acts at Jazz and Blues reflects their overall popularity throughout Jamaica. Such events as Henniker Star Time and Stars R Us consistently showcase vintage American acts; the Manhattan's, Percy Sledge and Jerry Butler have also performed in Jamaica during the past few months. Jason Lee of Sonic Sound Distribution, which supplies music to several Jamaican record shops, notes a significant rise in vintage artists' CD sales following their performances. "If I normally sell 100 Earth, Wind & Fire CDs throughout the year, with their performance on Jazz and Blues, I sold that number in a month," he says.

Air Jamaica first developed the Jazz and Blues Festival as a means of stimulating tourism during the low tourist arrival season. When Turn-Key Productions took control in 2004, the company expanded the lineup to include pop, R&B and even country acts that no longer command U.S. top 40 airplay but remain popular in Jamaica. "On Jamaican radio, you'll hear a blues song followed by a country song, a pop song," Turn-Key Productions executive director Walter Elmore says. "So I decided to incorporate different musical genres. Our first year we brought in Kenny Rogers. People thought I was nuts, but it worked out well." Rogers' jovial presence that year was greeted with such excitement that Elmore brought him back for the 10th anniversary, which also featured the classic soul of Russell Thompkins Jr. and the New Sylvesters, mellow '80s hitmaker Christopher Cross and Earth, Wind & Fire's blistering funk fusion. Despite the presence of jazz, courtesy of Chuck Mangione, Roy Ayers and Pieces of a Dream, and blues from the Robert Cray Band, the festival's name is somewhat misleading. The greatest attraction is American pop and R&B stars who peaked commercially in the '70s and '80s.

In 2006, for instance, Air Supply delivered a festival set that rocked much harder than its early '80s Lite FM staples would suggest. When Elmore invited the band back to Jamaica in December, it sold out a 3,500-seat venue in Kingston. "Our Jazz and Blues show created a bond with the audience that we heard will last for a long time," Air Supply founding member Russell Hitchcock says. "That festival is great because you see so many kinds of music and the previous act is enjoyed as much as the following act—unlike in the U.S., where if it is not hip, then no one wants to hear it."

In addition to catering to Jamaicans' eclectic musical tastes, the Jazz and Blues Festival also generates significant revenue. Exact figures were not disclosed by Turn-Key Productions, title sponsor Air Jamaica (which contributes several hundred airline tickets to the event at nominal costs) or the Jamaica Tourist Board, which handles the marketing. But according to a report in the Jamaica Gleaner newspaper, the festival pumps $1 billion Jamaican ($15 million) into the Montego Bay economy. The resort capital's 5,000 hotel rooms are filled to capacity, the story says. Area restaurants, car rental agencies and other businesses also benefit from the influx of visitors. Elmore estimates the cost of staging Jazz and Blues 2007 at $1.5 million (U.S.), including the preparation of a new, larger venue, the Aqueduct at Rose Hall. Despite attracting almost 40,000 patrons over three days, he insists the event is not a great income earner for Turn-Key. "We present over 40 acts. Ticket prices are low ($65 (U.S.) per night) so the costs must be offset by sponsorship," he says. "But I never really think about the money. It is about the magical connection between the audience and the performers."

>>WMI ROLLS OUT RHINO
WMI Music International is unveiling Rhino worldwide. The well-recognized U.S.-based reissues and compilations specialist will initially be rolled out in 15 markets. All of Warner's international catalog operations—including Warner Strategic Marketing—will coalesce under the Rhino banner as a result of the initiative, unveiled Nov. 30. WMI will make much of the label's catalog roster digitally available outside the United States for the first time.

>>LIVE NATION PUSHES BUTTON ON WEB INITIATIVE
Live Nation is making a push to be the online hub of all event listings. Beginning in early February, the company will offer any venue or promoter the ability to upload event listings and information directly to livenation.com. Currently, the site offers complete Live Nation event and venue information, but non-Live Nation-owned venues were posted on a simple venue page, without any additional information for consumers. Third parties will now be able to build and populate event pages on the Live Nation site, and link to any service or Web site.

>>SONY BMG Q3 SALES DIP
Sony BMG Music Entertainment's sales slid 1.6% to $1.4 billion for the three months ending Dec. 31. Net income for the period increased 26% to $225 million. The company blamed the revenue dip on the digital download market's inability to fully offset contraction in the CD business. It credited the income gain to lower overhead and restructuring costs, as well as a payday from an unspecified industry legal settlement. The results were disclosed as part of Sony Corp.'s third-quarter earnings. Sony claimed 13 billion yen ($110 million) of equity in net income from recorded music for the quarter.

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SONY BMG SETTLES WITH FTC Sony BMG agreed to settle charges that it secretly embedded potentially damaging anti-piracy software in some of its CDs, the U.S. Federal Trade Commission announced Jan. 30. Sony BMG issued a statement saying, "We are pleased to have reached this agreement with the Federal Trade Commission." The company declined further comment. Last month, Sony BMG reached a nearly identical settlement with 41 states and the District of Columbia. The company no longer includes the software on its CDs.

GRAMMY VALENTINE: DOUBLE DOSE OF LOVE Retailers Hope Two-Pronged Week Will Help Biz Rebound

After a weak showing from last year's Grammy Award and Valentine's Day sales, retailers and sales executives say the U.S. industry needs that double-decker event to rebound this year.

The industry is off to its weakest start in Nielsen SoundScan history, with album sales down 14.2%. But "we know that the week containing Valentine's Day and the Grammys show will be the busiest one of the first 26 of the year," Trans World divisional merchandise manager for music Jerry Kamiller says. The Grammys will air Feb. 11, three days before Valentine's Day.

Looking back, last year the week leading up to Valentine's Day and the week containing the lovers' holiday itself generated sales of 24.5 million, according to SoundScan — numbers that led Value Music president Bob Perkins to call it the weakest ever. In 2005, the two weeks fared slightly better with sales of 25.7 million. But in 2004, the time period scanned a whopping 30 million units.

That year, the Grammys show produced two big sales winners: Ray Charles' "Genius Loves Company" and Green Day's "American Idiot." This year, merchants expect the Jan. 30 release "Not Too Late" album from Norah Jones to provide some muscle to Valentine's Day sales. "Clearly, Norah Jones and Harry Connick Jr. "Oh, My Nola" are the top releases that we will be pushing for Valentine's Day," Hastings Entertainment senior VP Michael Rigby says.

In the week ending Feb. 4, the album was expected to scan about 350,000. Said Shapiro, senior VP of sales at Blue Note Group, declines to provide specific figures, but says, "We are very encouraged by first-day sales. We hit on television next week, and then we have Valentine's Week coming up, so I think we are in good shape.

"The album already has scored as the largest preorder in Amazon's history. While the online merchant didn't specify how many copies were ordered, sources say the figure is between 35,000 and 40,000 albums.

In addition to Jones, EMI Music issued two repackagecd catalog titles — Frank Sinatra's "Romance" compilation and Al Green's "Definitive Greatest Hits" in time for the holiday. Merchants like Trans World and Value Music say they will fill end-caps with titles devoted to the holiday. Likewise, Scott "Perk" Perkins, VP of retail at Nashville-based Music City Record Distributors, says, "I sent out a list of good Valentine albums telling our stores to set up a display and remind customers that if the music is not right, nothing is going to happen.

Rigby says Hastings will have two displays devoted to Valentine's Day, a four-foot section in the music area of the store stocked with appropriate titles and another four-foot section at the front of the store, where music is cross-merchandised with candy, stuffed animals and novelties.

What's more, Sony BMG Music Entertainment senior VP of marketing Larry LeVine says the company is offering Hastings customers an eight-track digital sampler tied to the purchase of front-line titles, which include Connick's new album, plus releases by Tony Bennett, Divo, Rod Stewart and John Legend. The promotion is themed "Sweet Deal For You" and downloads include songs from Sade, Yanni, Chris Botti, America and Celine Dion.

In addition, Sony BMG is doing a Valentine's Day promotion with Visa at Borders Books & Music that includes discounting 18 titles by $2 if that credit card is used in the purchase, LeVine says. At Knmart, if customers buy one of 15 current adult-oriented titles, they get a six-track digital sampler, he adds.

As for catalog programs tied to Valentine's Day, most majors say they are offering them but declined to provide details. For example, Universal Music Group Distribution is offering 305 titles, themed in either Valentine's Day or Black History month, that carry 9% or 18% discount buyings, retailers say. Senior VP of marketing Cliff O'Sullivan declines to comment on the details, but says, "We have hundreds of titles that are ripe to be promoted on Valentine's Day."

For brands seeking bands, and vice versa, these are the best of times. Sponsorship spending on music tours, concert series and venues is expected to total $1 billion in 2007, a nearly 16% increase from the $867 million spent on music properties last year, according to IEG Sponsorship Report, which tracks the sponsorship industry.

That rate of growth outpaces IEG's projected 11.7% rise in overall sponsorship spending, reflecting the growing clout music has in the corporate marketing world.

And Bill Chipp, senior editor at IEG Sponsorship Report, does not think corporate spending on live music has peaked. "Traditional media doesn't work like it used to and, as a result, a growing number of companies are turning to nontraditional marketing platforms, including music," he says. "We certainly expect those numbers to continue to rise."

MAC President Marcie Allen Cardwell says the ways consumers react to live music inspires bands to get on board. "Music evokes emotion and creates memories, and corporations want to connect with that," says Cardwell, who has brokered music deals for such brands as Cracker Barrel, Daimler-Chrysler and Victoria's Secret.

Telecommunications companies, particularly wireless phone services, are driving much of the spending on music content to offer their customers. IEG cites examples Verizon Wireless' sponsored seven-figure tour sponsorship of Justin Timberlake and Cingular offering exclusive access to live video and audio from concerts.

Other brand categories also are considering live music as a way to connect with consumers. The auto sector remains an active sponsor of music as a platform to promote new vehicles and connect to the young adult market. Recent examples include American Suzuki Motor partnering with Christian rock band Kutlass to tout its new SX4 crossover vehicle, Chrysler Group teaming up with Nick Lachey to promote its new Dodge Nitro and Toyota Motor Sales USA linking with Brooks & Dunn on behalf of its redesigned Tundra truck.

Kellogg Co. used a Pop-Tarts' presenting sponsorship of American Idol Live! to promote Web content featuring behind-the-scenes action. To access all of the content, consumers were required to enter a code from a product proof-of-purchase.

These types of interactive campaigns are typical of today's complex tour sponsorship deals, which create interactions among fans, bands and brands that far transcend the simple on-stage signage of yore.

Chipp agrees that corporate marketers have become more sophisticated in their approach to sponsorships. "They're increasingly looking for sponsorship opportunities that offer as many touch points as possible, including an on-site presence, media exposure and viral-marketing campaigns," he says. "Sponsorship sellers need to move beyond signage and other standard sponsorship benefits and start offering customized marketing platforms that help companies meet their marketing objectives."
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GRAMMY NOMINATIONS
Record of the Year: “Be Without You” Mary J. Blige
Producer: Bryan-Michael Cox

Engineers/Mixers: Danny Cheung, Tal Herzberg & Dave “Hard Drive” Pensado
(Track from: The Breakthrough)

Album of the Year: “FutureSex/LoveSound” Justin Timberlake
Producers: Nate (Danja) Hills, Jawbreakers, Rick Rubin, Timbaland & Justin Timberlake
Engineers/Mixers: Jimmy Douglass, Serban Ghenea, Padraic Kerin, Jason Lader, Andrew Scheps, Timbaland & Ethan Willoughby, Herb Powers, Jr., mastering engineer

Song of the Year: “Be Without You” Mary J. Blige
Songwriters: Johnta Austin, Mary J. Blige, Bryan-Michael Cox & Jason Perry
(Track from: The Breakthrough)

Best Female Pop Vocal Performance: “Ain’t No Other Man” Christina Aguilera
(Track from: Back to Basics)

Best Male Pop Vocal Performance: “Save Room” John Legend
(Track from: Once Again)

Best Pop Performance by a Duo or Group with Vocal: “My Humps” The Black Eyed Peas
(Track from: Monkey Business)

“Stickwitu” The Pussycat Dolls
(Track from: PCD)

Best Pop Collaboration with Vocals: “One”
Mary J. Blige & U2
(Track from: The Breakthrough)

Best Pop Vocal Album: “Back to Basics” Christina Aguilera
“FutureSex/LoveSound” Justin Timberlake

Best Electronic/Dance Album: “Confessions on a Dance Floor”
Madonna

Best Traditional Pop Vocal Album: “Caught in the Act” Michael Buble

Best R&B Song: “Deja Vu”
Beyoncé Knowles
Songwriters: Shawn Carter, Rodney “Darkchild” Jerkins, Beyoncé Knowles, Makeba, Keli Nicole Price & Delisha Thomas

Best Male R&B Vocal Performance: “Heaven” John Legend
(Track from: Once Again)

Best Contemporary R&B Album: “B’Day” Beyoncé Knowles
Best R&B Album: “The Breakthrough”
Mary J. Blige

Best Rap/Song Collaboration: “Deja Vu”
Beyoncé featuring Jay-Z

Best Rap Solo Performance: “Undeniable” Mariah Carey
Best Rap Album: “In My Mind” Pharrell
“King” T.I.
Producer of the Year, Non-Classical:
Will.i.am “About You” (Mary J. Blige Featuring Will.i.am)
“Big Girls Don’t Cry” (Fergie)
“Dame Girl” (Justin Timberlake Featuring Will.i.am)
“I Am Somebody” (Santana Featuring Will.i.am)
“I Love My B’***” (Busta Rhymes Featuring Kelis & Will.i.am)
“Mas Que Nada” (Sergio Mendes Featuring The Black Eyed Peas)

“Timeless” (Sergio Mendes)

AMA AWARDS
Best Female Artist: Mary J. Blige

Best Group: The Black Eyed Peas

BILLBOARD AWARDS
Artist of the Year: Chris Brown
Male Artist of the Year: Chris Brown
New Artist of the Year: Chris Brown
Female Artist of the Year: Rihanna
Female Hot 100 Artist of the Year: Rihanna
Hot 100 Artist of the Year: Rihanna
Hot 100 Airplay Single of the Year: “Be Without You” Mary J. Blige

Rap Artist of the Year: T.I.
Rap Album of the Year: “King” T.I.
Rap Album Artist of the Year: T.I.
Pop 100 Single of the Year: “Promiscuous” Nelly
Furtado feat Timbaland
Rap Songs Artist of the Year: T.I.
Videoclip Artist of the Year: T.I.
Female R&B/Hip Hop Artist of the Year: Mary J. Blige
R&B/Hip Hop Artist of the Year:
Mary J. Blige
R&B/Hip Hop Album Artist of the Year:
Mary J. Blige
R&B/Hip Hop Album of the Year: “The Breakthrough”
Mary J. Blige
R&B/Hip Hop Song of the Year: “Be Without You” Mary J. Blige
R&B/Hip Hop Song Airplay of the Year: “Be Without You”
Mary J. Blige Videoclip of the Year: “Be Without You” Mary J. Blige

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Album of the Year
TAKING THE LONG WAY
DIXIE CHICKS
CONTINUUM
JOHN MAYER
STADIUM ARCADIUM
RED HOT CHILI PEPPERS
FUTURESEX/LOVESOUNDS
JUSTIN TIMBERLAKE

Song of the Year
NOT READY TO MAKE NICE
DIXIE CHICKS
PUT YOUR RECORDS ON
CORINNE BAILEY RAE

Best New Artist
IMOGEN HEAP
CORINNE BAILEY RAE
CARRIE UNDERWOOD

Best Pop Instrumental Performance
MORNING
featuring AL JARREAU
SUBTERRAFUGE
BELA FLECK & THE FLECKTONES

Best Pop Vocal Album
BACK TO BASICS
CHRISTINA AGUILERA
CONTINUUM
JOHN MAYER
FUTURESEX/LOVESOUNDS
JUSTIN TIMBERLAKE

Best Dance Recording
SUFFER WELL
DEPECHE MODE
I'M WITH STUPID
PET SHOP BOYS
SEXY BACK
JUSTIN TIMBERLAKE

Best Electronic/Dance Album
FUNDAMENTAL
PET SHOP BOYS

Best Traditional Pop Vocal Album
DUETS: AN AMERICAN CLASSIC
TONY BENNETT
BETTE MIDLER SINGS
THE PEGGY LEE SONGBOOK
BETTE MIDLER

Best Solo Rock Vocal Performance
NAUSEA
BECK
SOMEDAY BABY
BOB DYLAN
ROUTE 66
JOHN MAYER

Best Rock Performance by a Duo or Group with Vocal
DANI CALIFORNIA
RED HOT CHILI PEPPERS
THE SAINTS ARE COMING
GREEN DAY

Best Rock Performance
LONELY DAY
SYSTEM OF A DOWN

Best Metal Performance
30/30-150
STONE SOUR

Best Rock Song
DANI CALIFORNIA
RED HOT CHILI PEPPERS
SOMEDAY BABY
BOB DYLAN

Best Rock Album
TRY!
JOHN MAYER TRIO
STADIUM ARCADIUM
RED HOT CHILI PEPPERS

Best Alternative Music Album
THE ERASER
THOM YORKE

Best Female R&B Vocal Performance
DON'T FORGET ABOUT US
MARIAH CAREY

Best Male R&B Vocal Performance
HEAVEN
JOHN LEGEND
I CALL IT LOVE
LIONEL RICHIE

Best R&B Performance by a Duo or Group with Vocals
BFEEZIN'
AL JARREAU
LOVE CHANGES
JAMIE FOXX
EVERYDAY (FAMILY REUNION)
CH-PI KAH KAH
FAMILY AFFAIR
JO-HN LEGEND
VAN HUNT

Best Traditional R&B Vocal Performance
GOD BLESS THE CHILD
AL JARREAU
YOU ARE SO BEAUTIFUL
ERIC CLAPTON

Best R&B Song
DON'T FORGET ABOUT US
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JANET JACKSON
Best Rap Solo Performance
WE RUN THIS
MISSY ELLIOTT
Best Rap Performance by a Duo or Group
RIDIN' CHAMILLIONAIRE
JAMIE FOXX
Best Rap/Sung Collaboration
UNPREDICTABLE
JAMIE FOXX
MY LOVE
JUSTIN TIMBERLAKE
Best Rap Song
RIDIN' CHAMILLIONAIRE
JAMIE FOXX
Best Female Country Vocal Performance
I STILL MISS SOMEONE
MARTINA MCBRIDE
SOMETHING'S GOTTA GIVE
LEANN RIMES
JESUS, TAKE THE WHEEL
CARRIE UNDERWOOD
Best Male Country Vocal Performance
ONCE IN A LIFETIME
KEITH URBAN
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MADE TO WORSHIP
CHRIS TOMLIN
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MOUNTAIN OF GOD
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WHEREVER YOU ARE
THIRD DAY
SIZE THE MORNING
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LARRY THE CABLE GUY
Best Musical Show Album
THE PAJAMA GAME
HARRY CONNICK, JR.
Best Compilation Soundtrack Album for Motion Picture, Television, or Other Visual Media
CARS
JAMES TAYLOR
JOHN MAYER
GREY'S ANATOMY - VOLUME 2
KATE HAVNEVIK
GRAN BEL FISHER
Best Song Written for Motion Picture, Television, or Other Visual Media
I NEED TO WAKE UP (from AN INCONVENIENT TRUTH)
MELISSA ETHERIDGE
TRAVELIN' THRU (from TRANSAMERICA)
DOLLY PARTON
Best Boxed or Special Limited Edition Package
STADIUM JACOBAH!
RED HOT CHILI PEPPERS
Best Surround Sound Album
MORPH THE CAT
DONALD FAGEN
Best Short Form Music Video
WINGS FOR WHEELS: THE MAKING OF BORN TO RUN
BRUCE SPRINGSTEEN
2007 Grammy Hall of Fame Inductee
I WILL ALWAYS LOVE YOU
DOLLY PARTON
Lightning sometimes strikes twice. Just ask Gary Jules, who scored a surprise global hit in 2003 with his cover of Tears for Fears’ “Mad World.” Now, the singer/songwriter is the latest artist to experience a major sales jump following an aural appearance on a TV show (see story, this page). And he’s proving it’s possible for an artist to do it without the support of a major-label machine.

With scant radio support, self-released artist Jules cracked Billboard’s Pop 100 last issue, thanks to a little help from TV juggernaut “Grey’s Anatomy.” Jules’ song “Falling Awake” was prominently featured in a pivotal, four-minute scene on the hit TV show’s Jan. 18 episode. In the days that followed, Jules watched the track sell nearly 11,000 digital downloads. “Falling Awake” debuted at No. 99 on the Pop 100 and No. 6 on the Bubbling Under Hot 100 tally. Sales of Jules’ self-titled and -released third album, which features the song, have also spiked at CD Baby, the artist says.

If history repeats itself, he will find himself with a global hit on his hands. Savvy readers will recall that Jules’ “Mad World” remake (featured on his sophomore album, “Trading Snakeoil for Wolfickets”) and in the cult film “Donnie Darko” topped the U.K. singles chart in 2001 during the highly competitive Christmas season.

And as Jules is quick to point out: “This episode of ‘Grey’s Anatomy’ hasn’t aired yet in Europe.” Still, life post-Jan. 18 is proving to be a bit overwhelming. “It’s a big jump from where I was two weeks ago,” he says. “I’m just trying to figure it all out — and hustling like crazy to figure out what to do next.

Part of this process involves fielding phone calls from record labels and music publishers, Jules says. “I seem to be in demand, again.”


Though the timing of the release proved unfortunate, Jules hooked up with CD Baby and toured nonstop for three years. In his downtime, Jules spent hours visiting online message boards. He would sign on under various aliases, asking people if they knew about this “Gary Jules guy and ‘Mad World.’”

Throughout, Jules was building a strong fan base and mailing list courtesy of CD Baby. “A mailing list is the lifeline for artists like me,” he says. “Radio and labels come and go, but mailing lists and fans remain.”

Sales of his CDs via CD Baby provided money for gas, which kept Jules on the road, performing for fans.

In the fall of 2003, “Donnie Darko” opened in U.K. theaters. According to Jules, Robbie Williams or Thom Yorke — he can’t remember which one — played his version of “Mad World” on a U.K. radio show. “That was the original trigger for radio awareness of the song in the U.K.,” he says.

Based on his British success, Jules received phone calls from every major label. Though he says he got “the willies” from most of the conversations, a talk with Monte Lipman (now president of Universal Republic) struck the right chord.

Jules says Lipman wanted to license and sign him for his second album and “give me my first album back. This was important to me.” Jules, who was introduced to Lipman by his friend, singer/songwriter Jack Johnson, now owns the masters and publishing (except for “Mad World”) of his three albums.

Universal released “Snakeoil” three years ago. To date, it has sold 76,000 units, according to Nielsen SoundScan. With a hit on his hands, Jules stayed on the road and created the concept for Hotel Cafe in Hollywood. Last year, with his new, self-titled CD completed, Jules sent it to several tastemakers, including Nic Harcourt — non-commercial KCRW Los Angeles music director and host of “Morning Becomes Eclectic” — and Choph Shop Music Supervision’s Alexandra Patsavas, the music supervisor for “Grey’s Anatomy.”

In November, Patsavas e-mailed Jules and expressed interest in using “Falling Awake.” (Around this same time, “Mad World” was featured in an Xbox campaign, resulting in chart appearances in Canada and the United Kingdom.) But in the days leading up to Christmas, Jules was told “Falling Awake” wouldn’t be used in “Grey’s Anatomy” until 2007.

In January, Choph Shop requested the song’s lyrics. In the end, Jules says he was never formally told if and when the song would be used. “But I can live with that,” he says with a laugh.

A couple of weeks later, “a friend of mine in Nashville e-mailed me, saying he heard the song in ‘Grey’s Anatomy.’”

Jules called his “Grey’s” pay “a nice chunk of change,” adding, “it helps to keep me on the road and in the studio.”

For Patsavas, the decision to use “Falling Awake” was simple enough: It compelling lyrics and instrumentation perfectly fit the drama of the show. Patsavas became aware of the song because she received Jules’ CD. “I have a very detailed mission when music comes into the office,” she says. “I put it on my iTunes, along with the date I received it. So I’m always listening to the music I receive. People are convinced there’s more to it, but if the music is special, it gets used.”

Today, Jules — whose song “Pills” from “Snakeoil” is featured on the “Catch and Release” film soundtrack — is discussing the possibility of North American and European treks with his booking agents, Jonathan Adelman of Little Big Man and Lucy Dickins of ITB, respectively.

“I want to get out there and play live,” Jules says. “I want to connect with my fans.”

For 24/7 branding news and analysis, see billboard.biz/branding.

THE POWER OF PLACEMENTS

For These Artists’ Songs, TV Exposure Has Meant Sales

Gary Jules is only the latest musician to experience the power of a TV show. He joins a diverse list of newcomers and veterans alike who can thank music supervisors for exposing their music to the masses. Other acts that have recently reaped sales rewards from music placements in TV shows include:

- **Sia** — “Breathe Me” was prominently featured in the final scene of the conclusion of the HBO drama “Six Feet Under.” In the week ending Aug. 28, 2005, the “Six Feet Under, Volume Two: Everything Ends” soundtrack, which contains the song, experienced an 860% increase in sales, going from 1,500 to 14,000 units. At the time of the show’s airing, fans couldn’t purchase the track a la carte at iTunes. Now it can be purchased individually; it has sold 132,000 copies, according to Nielsen SoundScan.
- **Snow Patrol** — “Chasing Cars” was featured May 15 in the final minutes of the 2006 season finale of “Grey’s Anatomy.” The track went from sales of less than 2,000 a week before to 21,000 digital downloads the week ending May 21. Total sales, to date, are 1.4 million.
- **Anna Nalick** — “Breathe (2 AM)” was featured Feb. 12, 2006, in the second season of “Grey’s Anatomy.” Following this airing, “Breathe” and its album (“Wreck of the Day”) showed healthy sales gains. The week ending Feb. 19, the track had a 283% increase, from 6,000 downloads the previous week to 23,000. Total sales for the single and album are 802,000 and 677,000, respectively.
- **Regina Spektor** — “Like Jules” (“Falling Awake.”) “Fidelity” was heard in the Jan. 18 episode of “Grey’s Anatomy.” In the days following, it racked up 28,000 digital sales — a 129% spike from the previous week.

Additional reporting by Keith Caulfield in Los Angeles.
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Space Is The Place
Los Angeles Club Selling Live Recordings For Up-And-Coming Bands

For all the instant access to new music that the Internet era has inspired, the promise of getting fast, quality recordings of live performances is one that hasn't really come to fruition.

Such companies as Disc Live and the Clear Channel-affiliated Instant Live have sold a smattering of random recordings, and the club network under eMusic Live banner is relatively inactive. But that hasn't deterred fans from attempting to capture—or create—a market for post-concert live recordings.

One noteworthy recent entrant that caught our attention was the new label launched by well-regarded Los Angeles club Spaceland. Its Spaceland Recordings operates as a joint venture with local Kufala Recordings, which offers authorized live recordings that are pressed on demand.

Thus far, Spaceland Recordings has captured Dangerbird newbie Darker My Love, Friendly Fire's noise-pop act, Asobi Seksu and Australian rockers the Exploders, among its 20 or so releases since last July.

"The cool thing about them is that Spaceland is a famous club, and the bands want to play when they come to Los Angeles," Dangerbird head Jeff Castelaz says. "Bands know it as the place Beck used to play or where Weezer does secret shows. So Spaceland is putting a soundtrack to its legacy."

The label is run by Spaceland Productions founder Mitchell Frank and Kamran V, a vet of interscope's new-media department. Frank brought the concept to Kufala head Brady Lahr, with whom he had sought to work with in the past.

"We had been trying to do something like this at Interscope," Kamran V says. "It never worked for political reasons. There's too many cooks in the kitchen, too much ego."

Spaceland Recordings operates as a 50/50 split with acts, and Kamran V says there's nothing for artists to recoup. Sales have been minimal, thus far, but Lahr says that the Asobi Seksu disc has sold more than 1,000 copies, and it will get an official retail release in the near future. (Thus far, the albums are primarily available online.)

For unsigned acts, such as the Brispop-inspired Lemon Sun, Lahr says the company is packaging the Spaceland disc with the act's initial EP for local retailers. The company is also exploring other creative marketing opportunities, and for the Exploders, who are signed to EMI-affiliated Rubber Records in its native country, the Spaceland disc will come paired with all online pre-orders for the act's new album, due in March.

The Spaceland recordings are available about seven to 10 days after a performance, as they are mixed in a studio and given to the band and label to approve. Kamran V says there's some difficulty in persuading labels to allow their acts to be recorded.

Dangerbird's Castelaz saw it as a "cool artist-development tool," but says he wouldn't allow every act on his label to participate. "We will ask them not to promote the Darker My Love releases at certain levels so it wouldn't create confusion in the marketplace," he says.

Yet with sales topping off at about the 1,000-unit range so far, the Spaceland CDs aren't cannibalizing record sales. From this vantage point, the sets serve as more of a reward to die-hard fans hungry for more content. "It's a niche market, but if you're a fan, you can't get enough music," says Frank, who sees the label expanding to DVDs in the future.

"The label is rightfully protecting its interest. My biggest challenge is getting everyone to think this is a way to help sell studio records. It's not in competition with it, and it's the same fear at indies as it was at Interscope."

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For 24/7 indie news and analysis, see billboard.biz/indie.

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**LITTLE STEVEN'S UNDERGROUND GARAGE**

**GARAGE ROCK**

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**COOLEST GARAGE SONGS**

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**COOLEST GARAGE ALBUMS**

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

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When Brian Wilson co-hosted my radio show, we celebrated his "Smile" project, which he amazingly completed 40 years after starting and shelving it. At the end of the show, I jokingly said, "OK, now quit fooling around and write something new." He actually asked me if anyone would be interested, and I thought he was kidding. But he wasn't. "Without a doubt," I told him, and he left with a, well, a smile on his face.

The fabulous news is that Wilson just booked six nights at London's Royal Festival Hall in September to unveil a new concert piece commissioned by South Bank Centre called "That Lucky Old Sun." At this moment, it consists of four separate pieces connected by spoken word. Very cool, right?

Coincidentally, MusicCares (see Q&A, page 37) is putting out a Wilson tribute DVD that features Red Hot Chili Peppers, Jeff Beck, Richie Sambora, John Legend and others.

MusicCares provides a safety net for music people in times of need. Hopefully, it has heard about Question Mark's "(50Years)" house burning down and is helping him out.

In other news, there's new music due from Apples in Stereo, but as of press time it wasn't clear if our coolest song in the world this week is to be included on the album. It is called "New Magnetic Wonder," and lead Bob Schneider has assembled a new band for it.

He went on Stephen Colbert's show in December to debut his "Stephen Stephen" tribute as part of some typical cockamamie Colbert comedy bit, and it was typically hilarious.

And finally, Perry Farrell's new band Satellite Party works an unreleased Jim Morrison vocal into a song on its debut album, due out in May. See you on the radio.

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DIGITAL

The Download Dilemma

New Service Hopes To Boost Spain’s Digital Market

MADRID—Spain’s biggest company, multinational telecom Telefónica, is hoping to give a shot in the arm to the country’s sluggish digital music market.

The company is reviving an online download subscription service, Pixbox (terr.a-pixbox.es), which claims to offer 1.5 million tracks drawn from the four major labels and from independents, for a commercial launch in March.

However, the site already faces an uphill struggle. Statistics from the IFPI show the value of Spain’s digital music market is significantly smaller than that of Europe’s four largest music markets.

“Our country is considerably behind in developing legal digital music sales,” Spanish labels body Promusicae president Antonio Guisasola says. “The [legal download] services that exist in Spain have not attracted the public’s attention.”

Elsewhere in Europe, digital revenue is hitting respectable levels. According to IFPI figures for the first six months of 2006, in the United Kingdom, digital sources accounted for 8% of music shipments’ total trade value of $765 million. In Germany, the figures were 5% and $594 million; France 5% and $485 million; Italy 9% and $154 million. IFPI says comparable figures for the United States were 18% and $2.79 billion; Japan came in at 11% and $1.72 billion.

The percentage figure for Spain was 6%, but that was of a total market value of only $129 million. “Spain doesn’t do badly when compared in terms of the percentage of the market,” an IFPI spokesman says, “but the overall market is much smaller than other large western European countries, something we attribute to high rates of piracy.”

Guisasola adds that “about 95%” of Spain’s digital sales are by mobile telephone.

“The sole problem in selling [downloads] in Spain is piracy,” Pixbox director Luis Javier Martinez says. “If you can get music free on the Internet, then you do not buy it.”

Pixbox began a transactional beta testing period in May 2006. The March launch will be backed by national advertising, Martinez says. The service is based on the Rhapsody and Napster models and is Spain’s first music, video and film download subscription offering.

Entertainment industry veteran Martinez is bullish about the service’s prospects. “We shall completely alter consumers’ mentality about online purchases,” he says. But he concedes that he doesn’t know “whether we’ll be the salvation of the Spanish digital music sales sector.”

The IFPI-linked Pro-Music Web site, offering consumers a guide to legal download services around the globe, lists eight in Spain other than Pixbox. Those include the local Apple iTunes Music Store and branded services from MSN and MTV.

No official market share figures for downloads are available, but informed sources suggest iTunes has upwards of 60%, while even in its trial stage, Pixbox is taking 25%.

Insiders complain of a lack of public awareness of legal services in Spain, noting that even Apple has never had an iTunes ad campaign there.

An additional problem lies with a relatively low level of Internet penetration compared with other European markets. In terms of penetration, Spain is ranked 13th out of 16 European countries recently studied by U.K. research services’ Economist Intelligence Unit, with 41%.

In an attempt to build local awareness of legal downloads, Promusicae plans to start publishing a weekly digital sales chart within the “next few weeks.”

Others in the business, however, remain skeptical. Mario Rigote is marketing director of SODAE, the digital arm of Spanish authors’ and publishers’ society SGAE. He talks of a “vicious circle” in Spain that is holding back digital development. “Without sales,” he says, “there is no promotion, and without promotion, sales stay low.”

“There is no business fabric in the digital music sales sector,” Rigote says, “because there is no demand, and nobody will draw up a serious business plan without demand.”

Additional reporting by Tom Ferguson in London.

GLOBAL NEWSLINE

EC: DIGITAL REVENUE TO RISE

European revenue from digital creative content will leap fourfold during the next four years to €8.3 billion ($10.7 billion), according to a new study from the European Commission.

The 400-page study, “Interactive Content and Convergence: Implications for the Information Society,” predicts that nonphysical content will claim 20% of the music market by 2010. The EC credits this to the spread of broadband, the rollout of advanced mobile phone networks and the massive adoption of digital devices.

The study suggests digital music revenue will rise from €285 million ($369 million) in 2006 to €1.1 billion ($1.4 billion) in 2010. The EC notes that, while the digital market is growing steadily, such issues as intellectual property rights and interoperability still have to be addressed. The study identified 36 obstacles to the growth of the online content market, including the slow uptake of third-generation mobile phone services in Europe, confusing data tariffs, piracy and the cost of digitizing content.

—Leo Cendrowicz

JASRAC, APPLE REACH AGREEMENT

Japanese authors society JASRAC has reached an interim royalty payment agreement with iTunes Japan. JASRAC has not collected any royalties from iTunes Japan since the Apple service’s Aug. 4, 2005, launch, due to incompatibility between the JASRAC database and iTunes’ U.S.-based database.

According to JASRAC Transmission rights department manager Satoshi Watanabe, the agreement is a “first step” until a permanent system is established. Negotiations on that are ongoing. No figure was given for the interim payment, but an informed source tells billboard.biz it is around $2 million.

JASRAC is also in discussions with Google-owned social networking service YouTube over the problem of Japanese copyrighted content being uploaded without rights holders’ permission. YouTube CEO Chad Hurley, chief technical officer Steve Chen and Google VP David Eun were due in Japan for meetings the week of Feb. 5.

On Dec. 4, a group comprising 22 Japanese broadcasters and other rights holders, represented by JASRAC, wrote to YouTube asking it to implement “an infringement-preventive system.”

—Steve McClure

POLAR PRIZE FOR REICH ’N ROLLINS

American contemporary composer/musician Steve Reich and compatriot jazz saxophonist Sonny Rollins are the joint recipients of the 2007 Polar Music Prize.

The honors will be presented May 21 in Stockholm by His Majesty King Carl XVI Gustaf of Sweden at the Stockholm Concert Hall. A celebratory banquet at Grand Hotel will follow. The two musicians receive 1 million kronor ($140,000) as part of the prize. The award gala will be televised on national channel TV4.

The Polar prize is awarded annually by the board of the Stig Anderson Music Award Foundation, consisting of representatives from the family of the late Anderson (ABBA’s publisher, manager and co-lyricist) plus the Swedish Society of Popular Music Composers and the Swedish Performing Rights Society. Anderson died in 1997.

Previous winners include Led Zeppelin, Paul McCartney, Bob Dylan, Burt Bacharach and Robert Moog.

—Lars Brande
We congratulate our clients on their 2007 Grammy Award Nominations

**Dixie Chicks**
Record of the Year, *Not Ready To Make Nice*
Song of the Year, *Not Ready To Make Nice*
Album of the Year, *Taking The Long Way*
Best Country Album, *Taking The Long Way*
Best Country Performance By A Duo or Group, *Not Ready To Make Nice*

**Carrie Underwood**
Best New Artist
Best Female Country Vocal Performance, *Jesus, Take the Wheel*
Best Country Song, *Jesus, Take The Wheel*

**Solomon Burke**
Best Country Collaboration with Vocals, *Tomorrow Is Forever*

**Peter Frampton**
Best Pop Instrumental Album, *Fingerprints*
Best Rock Instrumental Performance, *Black Hole Sun*

**Drew Ramsey**
Best R&B Song, *I Am Not My Hair*

**Miranda Lambert**
Best Female Country Vocal Performance, *Kerosene*

**Vince Gill**
Best Male Country Vocal Performance, *The Reason Why*

**Matraca Berg**
Best Country Song, *I Don't Feel Like Loving You Today*

**Third Day**
Best Pop/Contemporary Gospel Album, *Wherever You Are*

**Louisiana's LeRoux**
In collaboration with Tab Benoit
Best Traditional Blues Album, *Brother To The Blues*

**The Drowsy Chaperone**
Best Musical Show Album

**Jersey Boys**
Best Musical Show Album

**Alexandra Patsavas**
Best Compilation Soundtrack Album for Motion Picture, Television or Other Visual Media, *Greg's Anatomy – Volume 2*

**Mychael Danna**
Best Compilation Soundtrack Album for Motion Picture, Television or Other Visual Media, *Little Miss Sunshine*

**Imogen Heap**
Best Song Written for Motion Picture, Television or Other Visual Media, *Can't Take It In from The Chronicles of Nardia – The Lion, The Witch & The Wardro*

**David Cole, Co-Producer**
Best Song Written for Motion Picture, Television or Other Visual Media, *I Need To Wake Up from An Inconvenient Truth; Melissa Etheridge, Songwriter*
CENSORS AND SENSIBILITIES

International Biz Protests Chinese Government Online Crackdown

TOKYO—The international music industry has reacted nervously to the announcement that foreign music distributed digitally in China must be approved by the government.

The Chinese Ministry of Culture (MoC) stresses the move is intended as an anti-piracy measure (see Q&A, this page) but still faces opposition from those worried about the threat of censorship and a huge increase in red tape.

"This is fraught with things they haven't thought through," Universal Music Group International Asia Pacific region president Max Hole says. Hole says the guidelines could actually increase piracy, because the longer it takes to get approval, the greater the demand will be for pirate product.

Hole instead suggests the adoption of a "take down" policy, whereby songs are not preregistered and are removed only if authorities cite objections to their licencing and/or content.

According to the ministry's announcement—officially titled "Several Opinions on Network Music Development and Administration"—online and mobile music services have until March 1 to comply, and anyone distributing music digitally without official approval will be investigated and punished.

Many are concerned the bureaucracy may stifle any hope of a legitimate digital business in China, already reeling after a Beijing court failed to rule against Web portal Baidu over its "deep-linking" to unauthorized MP3 downloads, in action brought by seven labels, backed by the IFPI.

The recent IFPI Digital Music Report lists five legitimate online music services active in China (Qqy, AS, AigoMusic, QQ and Top 100) and states that "there is clear evidence that Chinese consumers are prepared to pay for music via digital channels." Industry estimates suggest that digital music accounts for around 15% of legitimate Chinese trade revenue.

At present, foreign record companies that want to release CDs in China have to find a local record company to be a licensing agent (or "publisher" in China). The Chinese company then obtains a "publishing right" from the National Copyright Administration of China, which checks the validity of the license to release a given recording. The MoC must then approve the lyrics (translated into Chinese) and the artwork.

According to Beijing-based Universal Music China GM Catherine Leung, the problem is that the government is trying to apply the same procedure to the digital world, where the business model is very different. "You can release one piece of music digitally through many different sites," Leung says, adding that requiring each music service to apply separately would make the process time-consuming.

But, despite these concerns, many aren't ready to press the panic button just yet. IFPI Asia regional director Mayseey Leong says the IFPI is engaged in "dialogue" with the MoC and expects clarification before the deadline. "They said they would go back and look at the regulations," she says. "We're hopeful that we can resolve these issues."

One Beijing-based industry source says, "This statement provoked quite a bit of unofficial debate, as it does not seem too clear—which might well be what [they] intended, the net effect being self-censorship."

But Frank Mayer, CEO of CRC Jianian Cultural Development, a Beijing-based joint venture between government-owned China Record Corp. and Los Angeles-based holding company Aim Group, says it's wrong to see the guidelines as a form of censorship. "They are trying to impose some sense of order on the Wild West of Internet downloading in China, where anybody can download anything anywhere," he says. "Their purpose really was to try to eliminate some of the piracy, and for that they should be lauded."

The guidelines also appear to ban the establishment of "network entertainment firms" funded by foreign investors. However, according to sources, it's likely that the ministry will allow non-Chinese companies to have a maximum 49% stake in local music distribution services, given existing regulations banning foreign investors from having majority stakes in such cultural enterprises as record companies.

Baidu, Yahoo and Tencent all declined to comment on the guidelines.

The Chinese delegation at MIDEM this month was the nation's biggest ever, numbering about 30 companies and eight representatives from the Ministry of Culture. But though the Chinese visibility at Cannes demonstrates a diligence to establish a presence on the world music industry stage, the nation's inability so far to stem piracy has made Western companies apprehensive.

In an exclusive sit-down interview with Billboard, Chen Tong—chief of the audio and video division for the Ministry of Culture's Department of Cultural Market—discussed ways China is dealing with the piracy issue.

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The process that media companies with a foreign-ownership interest must go through to secure approval to release music takes so long that pirated product enters the market to compete with legitimate product. What can be done to speed up the approval process? We want to speed up the process, but first we have to make sure that the company is registered and is a legal, licensed content provider. Content online is different from CDs. There are different ways to censor (i.e. to verify whether the work is legitimate) online, so we have to create a new strategy. We cannot use a traditional way to check all the CDs.

For example, for content that was already published, released on CDs that were registered, for those products we won't be able to check one by one. There will not be delays to make them available online. There will only be checks for new ones. And more new strategies are planned, like we are going to accept online applications. That will speed up the process.

The Chinese government's intention is not to set back music. The only thing we want to do is try to regulate the Chinese market, which still has problems. So this is the step we have to take to protect content providers.

Why did you come to MIDEM? This is the first time that the Chinese government has sent a contingent so that we can make our presentation. We hope to promote Chinese music into the broader international market. We hope that music will become the bridge between the Chinese people, the American people and other people in the world to have a better understanding of the Chinese culture, the Chinese people and Chinese music.

Is there anything else you want Billboard readers to know? We will sincerely welcome that if our counterparts, American musicians or companies, find that their works have been pirated, please report to me, to our department or to the Ministry of Culture. We'll do our best to help you.
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Ring It Yourself

Will ‘DIYtones’ Catch On And Make Money For Record Labels?

A very interesting thing happened during Steve Jobs’ MacWorld keynote when he unveiled the iPhone.

As he took a call during the demo, the phone played a unique, catchy ringtone that some have since described as “angelic tinkling.” Like anything else Jobs displays onstage, the ringtone became an instant point of curiosity for Apple cultists everywhere.

One enterprising blogger managed to isolate the sound from the keynote recording and posted it as an MIDI file—the format used by many ringtones—for fans to download for themselves, and it became an instant hit. And nobody made a dime.

It’s perhaps the most recent example of “do it yourself” ringtones—which will dub “DIYtones” to see if it catches on—a trend that simultaneously poses concern and opportunity for a mobile content industry as the once-staple ringtone business matures into a flat-growth category.

There are a growing number of software applications available online that allow customers to create their own ringtones from an MP3 file they already own. Examples include ToneThis, RunForMobile, mobileTones and, of course, the godfather of the space, Xingtone.

Record labels to date have viewed these services as a threat to the ringtone income most DIYtone providers can’t afford to do much direct marketing—mobile 17, for instance, is run entirely by a 19-year-old kid in Boston—the space will likely remain a fringe one.

“We’re on our own, shout- ing from the rooftops,” says, “We’re available to people who know we’re available and are looking for something like this, but we’re unavailable to the masses.”

What can change that is for a service already more broadly accepted by record labels and wireless operators, as both will need to offer consumers something different to revitalize flattening ringtone and digital download sales.

Ringtones have by far been the cash cow of the mobile content industry, growing to a more than $3 billion industry worldwide in a matter of years. Ringtones have proved particularly impor- tant for the music industry, representing about half of all digital revenue.

But the market is beginning to mature. Analysts predict global ringtone revenue will grow 20% this year, a dramatic leveling off following two years of triple-digit growth rates.

Additionally, a recent Informa Telecoms & Media report found that while more than half of mobile customers regularly change their ringtones, only 13% actually buy them, while 7% make them their own.

“There’s a wide gap there—something is missing,” movement.net quoted analyst Daniel Waterman as saying at the MIDEMNet conference in France. “Whether it’s the ease of use in downloading or the perceived value, it’s important we try to elicit where the gap is stemming from… I don’t know how much sense it makes to charge people twice to listen to something on two different devices.”

Giving consumers more control over their content is a growing theme in entertainment circles, and the subject of DIYtones is a perfect example—particularly where wireless phones like the iPhone become more sophisticated.

With few exceptions, such as rapper Juvenile releasing his “Reality Check” CD with ringtone creation software, artists, labels and publishers have found the process of releasing a ringtone to be more cumbersome and difficult to implement than releasing a song. Because it’s expected that artists and record labels will bring more branded content to the ringtone market, it’s expected that they won’t be releasing content in the same way they release songs.

The most likely market for branded ringtone content is for songs that have yet to be released and for songs that have been performed live but haven’t been released in a studio format. This is mainly due to the cost and effort necessary to produce a ringtone and bring it to market.

For 24/7 digital news and analysis, see billboard.biz/digital.

NO 60-SECOND SNAPSHOTs

Polaroid, famous for the instant photo camera, is getting into the digital music market. The company took the lid off a line of Wi-Fi enabled portal media players at the Consumer Electronics Show in January, pointing to an ability to share music and video files between different Polaroids made home entertainment products. The players also will be able to wirelessly download content from other sources, which are yet to be determined.

Each device has a Wi-Fi hotspot locator, so users can tell when the feature is available, with a choice of either 80 GB or 30 GB models.

But they don’t take photos.

The devices (which start at $280) are expected to bow in March.

—Antony Bruno

BITS & BRIEFS

SPLITTING IMAGE

Although it still hasn’t gotten its anti-piracy content filtering or ad-revenue sharing systems in place yet, YouTube is promising another enhancement: splitting revenue with users who upload popular videos.

YouTube founder Chad Hurley mentioned the effort in passing at a recent conference, but did not give details on a time line or expected revenue split. He did say that only those who own the full copyright to videos they upload will be paid, although to what extent that includes the use of licensed music is not clear.

Certainly one to watch.

CREDIT FOR CHARACTERS

Startup digital music service NexTune is attempting to develop a sort of cross between Geacmen's music ID system and Pandora’s Music Genome Project. The company hopes to build a database that provides detailed song profile information, including tempo, style, vocals and mood. To do so, it is reaching out to music fans by offering a 10-cent credit off music purchased through its service for each song profile submitted. While certainly quicker and easier than actually paying people a la Pandora, the risk is that the resulting profiles acquired from such a wide range of contributors may be rather splashy. More than 500,000 tracks are available for playtesting at this time.

MOBILE TO DOUBLE

A Gartner Group study predicts that mobile music will generate more than $32 billion in revenue worldwide by 2010. This includes ringtones, full-track downloads and other music-related content. That’s more than double the $13.7 billion expected by the end of this year. Consumers in the Asia-Pacific region will spend the most on mobile music, followed by Western Europeans and North Americans. One point of interest: Asian consumers will do most of the full-track downloading, while sideloading is expected to remain the preference of U.S. consumers.

AOL Music

TOTAL MONTHLY STREAMS

Top Songs

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<th>Artist</th>
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<td>Weapons of Mass Destruction</td>
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The multilingual singer is aiming to release her first Spanish-language album this year.

The band will open for the Dave Matthews Band in Las Vegas for two nights in March.

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A New Dimension

Juanes’ Three-Pronged Relationship With Universal A Rarity In The Latin World

Already a Universal Music recording artist and a partner in a Universal Music joint venture, Colombian superstar Juanes is now signing on as a Universal Music Publishing artist.

The deal, revealed exclusively to Billboard, adds a new dimension to Juanes’ already broad relationship with Universal. Although many artists—Latin and otherwise—are signed to recording and publishing deals under the same roof, few also have joint ventures in place, as is the case with Juanes and his newly launched label, 4 Js.

In the Latin world in particular, such deals are common with producers, but the exception among artists. Only in recent years have a few mega deals, notably Wisin & Yandel, Don Omar and Daddy Yankee, launched joint ventures. In the Latin pop and rock realm, Juanes stands alone as a major artist with publishing, label and joint venture deals under one roof.

“It shows both parts are very happy with the work we’ve done together all these years, and Juanes has opted to place his trust even more on us, broadening our relationship into other areas in the future,” says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula.

Juanes’ publishing deal, however, was signed directly with Universal Music Publishing for the world and is not linked in any way to his label deal.

The singer/songwriter had been signed to peer music for years, preceding his rise to stardom. Getting him to leave “took a lot of convincing,” says David Renzer, chairman/president of Universal Music Publishing Group. But, he adds, “Juanes was someone we had our eye on for a long time. Especially with his last album [“Mi Sangre”], which crossed so many boundaries and became a huge success, even in Europe and Japan.”

To date, “Mi Sangre” has sold more than 650,000 copies in the United States alone, according to Nielsen SoundScan, and 4.5 million worldwide, according to Universal. In Europe, the album gained traction thanks to the chart and radio success of “La Camisa Negra,” a Spanish-language track built on Colombian rhythms, that topped charts in several countries.

Indeed, the fact that Juanes does not write in English (he is the sole author of all the songs on his album) doesn’t bother Renzer.

“He was having his hits with Spanish lyrics,” he says. “I think there’s an emotion that touches people. If he decides in the future he wants to record in English, that’s great, but we weren’t factoring that.”

Juanes’ Universal publishing deal kicks in only after the release of his upcoming album, due before year’s end. The tracks on that album will remain with peer, as will Juanes’ catalog.

Tracks written from that point onward will fall under the Universal deal.

Earlier this year, Juanes adjusted his recording contract with Universal Music Latino. Juanes initially signed with Universal via SoHo, the joint venture label with composer/producer Gustavo Santalla. But some time ago, he shifted to become a Universal Music Latino artist.

In January, Juanes also announced the launch of a new label, 4 Js, as a joint venture with Universal.

“It’s an added plus to all of us that we do have a good working relationship with our sister labels,” Renzer says of the connections.

“But we look at Juanes as a unique talent. To the extent that there may be synergies, we’ll be happy to entertain them.”

Renzer did not disclose the financial terms of the deal.

MexSpace

MySpace Mexico Set To Promote Emerging Local Acts

By early February, MySpace users in Mexico will be automatically redirected to a Spanish-language site with featured content for a local audience, including music by developing Mexican acts.

Such groups have promoted themselves with their individual American MySpace pages; Ceci Bastida, a member of Julieta Venegas’ band, had her solo artist page featured recently on MySpace Music. But a Mexico-focused entryway will increase the profile of unsigned, Latin acts, peermusic Mexico and West Coast creative director Yvonne Gomez says. MySpace, which is owned by Fox Interactive Media, cites figures by measurement firm Comscore Media Metrix that show 90 million unique visitors worldwide during December 2006—about one-third of those originating outside the United States.

“What we are aiming to tap into in each of these countries is the local advertising market, to allow MySpace to be a more effective platform for advertisers as well as to reach users,” senior VP of international Travis Katz says.

As in the nine other countries where MySpace has launched, the Mexican operation will have a dedicated sales and marketing staff to sell ads and orchestrate promotional events. Use of the local language should help: sign-ups in German many tripled after a local MySpace launched there last year.

Katz says the site draws a clear line between advertising and featured content, the latter of which is not paid for and is chosen based on what’s currently popular on MySpace in each country. “But we are also talking to labels and seeing what else is coming out that might appeal to the users,” Katz says.

As Mexican usage of the English-language site has grown (to nearly 1 million unique visitors in December), so has the phenomenon of MySpace-driven bands that have achieved commercial success there. EMI Mexico president Camilo Lara, who signed many of them, is aggregating 16 tracks by EMI’s Zoe and Chetes as well as songs by indie artists like Porter on a MySpace Mexico compilation to be released March 20.

The Mexican MySpace will test the impact of “bands that have been extremely popular and have done big venues only through MySpace promotion,” Lara says, and help determine whether labels “can start using MySpace as a real driver for sales.”
Digital And Physical Distribution, Now On The Same Page

With the year-to-date year beginning with a 15% drop in U.S. album sales—as counted by Nielsen SoundScan—on top of last year's nearly 5% sales drop and the disappearance of Tower and Musicland from the retail landscape, look for the major distribution companies to reconfigure to meet the changing marketplace.

Some changes will involve downsizing to keep pace with the shrinking physical marketplace, others will be related to shifting resources to deal with new problems and/or new opportunities, and others will see the majors finally getting digital and physical on the same page.

The latter development has long been in place at EMI Music and Warner Music Group, where the distribution president at each of those companies oversees sales and marketing to digital accounts as well. It is now happening at Sony BMG Music Entertainment and at Universal Music Group (UMG).

The move to digital and physical under the same roof is good news for labels' distribution teams. As physical declines and digital ascends, distribution working hand in hand with digital could provide the physical sales team with the opportunity to sashay over to the on-the-cone mobile and download sector.

It also ends the in-fighting that once existed at all majors due to initial structures that kept digital and physical distribution separate. In digital's early days, the sales and distribution groups would curse the digital guys for giving away the store and cutting deals that didn't make sense. Meanwhile, digital guys looking to build their empires would put down the physical guys for not getting the new environment.

This is not the first time that turf wars have been fought over new business ventures, one senior label executive points out. In one historical precedent, home video sales were initially separate from music distribution but eventually wound up under the same roof, although that pairing has dissolved as parent companies either sold off their music arms (i.e., Time Warner) or movie studios (i.e., Vivendi). In digital, the changes put both sides on the same team, where they should have been all along, although some labels still need to realize this obvious truth.

To bring about the new structure at Sony BMG, the Sony BMG Sales Enterprise umbrella unit was apparently dismantled somewhat in January, with RED now reporting to Sony BMG COO Tim Bowles and the major label distribution company, Sony BMG Music Entertainment Sales, placed under Thomas Hesse, who is president of global digital business and U.S. sales. As part of that change, Jordan Katz was named president of U.S. sales, while Bill Frohlich, formerly co-president with Katz of Sony BMG Sales Enterprise, left the company. The structure of the distribution company is under review as part of its reassignment, and Katz now reports to Hesse.

While some brick-and-mortar retailers are alarmed that distribution reports to digital at Sony BMG, it really could be a boon to physical product now that Hesse's report card will also include physical. I don't know the man, but I would think that now that he has been given responsibility for physical goods' top and bottom lines, he will be another voice within corporate fighting for brick-and-mortar merchants.

At UMG, Universal Music Group Distribution president Jim Urie, who already oversaw sales to digital stores, now assumes marketing responsibilities as well. As part of that move, Amanda Marks was named to the newly created division of executive VP/GM of digital distribution. Marks, who reports to Urie, was previously executive VP of Labs, UMG's new media and technologies division that retains responsibility for handling the legal and technical aspects of digital distribution.

Meanwhile, the cost-cutting implemented at EMI Music, which will eventually see the merging of Virgin and Capitol into the Capitol Music Group, was felt at its distribution company, too. EMI Music Marketing shuttered two—Atlanta and Chicago—of its four regional offices and let go about 15 staffers including, respectively, regional directors Dave Saunders and Jeff Ivan.

The Southeast region area will now be overseen by New York regional director David Miller, and the Central region by Los Angeles regional director Stephanie Payne.

Caroline, EMI's independent distribution company, also lost some staffers in the cutbacks. But going forward the company is still expected to play a bigger role in artist development at EMI, sources say. In addition to helping develop baby bands for the major labels and from the company's roster, the vehicle also will be used to house potential joint ventures with indie acts and labels.

Finally, in an attempt to fill in the many sales gaps caused by the liquidation of Tower Records, distributors are still experimenting with moving resources and people around in an attempt to realize more sales from other accounts.

For 24-7 retail news and analysis, see billboard.biz/retail.
EMI Group’s recent executive changes raise an interesting question about management structures of companies with recorded music and publishing divisions, and the potential for exchange of sensitive information between the divisions.

The issue isn’t new. Lawyers for artists and songwriters insist that labels and publishers owned by the same corporate parent deal with each other at arm’s length. But with legislative issues and rate disputes heating up between labels and publishers, the latest question is whether it’s wise for Eric Nicoli, in his shift from EMI Group chairman to group CEO, to also take on direct responsibility for management of the North American recorded music division when the publishing division must report to him as group CEO.

Before the shift, U.K.-based EMI was structured similar to U.S.-based Warner Music Group. The WMG U.S. recorded music and publishing divisions each have chairmen/CEOs who report to group chairman/CEO Edgar Bronfman Jr., who is responsible for the group.

How Do Companies Separate Interests?

Now that EMI Music chairman/CEO Alain Levy is no longer with EMI, and former deputy chairman John Gildersleeve is nonexecutive group chairman, EMI is structured closer to Universal Music Group. At UMG, all label heads and the publishing chief report to UMG president/COO Zach Horowitz and UMG chairman/CEO Doug Morris, both of whom are responsible for the group.

But there is a slight difference at EMI: With his direct responsibilities for the North American record division, Nicoli must act in the best interests of the labels. Meanwhile, as group CEO, he must also make decisions in the best interest of the group, which includes keeping tabs on the publisher.

In the United Kingdom, public companies are generally expected to comply with guidelines in the Financial Reporting Council’s “Combined Code on Corporate Governance,” says Peter Anderson, a partner with SJ Berwin in London, who declined to comment specifically on EMI. Companies like EMI must state in their annual reports whether they comply with these guidelines and how they implement them. If the companies do not comply with them, they must state the reason.

The code states that there should be a clear division of responsibilities at the head of the company between running the board as chairman and running the company’s business. The same individual should not be chairman and chief executive; the chairman should be independent; and the chief executive should not go on to become chairman of the same company.

EMI Group’s 2006 report notes that Nicoli was executive chairman, whose role incorporated that of CEO, day-to-day responsibility for running the two main businesses of recorded music and publishing was with EMI Music’s Levy and EMI Music Publishing chairman/Chairman Martin Bandier, respectively. When Bandier exits by April, Roger Faxon will be the solo publishing chief.

“The board has concluded that EMI has been best served by having separate CEOs of the recorded music and music publishing businesses with each of them reporting to an executive chairman who complements their music industry experience and expertise . . . [Along] as the chairman is also the chief executive officer, the independent nonexecutive directors should comprise a numerical majority of the board,” the report states.

Under the code, nonexecutive members should be independent in character and judgment. U.K. companies include more executives on their boards than do U.S. companies, Anderson says. At least 50% or more of a board should be made up of nonexecutive members. Currently the EMI board has three executive and five nonexecutive members.

Though no one appears to be claiming that EMI fails to comply with corporate guidelines, some industry lawyers have expressed concern over the appearance of conflicting responsibilities.

But Faxon, who also serves on the group’s board, says there should be no concern. “EMI Group has two separate units whose objectives are to best serve the interests of their artists. In the case of EMI Music, and their songwriters, in the case of EMI Music Publishing,” he says. “The charter from the board is that to best achieve those objectives, these units should operate separately, and that continues. The reality is that recent management changes do not change that. In those rare occasions when differences arise between the music publishing and recorded music communities, Eric Nicoli’s approach, as well as the board’s approach, has always been to allow marketplace forces or third parties to decide. Eric mediates, he does not dictate, and that too will continue.”

“EMI’s music publishing and music divisions have been and continue to be under common control, as is the case with many other music companies,” an EMI spokeswoman adds. “Our two businesses were in common control before the management change and they remain in common control today.”
Most people know Don Henley as the multiple Grammy Award-winning founding member of the Eagles or a successful solo artist. His peers know him as an artist’s champion, the man who cofounded the MusiCares® Honors, a nonprofit, nonpartisan group that takes action against faulty accounting practices and unfair label contracts and advocates for legislative changes on behalf of recording artists. Very few know Henley as an environmentalist. But that’s because most people don’t know about the Walden Woods Project, which helps preserve the historic Walden Woods, a 2,680-acre ecological area surrounding Henry David Thoreau’s Walden Pond in Massachusetts. To date, the project has protected nearly 150 acres in and around Walden Woods and provides programs for hundreds of high school teachers and students. As part of the project, the Thoreau Institute at Walden Woods is home to the world’s most comprehensive library on Thoreau.

Henley also founded the Caddo Lake Institute in his native East Texas. This foundation sponsors “ecosystem-specific” projects, such as underwriting local wetland science and conservation education. Henley will be honored at the 2007 MusiCares Person of the Year dinner and concert Feb. 9 at the Los Angeles Convention Center for his professional and philanthropic achievements. All proceeds from the annual Grammy Week event benefit MusiCares, a nonprofit offering aid to music people in times of financial, medical and personal need.

Known for his candor and sharp wit, Henley spoke about the honor and the next Eagles album in a recent phone interview.

**What are your thoughts on being the MusiCares honoree?**

I’m very impressed with what MusiCares does, and I’m glad I could help out. I’m told we’ve broken the record this year with the amount of funds raised. It’s really a good charity.

**You’re a very active environmentalist. Why?**

That’s an ongoing thing. I always laugh and say I probably could have made three or four more albums if I wasn’t trying to save the planet. It goes back to my upbringing and my high school years. I was not a very good athlete, so I gravitated to the arts and literature. I had a few very good teachers in high school and college. I discovered Thoreau when I was in high school, and I discovered Emerson when I was in college. Their writings meant a big deal. Especially during the time when my father was so ill before he passed away. I got a lot of comfort and strength from those writers, ... and then I moved to California.

**Life in the fast lane?**

[Laughs] Something like that. I got a little distracted.

**What made you start the Walden Woods Project?**

In early 1990 I was watching CNN and I heard them mention Walden woods. I stopped what I was doing and went over to the TV set and saw these two gentlemen standing in a wood talking about how somebody was about to build a giant office park, one of my favorite oxymorons—an office “park,” with parking for 150 cars very near Thoreau’s cabin site at Walden Pond. I got on the phone. Now, we’re in our 17th year. We’ve raised a lot of money. We’ve successfully stopped three commercial developments in Walden Woods, and we have purchased about 160 acres. We also built a library and a climate-controlled archive. We have the world’s largest collection of Thoreau-related materials.

**What kind of impact did you have on those two gentlemen?**

I worked with them. We’ve had a great relationship. We helped them get funding and support and put their project together. They’re very determined and very effective at what they do. I’ve been very impressed with their work. And I’ve been impressed with their ability to bring together people from different areas of the country and get things done.

**How did majoring in English in college and studying Emerson and Thoreau influence you as an artist?**

I like to think of myself as a singer and a lyricist, and I read a lot. Thoreau and Emerson and all the other great writers I’ve read really helped me in the music business in a way that I never anticipated when I was in school. I majored in it anyway, just because I enjoyed it, but I was wrong. I’m still not a lyricist on the caliber of Randy Newman or Paul Simon, but I aspire to be and hope that my best stuff is yet to come. I’m working on it.

**When will you release the new Eagles album?**

When it’s done. We’ve worked on it for the next 60-90 days. We want to get it out before the summer. We’ve had a few interruptions. We’ve had a few distractions. We’ve had several.

**How is the recording going?**

Some days it feels good. Some days it’s challenging. It’s exhilarating. It’s worrisome. It’s joyous. It’s all of these things. It’s a big mixed emotions kind of thing. It always has been. It’s no different from what it ever is. It’s just that there are more distractions now with families and charities and lawsuits.

Many in the business condemn your exclusive deal with Wal-Mart. We’ve gotten a lot of flack for it. On the other hand, people keep on saying we need a new business model, we need a new paradigm. We’re doing something, so we stepped up and did something. Wal-Mart is getting their environmental and labor act together. We did our homework, and they are putting some innovative programs in place. They can’t be any more evil than a major record label, that’s the way I look at it. We’ll see what happens.

The day after Thanksgiving, we sort of quietly put out a release of the Australian concerts we did a couple of years ago, and they packaged three brand-new songs. They printed up 500,000 copies, and those are gone. Of course, we didn’t get any chart action on that, but it’s a nice indicator for us.

**The Recording Artists’ Coalition was key in getting the controversial “work for hire” amendment repealed. What issues are currently on the organization’s docket?**

It was a good thing. There are new issues every day here on the digital frontier, there are a lot of things artists should be concerned about. Maybe with the last election, we’re all a little more hopeful that we’ll get some traction in the coming years.

People keep saying we need a new business model, we need a new paradigm. So we stepped up and did something.
Joel Madden says that "we wanted to kind of reinvent Good Charlotte a little bit" on the band's fourth album, "Good Morning Revival."

Of course, some might say that goes against the ain't broke/don't fix it rule.

Formed by Madden and his twin brother, guitarist Benji, 12 years ago in Waldorf, Md., Good Charlotte established an alternative rock presence on its self-titled first album in 2000, then became a star concern with "The Young and the Hopeless." That 2002 album sold more than 5 million copies worldwide, spent 95 weeks on The Billboard 200 and launched the hits "Lifestyles of the Rich and Famous," "Girls and Boys" and "The Anthem."

Some term its follow-up, "The Chronicles of Life and Death," a failure—despite platinum sales in the United States and another million copies around the world. But the fact remains that Good Charlotte has sold about 9 million albums, which hardly speaks of a need for an overhaul.

But Madden says the band—which also includes guitarist, keyboardist Billy Martin, bassist Paul Thomas and drummer Dean Butterworth—felt driven to make...
"Good Morning Revival," due out March 27 on Daylight/Epic Records, "another leap forward in what we can do."

"It's not overly ambitious. I don't think it's more about us allowing ourselves to just do anything that felt good," the singer explains.

"It was very natural and organic, just kind of giving ourselves the freedom to be Good Charlotte and really allow ourselves to do what we wanted without being too contrived and 'Oh, look how much we've grown.' It's not about that at all. It's more about inventing a new sound for ourselves and still sounding like Good Charlotte."

"Good Morning Revival" had a difficult birth, however. Coming off the road for "Chronicles" in December 2005, the group took about two months off before the Maddens convened in February 2006 to start writing new songs. By the time they met with Don Gilmore, who produced the "Good Charlotte" album and remained friendly with the twins, they had more than 50 ready to go.

Then they went away.

"We sat down at [Gilmore's] house and listened to all the songs," Madden

Good Charlotte Looks To Rebound From Soft Sophomore Sales With A New Sound And Renewed Dedication To Its Fans
recalls, "Every song, he was like, 'Nope. Nope. Sounds like the last record. Nope.' Me and Benj were like, 'Wow, we've been spending all this time writing.'"

And Don kind of pitched it to us—"Look, I want to take you guys and make it Good Charlotte version 2.0. I want people to hear it and know it's your guys, but I want it to be fresh. I want this to be your best record.' And we were like, 'That sounds great.'"

 Sending the band back to the drawing board wasn't just Gilmore's idea, according to Dave Massey, executive VP of A&R for Sony Music Labels Group and president of Daylight Records, who signed Good Charlotte to the label.

"The band wrote some very promising early songs, but both Don and myself really wanted to push the envelope as to what could be achieved," Massey says. "We are so committed to the band and so sure of that talent that all we needed to do was give them the environment and the time to construct the record."

And while the band was proud of "Chronicles," it was still a bit stung that it was not embraced as widely as "The Young and the Hopeless." So Madden acknowledges there was a desire to give the group's fans what they wanted this time around.

"Our fans definitely know us for writing songs that make them feel better," he explains. "I think we lost a little bit of that on the last record. There was a little bit of selflessness with the writing on the last record. It was very introspective in a lot of ways. With this record, me and Benj talked about it with each other and said, 'Let's give our fans those [other] songs again.'"

At Gilmore's suggestion, Good Charlotte went north to Vancouver, where during several visits over a seven-week period the quartet came up with a new batch of material.

"We were really nervous," Madden says, "thinking, 'Can we still write songs that would impress Don Gilmore?' We were definitely kind of scared. Then we wrote 'Victims of Love' and felt like, 'OK, now we're definitely on to something new and different.'"

The buoyant, driving "Victims of Love"—with verses that Madden says "sound a little Duran Duran-y"—is one of several different directions Good Charlotte heads on "Good Morning Revival." The overall sound of the album is fuller and uses keyboards more prominently. Joel Madden's DJing and the rap productions the twins did under their Dead Presidents moniker also brought a different kind of groove sensibility to some of the songs. Notably, they include "Keep Your Hands Off My Girl," which was leaked as a viral single in the fall, "Dance Floor Anthem" and "March On," the album's closing track that Madden says was inspired in a bit by the Cardigans' "Love Fool."

"It's a very pop record in the sense of the songs and a lot of the sounds," notes Madden, who claims none of the songs were inspired by his recently ended relationship with singer/actress Hilary Duff. "There's more of a pop sensibility than any record we've made, I think.

New drummer Butterworth, whose credits include Morrissey and Ben Harper, also had an impact on the new music, according to Madden.

"He was the key to the record," the singer explains. "He's a real good drummer and comes from a different school of drumming. He's not like, a pop-punk drummer. He would get up every morning and practice; me and Benj would come in with our guitars and start writing to the things he was playing."

As happy as they were with the songs, however, Madden acknowledges that the band was a bit apprehensive about expanding its sound so much. "I'm not saying that to say 'Keep Your Hands Off My Girl' was 'Are you fucking kidding me? People will never know that's a Good Charlotte song.' And then Joel's like, 'Well, that's the point.'"

Madden says that "at first we were definitely like, 'This is different. Is this OK? Is this the right thing?' But Don was always there—'Trust me guys. We're on to something, and you just need to keep going.'"

Eric's Massey, meanwhile, argues that "I don't think the band have changed course, but I think they're showing growth. If you look at Good Charlotte's career to date, it all really boils down to songs—'Lifelines,' 'Boys and Girls'—they're signature songs. And I think they have those on this album, too, but I think it is a more developed sound. It's a little rockier, and I think it suits them."

Good Charlotte comes out rocking on the high-powered first single, "The River," which features Avenged Sevenfold's M. Shadows and Synyster Gates. The collaboration wasn't planned—Madden says the two bands, who are friends, were working in the same Los Angeles studio—but it's definitely added some sizzle to the affair.

"They're clearly trying to reclaim their rock credibility, which is a difficult thing to do," says Dave Beasling of consulting firm Jacobs Media. "But I will say some of the alt-rock programmers that I've talked to are impressed by ('The River') and pleasantly surprised by it and may give them a chance. It's probably a great move they are collaborating with some people they can borrow some credibility from."

Beasling says the massive success of "The Young and the Hopeless" was a "double-edged sword" for Good Charlotte, alienating some of the band's core fans with its hit singles while attracting a more transient kind of following. "Rock radio listeners refer to bands like Good Charlotte as 'N Sync with mohawks," Beasling explains. "With the 'TRL,' the US Weekly factor, it made them big stars, but rock radio listeners can really sour on you quickly when you're marketed through the pop route so much."

Nevertheless, Beasling feels "radio would be foolish to throw away an artist that has that US Weekly factor, that celebrity. We need stars. So you want to give [Good Charlotte] the benefit of the doubt and see if there's some interest."

Madden says the band knows all about its haters but considers it "a nonissue. At this point we've outlasted most of them, and most of the people that really matter, anyways, don't have a problem."

The campaign for "Good Morning Revival," in fact, is aimed directly at Good Charlotte's established following and designed to give those fans unique points to connect with the band. "The whole strategy of this campaign is about the fan, about the one-on-one experience between Good Charlotte and their fans," Epic senior VP of marketing Lee Stimmel says.

"The real challenge for us is there's an audience outside the core that this record can really appeal to. We're going to make it a very low at barrier entry for new fans as well as old fans." Good Charlotte started that process in the fall with the "Keep Your Hands Off My Girl" leak and its club tour, which Madden says was "just a surprise little thing for our fans so they could come see us play before all the big promotion for the record starts."

It certainly succeeded in generating excitement. A special offer to pre-order the album at the numbers-store.com Web site—which guaranteed that the first 500 purchasers would get their name in the album book—sold out in the first hour. Exclusive bonus tracks will be added to the album for such retailers as Target, Best Buy, Circuit City and Wal-Mart, while the band is also shooting a special in-studio concert for Wal-Mart, which will be shown in stores and on the chain's Web site. An iTunes pre-order for "Good Morning Revival," which begins Jan. 30, will also include a bonus track.

The most unique promotion, however, involves the video for "The River." Working with Bix.com, the band and Epic have created an online portal that allows fans to upload photos that will be incorporated into the background of the video for customized clips that can be sent to friends and posted on social networking sites. The band may also post some of the best adaptations on its own site, according to Cory Llewellyn, Epic VP of digital media marketing and promotion.

"It's bringing the fan into the fold and letting them participate in the fun," Llewellyn explains. "We wanted to create something that lets the fan interact with the creative. The fan really isn't taking a back seat anymore; they really want to take a front seat. If you don't let them do it, they're going to do it on their own—so we're doing it for them.

Llewellyn says there will be other avenues of fan involvement as well. The group's retooled Web site will host individual fan pages and chat rooms, and there will be a lipsync contest with prizes.

"We want to be continuously involved with the fans," he says. "Nobody's trying to re-create MySpace, but we know Good Charlotte fans really love [the band] and interact heavily on other sites. We want the band to be the host of some of that interaction."

And Madden says the band is all for that.

"It's pretty cool watching the fans do stuff," he says. "The fans have a good time doing it, and it's good for us 'cause we have a lot of laughs with it. Everybody wins.

Good Charlotte plans to hit the road hard to promote "Good Morning Revival," too. The group particularly hopes to capitalize on the international success of "The Chronicles of Life and Death"; the band is the midst of a promotional tour of Australia, Asia and Europe. After the new album's release, they plan to return to those territories first, then hit North and South America. "We'll be on the road all year," Joel Madden reports.

"We really love international touring; it's really a priority for us," he says. "Really, we just love playing and making a lot of money, so we just want to do that.

We want to be hungry. We weren't doing anything, and we're definitely going to have to earn it on this record."
THANKS TO EXPLODING ONLINE AD DOLLARS, THE MUSIC BUSINESS IS LEARNING TO STOP WORRYING AND LOVE 'FREE'

BY ANTONY BRUNO

ILLUSTRATION BY JOHN HERSEY

When the major record labels slapped the popular Chinese Internet portal Baidu with a copyright infringement lawsuit in 2005, it seemed like the original Napster all over again. All the elements were there—consumers getting free music from a wildly popular Web destination from which record labels weren't getting paid a dime. Just ask Kazaa, eDonkey and Grokster how that worked out for them. My, how times have changed. Following a November 2006 ruling in favor of Baidu, EMI broke ranks with the music industry—still appealing the decision—to strike a deal allowing the Chinese company to offer free streaming music from its site in return for a split of advertising revenue. Exact details of the deal, or a date for a live service, remain pending. While pirate sites have, in the past, offered record labels a cut of their ad revenue as an olive branch, they were generally rebuffed and sued into oblivion. EMI's change of heart symbolizes a newfound spirit of cooperation among music labels now more open to—or, some say, desperate for—alternative business models as the digital age evolves.

When the industry sued the original Napster and others of its file-trading ilk out of business, it banked on the emerging "legitimate" digital-music retailers to ease the sting of declining CD sales. But with digital revenue still unable to recoup the industry's financial losses, advertising could emerge as a key link in closing that gap.
TAKEAWAY: The holy grail for advertisers is the ability to pinpoint certain demographics and deliver their products to them. —ANDREW NIBLEY, MARSTELLER

"We're using ad funding to turn a completely pirated environment into a profitable environment," EMI head of worldwide digital music Barney Wragg says. "That's opening up a bowl of possibilities, which has huge potential growth for us. This is not small potatoes.

In fact, record labels are on pace to begin collecting advertising revenue from a host of online sources, not just those with questionable legal status.

Ad-supported free music services such as Qtrax and Spiralfrog are in the works. The Ruckus digital music service designed for university networks switched in January from a monthly paid subscription model to an advertising model. Meanwhile, subscription services like Napster and Rhapsody have added ad-funded free music tiers to their offerings, and music recommendation site Pandora began testing in-stream audio ads this month.

Music videos are attracting ad revenue as well. AOL, MSN and Yahoo have been sharing advertising revenue with labels for the use of their music videos for more than a year. Just this month, Google got into the game as well, striking a deal with Sony BMG and Warner Music Group to syndicate music videos to online servers participating in the search giant's new AdSense video advertising initiative. And YouTube is slowly building its ad business.

Even wireless operators have started taking cautious steps into mobile advertising to support more media services. Labels are betting on advertising revenue "in a big way," according to one major-label source—putting in place account management, consumer marketing and advertising sales departments dedicated to Internet advertising in preparation for a "substantial" revenue stream. Label executives speaking on background say Internet-based advertising revenue could match that of their existing sync-publishing revenue, an average of about 15% of the total pie.

By all accounts, the time is ripe to get in on the Internet ad boom. According to the Interactive Advertising Bureau, Internet ad revenue reached an all-time high of $4.2 billion for the third quarter of 2006—the most recent measured period. That is a 33% increase over the third quarter of 2005 and a 26% increase over last year's second quarter.

This growth is expected to continue throughout the year and beyond until the rate of Internet ad spending catches up to the rate of Internet traffic. And while more traditional forms of advertising will remain more expensive, Internet ad costs will rise once advertisers can more granularly target specific user groups online.

Supporters say music services are in a good position to compete for these advertising dollars given their ability to identify specific demographic groups that advertisers wish to reach.

Advertisers feel certain assumptions can be made about the respective fans of Jay-Z, Rascal Flatts or Madonna—regardless of whether they're downloading their music from Qtrax or watching their videos on YouTube—and hope to use these services to better target their audiences.

"The holy grail for advertisers is the ability to pinpoint certain demographics and deliver their products to them," says Andrew Nibley, chairman/CEO of Marsteller, the advertising, interactive and promotions arm of Burson-Marsteller, and newly named chairman of the Qtrax advisory board. "The more specific you can make the advertising to the lifestyle of the person going to that service, the better. They're actually zeroing in on somebody who's likely to buy their product."

Additionally, advertising models allow record labels to monetize existing user behaviors, rather than try to "re-educate" them or convert them to paid services. For instance, while Apple is celebrating the fact that it has sold 2 billion songs on iTunes since its inception, almost 1 billion songs were downloaded from free file-sharing networks collectively last year alone, according to data from BigChampagne. Services like Qtrax, Ruckus and Spiralfrog aim to compete...
directly in this space, which labels hope will woo younger fans with more time than money.

"We don't consider ourselves to be in competition with existing paid services," Spiral frog founder Joseph Mosko says. "We're targeting the guy on LimeWire every day who's not paying a damn thing."

Meanwhile, YouTube boasts more than 40 million users and streams 100 million videos a day. Labels are concerned that much of the content on YouTube is either copyrighted work—which such as music videos—or user-created content that incorporates their copyrighted material, such as lip-synched videos or music video re-enactments.

Rather than trying to force users to pay themselves for the use of their work, or suing YouTube directly, labels have turned to ad-revenue sharing as a middle-ground solution.

Given the prevalence of advertising throughout the Internet, particularly on peer-to-peer music services, few feel it will put off music fans.

"Not only do people not particularly mind advertising in this context, but they may not even have a preference of ads versus no ads," BigChampagne CEO Eric Garland says. "Some of the most popular P2P communities have been heavily advertised."

However, there are deep concerns that ad-supported music services won't be able to attract enough advertising dollars to cover the expensive music-licensing fees and other operational expenses inherent in any digital music service today.

"You'd have to be extraordinarily well-funded, because you're paying the labels regardless of whether or not somebody's listening," says a music industry source, who asked not to be identified. "The economics don't work out so well.

For one of these services to really work, it would have to become a phenomenon."

Like today's subscription-service providers, the ad-supported players are trying to convince labels to accept a percentage of their overall revenue as payment, rather than a fixed minimum monthly payment and price-per-user fee.

"The past is fixed cents, the future is percentages," Spiral frog's Mosko says. "Retrofitting legacy pricing models into digital retail services will prevent the birth of new sources of revenue for them. Those that accept that will be much more successful much faster."

But perhaps the primary obstacle is digital rights management. While music acquired from ad-based music services is free, it still won't work with the popular iPod—"a fad that has stunted the growth of every music service save iTunes."

Yet any opportunity for Internet-advertising revenue remains high on labels' to-do lists during this year of transition and experimentation. According to EMI's Wragg, it's a win for all concerned.

"The consumers are getting the media that they want, the advertisers are getting real measurable value for their money and ads and the record companies are able to profit from it and pass it through to the artists," he says. "So I think this has really got some legs."

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"WE'RE USING AD FUNDING TO TURN A COMPLETELY PIRATED ENVIRONMENT INTO A PROFITABLE ENVIRONMENT."

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Barney Wragg, EMI

FOLLOWING THE AD DOLLARS THROUGH BUSINESSES THAT ARE BOOMING, AND THOSE YET TO BE

**YouTube**

**WHAT:** User-generated video sharing and streaming service with more than 40 million members. Displays banner ads, sells corporate sponsorships of certain site "channels" and is considering ads at the beginning of videos.

**KEY EXECUTIVES:** Chad Hurley and Steve Chen, co-founders

**SUPPORTERS:** All major record labels.

**ADVERTISERS:** Chevrolet, Microsoft

**STATUS:** Live since February 2005.

**TAKEAWAY:** With 100 million daily video streams, YouTube is the king of Internet traffic. But the unpredictability of user-generated content has some advertisers concerned over potentially embarrassing brand association.

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**Ruckus**

**WHAT:** Ad-subsidized subscription service designed exclusively for college students using university Internet networks. Banner ads on site and on downloaded application.

**KEY EXECUTIVE:** Mike Bebel, president/CEO

**SUPPORTERS:** All majors and most indies.

**ADVERTISERS:** Verizon, 24-Hour Fitness

**STATUS:** Switched to ad-supported in January.

**TAKEAWAY:** "Free" is the magic word for entertainment-hungry college kids. But the prospect of losing their account—and all their music—after graduation seems like a hostage situation.

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**Yahoo**

**WHAT:** World's leading Internet portal offers free music videos preceded by short video ads. Airs ads prior to streaming videos.

**KEY EXECUTIVES:** Terry Semel, chairman/CEO; Jerry Yang, co-founder

**SUPPORTERS:** All majors and most indies.

**ADVERTISERS:** Saturn, Nissan

**STATUS:** Live

**TAKEAWAY:** Essentially has usurped the mantle of music video king from MTV, with more than 3.5 billion music video streams per year. But the portal is still searching for the new direction to take it into the next decade as competition mounts.

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**AOL**

**WHAT:** Ads appear before free music videos from a large selection of artists.

**KEY EXECUTIVE:** Bill Wilson, executive VP of programming

**SUPPORTERS:** All majors and most indies

**ADVERTISERS:** Verizon Wireless, Netflix

**STATUS:** Live

**TAKEAWAY:** Making its online music content free was a huge step for the largest membership service on the Web. But, after ditching its music service to Napster and shuttering its much ballyhooed deal for live concert streams with Network Live, it feels as though AOL is still experimenting with strategy.

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**Google**

**WHAT:** Syndicates music videos for its AdSense video ad network partners, sharing revenue with the host Web site and content partners. Ad incorporation varies by partner, generally centered on video ads, often run before screening desired video.

**KEY EXECUTIVE:** David Eun, VP of content partnerships

**SUPPORTERS:** Sony BMG, Warner Music Group

**ADVERTISERS:** Pending

**STATUS:** Testing began in January. No scheduled live date.

**TAKEAWAY:** "Video advertising" are the buzz words of the next decade. But even the mighty Google is struggling to make a dent outside its search-based domination.

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Musicians, Clothiers Sew Up Hits Together

When the fashion industry converges on New York's Bryant Park to preview the fall 2007 collections during Mercedes-Benz Fashion Week Feb. 2-9, you can count on pop stars lending their flash to the proceedings. But the increasing involvement of pop musicians with the fashion industry is no flash-in-the-pan affair. And the deals roll out throughout the year.

Here's a look at five noteworthy business relationships between performers and clothing companies that have driven the connection between fashion and music.

**MADONNA**

H&M

Looking to tap into the appeal one of the world's most stylish performers, Swedish apparel retailer Hennes & Mauritz, better-known as H&M, last year aligned with Madonna on a one-off collection that included a Madonna-inspired tracksuit. H&M touted the artist and her dance crew in a full advertising campaign.

H&M and Madonna will expand the partnership this year, with the retailer gearing up for the global launch of its "M by Madonna" collection in March. The line consists of roughly 30 pieces with some 10 matching accessories.

"Madonna is a style icon and like H&M is always at the forefront when it comes to current trends and fashions," H&M director of U.S. communications and press Lisa Sandberg says. "This collection will offer our customers a way to express themselves in a unique and individual way. Madonna stands for fashion and advocates personal style, just like H&M."

Madonna worked directly with H&M head of design Margareta van den Bosch to design a collection that reflects the artist's timeless, unique and glamorous style, Sandberg says.

The partnership was forged by video producer Nicola Doring, who has previously worked with Madonna. H&M global marketing director Jorgen Andersson spearheaded the deal on behalf of the retailer.

**PARIS HILTON**

BBC Apparel

Paris Hilton—hotel heiress, pop star and reality TV queen—recently teamed with BBC Apparel Group and its Dollhouse clothing line to create a self-titled sportwear and lingerie brand aimed at 15- to 25-year-old females.

BBC will launch the line later this year in time for the back-to-school shopping season.

BBC Apparel Group senior VP of marketing and licensing Deke Jamieson believes Hilton's widespread media exposure and active involvement in the clothing line will play a key role in driving interest from consumers and retailers.

"Many celebrities just lend their names to a label. That's not enough," he says. "Paris wants to wear the product and play an integral role in designing the product. This is not just a logo slap."

Jamieson initiated the partnership by reaching out to the Beanstalk Group, a New York-based licensing agency that represents Hilton.

"As we take partners for our clients, we look to make sure they share the same vision for the brand that our client has," Beanstalk Group senior VP of brand management Gail Stern says. "We felt both BBC and Dollhouse would ultimately make the kind of apparel Paris would be proud of and represent how she sees herself in the marketplace as a brand."

Beanstalk Group co-founder/vice chairman Seth Segal also played a key role in putting the deal together.

PARIS HILTON is helping create a line of young women's sportwear and lingerie for BBC Apparel.
YOUNG JEEZY
Rocawear

Multiplatinum-selling rap artist Young Jeezy late last year launched his 8732 clothing line that includes jeans, jackets and polo shirts.

Young Jeezy didn't have to look far for a partner: The artist teamed with Jay-Z, president of Def Jam Records—Jeezy's label—and co-founder of Rocawear.

"8732 represents my culture. It's real, street with a Southern twist just like my music," Young Jeezy says.

From a marketing perspective, the apparel line will help Young Jeezy attract visibility between albums, says Dennis Woodard, the rapper's attorney. "It gives fans an opportunity to connect with him in a way that will live beyond his records when the life span of an album is over," Woodard says.

Def Jam and Rocawear leveraged marketing activity around the launch of the clothing line and the December release of Jeezy's album "The Inspiration" to promote both products.

For example, Rocawear touted the apparel line in an ad campaign to build hype around the album's launch, while Def Jam touted 8732 in a CD insert. "There were synergies in both directions," Woodard says.

Rocawear CFO Ronnie DeMichael helped put the deal together.

SNOOP DOGG
JAKKS Pacific

Last year, Snoop Dogg teamed up with JAKKS Pacific to develop a line of products that includes a doggie baseball jersey, an animal print faux-fur coat and a goodie sweatshirt. The line also includes dog toys and accessories oozed with a so and chip that plays signature Snoop Dogg phrases.

"We're a license-driven company, and we went after an artist that would be a good fit with our business," JAKKS spokeswoman Genna Rosenberg says.

"We bought out Snoop Dogg because he is such a major icon and also has a strong correlation with canines."

The company launched the pet product line in late 2006 through a preorder sale on Amazon to leverage the Nov. 21 release of Snoop Dogg's album "Tha Blue Carpet Treatment."

"We are very pleased to team up with Amazon.com to launch a pre-order for our Snoop Dogg line to coincide with the excitement surrounding his new CD," Tony Lawlor, senior VP of marketing with JAKKS' JPI Pets division, said at the time.

Other dealmakers involved include Constance Schwartz, Snoop's manager with the Firm, and JAKKS senior VP of licensing Jennifer Richmond.

GILLIE DA KID
Rod Elam Collection

To promote his fall clothing line, Gillie Da Kid, Philadelphia's rap artist and former Cash Money Millionaire member, and his record company's Philadelphia roots, clothing designer Rod Elam used Philadelphia's streetwear and rap artist and former Cash Money Millionaire member Gillie Da Kid as the face of his 2006 ad campaign.

Gillie's a very talented artist who has paid his dues. And, we're both from Philadelphia, which is our strongest selling area," says Elam, owner/designer of the Rod Elam Collection.

Elam touted Gillie and the outerwear collection through a national print campaign in Don Diva, Smooth and other magazines.

"Gillie's proud of where he's from, and the partnership brings some notoriety by getting his face out there," says Yanna E., Gillie's manager and owner of Envus Management Group.

The deal was put together by James Elam, Gillie's attorney and Rod Elam's brother.

William Chipps is senior editor of the BCG Sponsorship Report.

SNOOP DOGG
gives his name to dog jerseys from JAKKS Pacific.

GILLIE DA KID Rod Elam Collection

Promote his fall clothing line and play up his company's Philadelphia roots, clothing designer Rod Elam used Philadelphia's streetwear and rap artist and former Cash Money Millionaire member Gillie Da Kid as the face of his 2006 ad campaign.

GILLIE DA KID promotes jackets and more from the Rod Elam Collection.
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When you talk to Gerald Levert's family, friends and musical colleagues, you come away with one indelible image: The man lived and breathed music. Rooted in the old school, his style of R&B stands in stark contrast to the over produced studio slickness and precision-drilled dance routines that characterize most contemporary artists. But his natural talent and nod to the past weren't obstacles when it came to selling out concert venues or leaving fans—especially females—screaming for more. That's why the seemingly indefatigable 40-year-old's untimely passing last November of a heart attack remains unfathomable. On Feb 13, Atlantic Records will posthumously release "In My Songs," the album that Levert was completing when he died. Here was a man who approached music the same way he approached life: with aggressive gusto, unabashed honesty, heartfelt love. And it's all the more a shame because he still had so much to give. "I used to tell him he was giving it too much," remembers his dad, Eddie Levert, co-founder/lead vocalist of the O'Jays. "So much so that he couldn't take time for himself and do something other than music. I'd go out and play softball or basketball. I had wanted him to go to college and become a doctor or lawyer. But he had his mind set on it, and there was nothing I could do to change it. Music was his obsession." Doctor? Lawyer? Not with that voice. Levert possessed a striking baritone that ranged from bad boy rough to cognac smooth, always dripping with emotion. Think James Brown crossed with Marvin Gaye. Early on, Levert's voice uncannily mirrored that of his dad's. At times even his father couldn't tell the difference. "Sometimes we'd make a tape, and I'd say, 'Wow, that was a fantastic part, just did,' Eddie recalls with a laugh. "And he'd say, 'No, man, that wasn't you, that was me.' We'd rewind the tape and sure enough, it was him. We had a lot of moments like that." But as time and his career progressed, Levert acceded subtle shadings to his vocals that helped him etch his own...
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CHRIS BROWN

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"WHAT YOU KNOW"  
T.I.

Best R&B Song
"BE WITHOUT YOU"  
MARY J. BLIGE

"DÉJÀ VU"  
BEYONCÉ

Best R&B Album
"THE BREAKTHROUGH"  
MARY J. BLIGE

Best Rap/Sung Collaboration
"DÉJÀ VU"  
BEYONCÉ

"SHAKE THAT"  
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"MY LOVE"  
T.I.

Best Rap Song
"WHAT YOU KNOW"  
T.I.

Best Rap Album
"KING"  
T.I.

Best New Age Album
"THE MAGICAL JOURNEYS OF ANDREAS VOLLENWEIDER"  
ANDREAS VOLLENWEIDER

Best Comedy Album
"LIFE IS WORTH LOSING"  
GEORGE CARLIN

Best Musical Show Album
"THE COLOR PURPLE"  
BRENDA RUSSELL
Composer/Lyricist

"JERSEY BOYS"  
JOHN LLOYD YOUNG
Broadway Cast

Best Long Form Music Video
"I'M GOING TO TELL YOU A SECRET"  
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Gerald Levert
A great artist and musician from a family of great artists and musicians. It is an honor to have worked with you and your family.
You will be missed.

Kenneth Gamble, Leon A. Huff, and Philadelphia International Records honor the memory of Gerald Levert. Always considered a member of the PIR family, you will be truly missed.

Family has always been important to GERALD LEVERT. The singer is shown, left, with his son, LEMICAH LEVERT, and, at right, congratulating Lemicah on his graduation day joined by Lemicah’s mother, BRIDGETTE PURSLEY.

"Because he desired a different sound from that of Levert, I was recommended by his dad to write with him," says Nicholas, who teamed again with Levert for "In My Songs." His dad was the biggest influence, but he also studied Sam Cooke, James Brown and Marvin Gaye. He had a great energy and enthusiasm for what he did, which showed in the huge song catalog he produced."

Watching his dad and others perform from his backstage vantage point wasn’t the only thing Levert internalized as he grew up. He also sharpened his writing and production skills, working as Travell (Levert spelled backwards) Productions. Not only did Levert write and produce the majority of his songs, but he also wrote and produced for such R&B/soul icons as Stephanie Mills, Patti LaBelle, Teddy Pendergrass and James Ingram, plus younger groups like the Rude Boys ("Written All Over Your Face") and Men at Large ("So Alone").

His most noteworthy production achievement was his Grammy nomination for his co-production/co-writing work on Barry White’s last R&B/pop hit, 1994’s “Practice What You Preach.” "His writing was all about soulful music and being true to your school," Caldwell says. "In this day and age you find very few singers like that."

Eddie adds, "Just off the top of his head he could do some phenomenal things with harmonies and melodies."

from >>p50
image as an R&B talent outside his father’s formidable shadow.
Levert honed his singing and performing technique when he and his brother Sean spent their summer vacations busking it with their dad and the other members of the O’Jays on tour. Born July 13, 1966, in Canton, Ohio, and raised in nearby Shaker Heights, Levert was about 6 or 7 when he was pulled onstage for the first time. Walter Williams, who co-founded the O’Jays with Eddie, recalls it was a concert in Canton.
“Of our keyboard players who would do a number before introducing us pulled Gerald out onstage," he says. “That really wowed him. I could see then that he was very interested in performing and the whole business of entertaining."
From there it wasn’t too much of a leap to a recording studio. From the age of 12, the singer began messing around in the home studio that Williams had built in his basement.
By the time he was 15, Levert was a studio veteran. Even his playful pursuits revolved around music. Brother Sean recalls that when he tried to go outside to play football or something else, Levert would rope him into making commercials—complete with music and vocals.
One of the first products that the musically precocious teen duo conceived an ad for was Lowenbrau beer. “I had to do what he wanted to do because he was older [by two years],” Sean says with a laugh. “We’d have three tape recorders, putting the music on one tape and the vocals on another. We were pretty creative.”
Levert’s creative play paid off when Atlantic Records executive Hank Caldwell signed him, Sean and childhood buddy Marc Gordon. Calling themselves Levert, the R&B trio had fired with R&B chart success a year earlier with the single “I’m Still.” Written originally by Eddie for the O’Jays, “I’m Still” was released on Tempre, a regional label out of Chicago. It was operated by Harry Coombs, who had worked with the O’Jays at Philadelphia International.
It was Coombs who pulled Caldwell’s shirt tail during a Levert showcase at an urban music convention. “By the time they came on everybody was leaving,” says Caldwell, who was Atlantic senior VP of black music at the time. “But Harry told me, ‘You’ve got to stay and see these guys. They’re ready.’ When I heard them sing [Pop, Pop, Pop, Pop Goes My Mind], I knew instantly.”
The group’s first No. 1 R&B hit, “Pop” opened the door to a string of top 10 hits, including the trio’s sole top five R&B/pop crossover smash, “Casanova.” Other hits followed: “Addicted to You,” “Just Coolin’,” “My Forever Love” and “Baby I’m Ready.”
It was during this period that Levert began a lasting friendship with Universal Morourn chief Sylvia Rhone. As the head of EastWest and later Elektra Records, Rhone played an instrumental role in Levert’s solo career.
Working then as Atlantic VP of promotion, Rhone recalls that the first time she saw the group perform it was like seeing “miniature O’Jays. They were very disciplined performers, every step in sync, with both lead and background vocals rich and on point.” But it was Levert’s voice that left an enduring impression. “He was destined to be a solo artist even then,” Rhone adds, “possessing the passion, intensity and purpose that escaped most artists twice his age.”
Levert took that solo leap in 1991 with the album “Private Line.” The title track earned him his first solo R&B hit. That was followed by the momentous pairing of him and his dad on his second No. 1 R&B topper, “Baby Hold On to Me,” as well as other noteworthy songs.
Collaborating with him from the start was his longtime songwriting/production partner Edwin “Tony” Nicholas. The two first met when Nicholas joined the Levert band as keyboardist.
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You made us SING, DANCE, LAUGH & LOVE
We miss you...We’ll play your music forever

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LEVERT EMBRACED R&B ROOTS ON HIS FINAL ALBUM

By all accounts, Gerald Levert was extremely excited about "In My Songs," the studio album he wrapped up shortly after his death from a heart attack on Nov. 10. The Atlantic Records album arrives Feb. 13.

Making the transition from his previous projects, 2004's socially conscious "Do I Speak for the World?" Levert refocused on his R&B legacy.

"He was excited because he felt this album was something special," Warner Music Group executive VP Kevin Liles says. "He told me, 'I want to make sure I deliver. I'm not an old guy; I'm only 39 and have this voice.'"

Atlantic executive VP Ronnie Johnson adds: "He just went back to core Gerald Levert. This album is about what he does best: love and life."

The album is also about Levert's arrival at a personal crossroads before his untimely death. That especially comes across on the lead single/title track. The ballad juxtaposes his love of music with love of a special someone.

"Gerald always made personal albums that have been about his experiences," Liles says. "But with this album, I think he really became vulnerable. On 'Songs,' you can tell he was missing being loved. Everyone knows his passion for music, but something else was missing in his life. I think this album was therapy for him."

The 13-track set finds Levert tapping back into his sensual personas on "Hang In There." Then he segues to the uptempo number "DJ Don't." All the songs on the soulful set were written and produced by Levert and his longtime collaborator, Edwin "Tony" Nicholas.

Aside from a national simulcast of the single on the morning of Jan. 4 on urban radio stations, marketing plans are undersized.

"There's no video or setup. I'm not looking at this as profit. It's personal," Liles says. "The plan is to serve his community, serve every Gerald Levert fan. I want to celebrate him and the gift the Levert family gave us: his last body of work. It was Eddie [Levert of the O'Jays, Gerald Levert's father] who told me he felt he wouldn't be doing Gerald's work if he didn't put the album out."

That said, Eddie is going on the road to support "In My Songs," slated to make appearances on such syndicated radio shows as those hosted by Steve Harvey, Tom Joyner and Doug Banks.

A tribute to Gerald Levert, led by singer Kelly Price, is part of BET's "Celebration of Gospel" airing between late January and early February.

Additional tributes to the late singer are appearing in the publications Upscale and Sister 2 Sister. Before his death, Levert had penned an as-yet-unpublished book with his father, titled "I Got Your Back."

Describing "In My Songs" as a classic R&B album with a perfect mixture of heartfelt feeling and emotion, Levert's manager, Leonard Brooks, says it underscores the singer's his creative and energetic force.

"This album tells us where he was in his life," Brooks says. "He was 40, 22 years in the business, and still working very hard. It's going to be difficult putting this album out with him not here. But it doesn't stop, and he wouldn't have wanted it to stop."

—Gail Mitchell
I will always remember you as one of the greatest artists I ever had the pleasure of working with. But more than anything else, I will remember you as one of the best human beings I ever had the honor of knowing. You will always be missed and loved.

Your friend and big brother,

Alan Haymon
LEVERT was a key supporter of the Rhythm & Blues Foundation.

LEVERT's love of R&B extended beyond just making music.

The singer was a fervent supporter of the Rhythm & Blues Foundation. So much so that at the time of Levert's death, his family asked that donations be made to the Philadelphia-based organization to establish a fund in his name.

Funds raised will be distributed through the foundation's financial assistance and grants programs to R&B pioneers experiencing financial difficulty. To date, donations total more than $10,000 and can be made via rhythmblues.org.

At the foundation's Pioneer Awards ceremony last June, Levert—a longtime member of the organization's advisory board—presented an award to honoree Frankie Beverly & Maze. Although it was the last time foundation chairman Kendall Minter saw Levert, the evening holds a special place in Minter's memory for another reason.

"We always ask recipients to perform one or two songs live," Minter says. "Frankie had informed us earlier that he would accept the award but declined to perform.

"So Gerald introduces him, and Frankie comes out. As he does, Gerald starts singing 'Happy Feelings' and gets the band to ad-lib behind him. An impromptu jam session ensues with Gerald singing Frankie's lead on other songs. Frankie had no other choice: Gerald handed him the mic. It was a magical night."

—Gail Mitchell

During his career, Gerald Levert has appeared on the Billboard charts as a solo artist, as a member of the group Levert with brother Sean and Marc Gordon, as part of the R&B supergroup LSG with Keith Sweat and Johnny Gill, and notably with his father, Eddie Levert of the O'Jays.

Levert sang on eight No. 1 hits on the Hot R&B/Hip-Hop Songs chart, including the 1997 LSG smash "My Body," which topped the chart for seven weeks. On Top R&B/Hip-Hop Albums, his most successful entry is the 1991 solo album "Private Line," which topped that tally for two weeks.

Titles on these charts are ordered by peak position on Top R&B/Hip-Hop Albums and Hot R&B/Hip-Hop Songs, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then top 10 and top 40.

—Keith Caulfield
REDEEMING THE DREAM

The spiritual eloquence
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Venue Development Continues Apace In Markets Nationwide

BY RAY WADDELL

Live Nation Detroit president Rick Franks laid it out pretty clearly at the Arena Management Conference in Memphis last September. ■ On a Live Nation panel, Franks asserted why venues should be aggressive to attract concerts. ■ “If a tour is playing 35 cities, there are probably 130-140 real arena situations you could play, if you dig deep enough,” Franks said. ■ And the competition has now gotten tougher, as new venues continue to open across North America. ■ Here’s a look at some of the new venues that opened in 2006, and some that will open this year.

CARNIVAL CENTER FOR THE PERFORMING ARTS, MIAMI

Miami’s Carnival Center opened in October 2006 with a four-day celebration that began with a musical tribute to Miami produced by Emilio Estefan and starring Gloria Estefan, among others. Performances by resident companies were featured on the following two nights, including the Miami City Ballet’s first performance of “Sleeping Beauty” and Act I of “La Bohème” from the Florida Grand Opera.

The $461 million Carnival complex includes the 2,400-seat Sanford and Dolores Ziff Ballet Opera House, the 2,200-seat Knight Concert Hall and the 200-capacity Studio Theater.

The center is owned by Miami-Dade County, and the Carnival Center for the Performing Arts Trust manages and operates the facility.

Carnival spokeswoman Suzette Espinosa says bookings are “excellent.” In addition to more than 100 independent performances presented by Fantasma, Live Nation and others, the performing arts center hosts the entire Miami season of three resident companies; Miami City Ballet, Florida Grand Opera and Concert Association of Florida.

A fourth resident company, New World Symphony, also performs regularly, and the Cleveland Orchestra will do a two-week winter residency for the next 10 years.

SPRINT CENTER, KANSAS CITY, MO.

The new $276 million Sprint Center in Kansas City, Mo., set to open in October, is the centerpiece of a $3 billion-plus downtown revitalization.

The 18,000-plus-seat facility can accommodate hockey, basketball, concerts, family shows and special events.

And it’s no secret of the fact that it would like to be the new home of the National Hockey League’s Pittsburgh Penguins. Arena operator Anschutz Entertainment Group (AEG) co-owns Sprint Center with the City of Kansas City.

Already booked are the Phillips 66 Big 12 Men’s Basketball Championship in 2008 and the NCAA Division I Men’s Basketball Championship opening rounds in 2009.

The Sprint Center will also be an official regional site for the NCAA Division I Women’s Basketball Championships in 2010. AEG is working to secure an anchor sports tenant and will shortly announce entertainment acts for the arena’s grand opening.

Considering that AEG subsidiary AEG Live is the second-largest promoter in the world, and one that specializes in arena tours like Bon Jovi and American Idols, blockbuster concerts at Sprint Center are a given.

JOHN PAUL JONES ARENA, CHARLOTTESVILLE, VA.

The $110 million John Paul Jones Arena in Charlottesville, Va., best known as the home of the University of Virginia and the Dave Matthews Band, opened Aug. 1, 2006, with Cirque du Soleil’s “Delilah.”

Since then, the arena has developed a coveted reputation as a “hot building” among agents and promoters.

The JPJ Arena is owned and operated by the University of Virginia and managed by Philadelphia-based management firm SMG.

These two factors give the arena a prime concert-attending audience in college students and the leverage and talent-buying power that SMG brings to the table.

In addition to hosting events, JPJ Arena is home to the university’s athletic dining hall, academic...
The $70 million Sears Centre Arena is located in an area already familiar to Chicagoland concertgoers. The 12,000-seat arena is in Hoffman Estates, less than a half-mile from the Poplar Creek Music Theater, once one of the market’s most popular concert venues. Poplar Creek opened in 1980, Sears acquired the land in 1989 and allowed Poplar Creek Music Theater to continue until 1994 when it was removed for new development.

A 295-room, full-service Marriott Hotel now sits on the footprint of the old stage and seating for the Poplar Creek Music Theater.

Sears Centre opened in October 2006 with a concert series that included Duran Duran, Bob Dylan and Lionel Richie.

The arena is owned by MadKatStep LLC and operated by CCO Entertainment. Unique features include prime accessibility via a four-level, U-shaped building that includes 1,000 club seats and a private club, 24 loge boxes and 43 suites. The venue is home to two major league and two minor league Chicago sports franchises.

Upcoming bookings include shows by George Strait and the Who, performances by the Harlem Globetrotters and family show Clifford the Big Red Dog, as well as professional tennis, bull riding and lacrosse. Arenacross, the Lipizzaner Stallions, International Fight League, MISL soccer, UHL hockey and CIFL indoor football.

Toyota Park opened in June 2006 in Bridgeview, Ill., as the 20,000-capacity stadium home of Major League Soccer’s Chicago Fire. The $96 million stadium can host up to 28,000 for concerts and is located just 15 minutes from downtown Chicago. The stadium is owned by the Village of Bridgeview and operated by AEG.

Beyond pro soccer, concerts are a priority, and the permanent, covered stage with a built-in, 100,000-pound rigging grid can accommodate most any show. The stadium boasts a $1.7 million Major League Soccer regulation-sized field that is covered with Terraplas turf for concerts. Transition from soccer to concert can be made in as few as eight hours.

Toyota Park has 42 permanent luxury suites on two levels, food courts, retail displays, media rooms, training rooms, four locker rooms and meeting spaces.

The venue opened with Summer Jam and Mary J. Blige, produced by Jam Concerts, and has also hosted Kenny Chesney concerts.

Bethel Woods Center for the Arts, Bethel, N.Y.
At the site of the 1969 Woodstock Festival in upstate New York sits the Bethel Woods Center for the Arts, a 16,000-capacity outdoor venue in Bethel, N.Y., that opened last July. 

continued on >>p64
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The venue, with excellent sightlines, a 7,500-foot stage and a 4,800-seat copper-covered pavilion, has already received rave reviews from bands, fans and concert business professionals.

The opening season featured the Boston Pops, Wynnonna Judd, the Goo Goo Dolls, Counting Crows, Phil Lesh & Friends and Crosby, Stills, Nash & Young.

THE COBB ENERGY CENTRE

AND ELSEWHERE

One of the most high-profile venues to open in 2007 is the new Prudential Center, an 18,000-seat arena in Newark, N.J., that will serve as the home of the NHL's New Jersey Devils. The $370 million Prudential Center will be operated by the Devils organization and will be the first major league sports venue to open in the New York metropolitan area since the Meadowlands Arena opened in 1981. Prudential signed a 20-year name in title deal for the arena worth a reported $100 million.

Santa Ana Star Casino

The McLeod Center is a 7,000-seat arena on the campus of the University of Northern Iowa in Cedar Falls that opened last November. The McLeod Center replaces the UNI-Dome as the home of the school's basketball, volleyball and wrestling teams, but the UNI-Dome remains open for football.

The UCF Convocation Center is a 10,045-seat at the University of Central Florida in Orlando that replaces the old 5,300-seat UCF Arena for most sports.

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More Intimate Halls Attracting Big Names In A Changing Market

BY RAY WADDELL

Hosting From 1,500 to 3,000 fans, performing arts centers may be perfectly positioned for a touring industry that some believe is moving toward more shows at smaller venues.

However, some promoters feel the economics of the PAC business model, as well as their schedules often packed with resident art tenants, will hinder these venues from becoming primary concert tour stops.

From the perspective of capacity, PACs fit market conditions.

"As an industry, we have spent a lot of time over the last several years not working on generating some new artists," says Joe Spaulding, president/CEO of Citi Performing Arts Center in Boston, which includes the Wang Theatre and the Schubert Theatre.

"The business was about the 'mega show, the mega show, the mega show,' and now I believe the 500- to 5,000-seat venue is the wave of the future over the next three to five years, even longer than that," Spaulding says.

"So, therefore, venues like PACs that have 500 seats to, in our case 3,600 seats, we are starting to see more popular music and will continue to see more of it."

Megan Fitzgerald, programs coordinator for the Bushnell in Hartford, Conn., says PACs are "merely being considered as an option" by agents and promoters.

"In today's industry you see so many artists make the jump from large clubs to arenas or sheds that it almost seems PACs get deemed the 'ugly stepchild,' despite their benefits, particularly on the fan level," she says.

"It appears to me that the aesthetic quality and the intimacy level a PAC may offer the artist and the fan is lost to the nature of the beast...and by that I mean 'the deal' among many agents and managers."

However, the economics in PACs can be hard to make work, says Debra Rathwell, VP at AEG Live in New York. Rathwell says in many cases, unions have been in place in historic PACs for so long that stagehands have become cost-prohibitive.

"When every year you have a 2%-4% increase, it gets expensive," Rathwell says. "The stagehand bills are higher, so the ticket prices have to be higher. You can't really go play a performing arts center on a $25-$35 ticket and make it work."

It takes an artist who can command a higher ticket price—in the $80 range—to make the numbers work in a PAC, Rathwell says, citing Tony Bennett and Harry Connick Jr. as examples.

"That's why you see a lot of artists playing the big clubs when they're trying to move up, or playing the outdoor places in the summer, like Wolftrap [a PAC in Vienna, Va.]."

Spaulding doesn't necessarily agree, and says the bigger the show, the bigger the stagehands.

"You do Madonna at [Boston arena] TD Banknorth Center and you're talking about 100 stagehands," Spaulding says.

"If you're talking about..."
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James Taylor at a smaller venue, which we just did several days of a while ago, you're talking about 10 stagehands, and the in-time is about four hours. When you go into a bigger venue, in my opinion, the audience is expecting a bigger show.

Kathleen O'Brien, CEO of the Tennessee Performing Arts Center in Nashville, says in order to make shows work in PACs, the players need to make deals favorable for all parties. "PACs have to recognize the benefits from having certain popular artists play in their venues and work to craft attractive deals," O'Brien says. "Promoters and artists need to understand that many PACs are nonprofits and it costs a lot of money to run these buildings."

Stil, Rathwell asserts that it's seldom financially feasible for a developing rock act to come into a PAC and make money on a $25 ticket, and Spaulding does not disagree. "But I've had artists come in where the goal is not to walk out with a lot of money, the goal is to build an audience base," Spaulding says. "I don't think that's blamed on PACs' cost. It's the same as the Broadway business. You can't build a $14 million Broadway musical and expect to pay off without a $125 ticket. If you built a Broadway show for $3.5 million, you could have a $60 ticket."

Michael Taormina, managing director of Atlanta's Cobb Energy Performing Arts Centre, due to open this fall, says the PAC economic model should not be a hindrance "because in today's concert environment, audiences buy tickets to see a particular artist in any venue size. PACs with 2,750 seats, with perfect sightlines and acoustics in intimate surroundings, only support the artist's appeal to their customer."

A higher ticket price is not always the answer, O'Brien says. "We've looked at some great acts that command a high fee and therefore the ticket prices would have to be high," she says. "We know they're popular and would have a following, but it's still risky. And if you don't have risk capital to play with, you can only do so many of these types of events."

O'Brien says there is nothing like a "slam-dunk" anymore. "With some acts that have been around for years, but are still very popular, their audience demographics work well in a PAC, as opposed to a shed or arena," she says. "But they want a large guarantee on the front end, as opposed to less on the front and more on the back end. I would certainly love to see more creative deals that are still win-win, but the risk/gain is more shared."

O'Brien points out that there's more to a PAC play for an artist than just a payday. "There's also something interesting that can happen for an artist who wants a different experience for his or herself and the audience in a different setting, and getting to see a different environment," O'Brien says. "I think it's a great opportunity for the artist to move into a new venue and have a different experience."

In a one-on-one interview at the Billboard Touring Conference last November, Live Nation CEO Michael Rapino stated pretty simply that "the bottom line right now is there are more venues than there are artists. So you've got to really fight to promote your venue, your proposition, your marketing, etc.—anything you can do to differentiate yourself," Rapino said. "It's tough."

As the new-venues story in our special touring section this week illustrates, the venue-to-artist ratio is tilting even more toward the venues. A dozen viable rooms have recently opened or will open this year, and all of them want concerts. Virtually all major markets have a shiny, relatively new arena aggressively lobbying booking agents with a sharp, savvy marketing department, superior production capabilities and audiences clamoring for shows.

Many, if not most, of these buildings are in a position to take risk on a show partnering, promoting or co-promoting. Little Rock, Ar., competes against Memphis. Memphis competes against Nashville. Nashville competes against Charlotte, N.C. For agents, it's a seller's market.

The touring industry has an inventory issue. More specifically, the touring industry has a problem with its top-of-the-line inventory, acts that can sell 10,000 or so seats across 50 markets. There are plenty of acts. They're just not all Rod Stewart, Elton John, Billy Joel, Jimmy Buffett, the Dave Matthews Band, Kenny Chesney or the other 20 or so talents that drive this
more intimate environment, and is willing to walk away with less cash," she says. "This can be a great example of one plus one equals five, if cash is not the only driving force here. There has to be a bit of compromise from everyone.

PACs could get mainstream concert business if they were more flexible on costs, Ruthwell says, "but I don't know how they can roll some of this stuff back. To do a show at [New York's] Avery Fisher Hall, the standbys alone are $15,000, the advertising and marketing is probably another $20,000, and I haven't even paid rent yet, or front-of-house [production costs], catering, etc." Spaulding says he is definitely interested in bringing in developing popular acts and making them work financially with a lower-priced ticket, and he can be flexible on show costs.

"To make $50 to 5,000 seats really work, it also takes the artists, the agents, the manager, the venues, to all work together to bring back music to be heard the way it should be heard and not have to be some huge extravaganza every time," Spaulding says. He adds that the Boston market would be very open to seeing nontraditional music acts in the PAC environment.

Taormina says he is being proactive about bringing nontraditional events to the Cobb Energy PAC.

"We will work with all national and local promoters to attract a wide array of attractions from touring Broadway [shows], concerts, international artists and family attractions," he says. "Most importantly, we have competitive market rental rates with flexible open dates that can accommodate most artists' touring schedules."

"Fittingly at the Bushnell she says" is seeing a trend toward PACs working together.

"In the past two years many PACs have been looking at the touring model asking how we can work together, either by block booking, sharing information or creating packages on our own, as opposed to one that an agent presents," she says. "I think if nothing else we've all learned the importance of listening to one another and sharing information. More importantly, I think we are renewing our faith in the beauty and history of our venues and what we have to offer when it comes to the concert experience."
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Gainful ‘Employment’

Kaiser Chiefs Kick It Up A Notch For Sophomore Set

The band that outshone all competitors at the BRIT Awards 12 months ago is back, and another riot is predicted.

The Leeds, England-based Kaiser Chiefs took an archetypal long route to the overnight stardom emphasized by winning three BRIT trophies in February, 2006. The quintet endured many label rejections before signing to B-Unique, marketed and distributed by Polydor/Universal, and hitting big in the United Kingdom with such singles as “Oh My God” and “I Predict a Riot” and the March 2005 debut album “Employment.” Worldwide shipments of “Employment” now stand at 2.3 million units, according to Universal. But if emulating that presents a tall task, neither band nor label is betraying much nervousness.

Feb. 26 sees the European release of the Chiefs’ sophomore album, “Yours Truly, Angry Mob,” for the world excluding North and South America, where it follows via Universal Motown (see story, page 73) March 27.

Lead track “Ruby,” released physically Feb. 19 in the United Kingdom and as a download Feb. 5, made a fast start at radio, notably with national rock/pop outlet BBC Radio 1 and London alternative rock station Xfm.

Drummer/chief songwriter Nick Hodgson credits the band’s U.K. radio “plugger,” Rob Lynch at Airplayer, with persuading the group to make “Ruby” the lead track.

“We also got quick adds from Capital Radio, Virgin Radio and BBC London,” Lynch says. “I just found a review of ‘Ruby’ online that seemed to have nailed it,” Hodgson says. “It said that it was all about the song now and less about gimmicks and no ‘whoas.’”

That particular vocal effect was a hallmark of some tracks on “Employment.” But Hodgson says the band’s confidence in its songwriting (published by Rondor/Universal Music) has led to a more mature second album.

“We started playing these songs live in January last year, and none of them was around when we did the last album,” he says of the creative streak that led to “Angry Mob.”

“It’s a brilliant album and a global priority for Universal,” Universal Music U.K. international marketing director Greg Sambrook says. European marketing setup for the project began in November with sold-out club shows across the region. Media days followed in Germany, Holland, Italy, Spain, Denmark, Belgium and France.

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Sambrook says that of the 2.3 million sales for “Employment,” the U.K. market accounted for 1.8 million, with a further 250,000 in the rest of Europe. In the United States, where “I Predict a Riot” reached No. 34 on Billboard’s Modern Rock Songs chart in spring 2005, the album has sold 163,000, according to Nielsen SoundScan.

“We had no expectations there, none,” Hodgson says. “So anything [achieved there] was a bonus. It’s still the same ‘really.” He notes the loyalty of the band’s live audience in the States, where he recalls fans traveling from Portland, Ore., to San Francisco for a show without any access to tickets.

Hodgson says the success of the debut bestowed certain advantages on the follow-up, such as “knowing it was definitely going to be heard and having clear time to record it. The first album was recorded in between touring.” The band is booked internationally by Paul Bolton on London-based Helbr Skelker.

Expectations for “Yours Truly, Angry Mob” at U.K. retail are running as high as those at Universal. “We’re 99.9% certain it will be a big album throughout the year,” Virgin Megastores head of music Rob Campkin says. They’ve got four singles planned, and ‘Ruby’ is extremely catchy, it sounds like a Kaiser Chiefs single without being ‘copycat.’

“By the end of 2007,” Campkin says, “we’ll see this be one of [the United Kingdom’s] best-selling albums of the year, akin to Snow Patrol in 2006.”
Stop! In The Name Of Shiny Toy Guns

Technology-Savvy Band IS Universal Motown's Latest Rock Breakthrough

When electro-rock quartet Shiny Toy Guns plugged into the No. 1 slot on Billboard's Top Heatseekers chart (week of Jan. 20), some may still have been surprised to see such an act on the Universal Motown roster. That's why Universal Rock Group was reorganized into two separate entities: Universal Republic, headed by Monte Lipman, and the Rhone/Price-led Universal Motown. 'There is a misconception that we operate solely under the Motown banner,' says Rhone, who is the label's president. 'We are Universal Motown, a full-service label—rock, pop, urban/hip-hop—that is home to a diverse group of artists. And we've reinvigorated our A&R, marketing and new-media staffs to support this wide array of artists.'

Prior to the split, Motown was more R&B-oriented while Universal leaned more rock. With the labels' respective genre shackles removed, Republic now boasts acts like Hinder, John Mellencamp and rap newcomers T-Blaz and Blakjak. Universal Motown's lineup stretches from India Arie and Erykah Badu to Nelly, Chamillionaire, the Scissor Sisters and the Rapture (see box, below). It also houses the individual labels SRC, Cash Money and Blackground.

Right now, Universal Motown is busy growing the groundswork behind Shiny Toy Guns. Based in Los Angeles, the group comprises vocalist Gary Fay, guitarist Gregori Chad Petree, synthesizer/bass guru Jeremy Dawson and drummer Mike "Mikey" Martin. "We Are Pilots," the band's label debut, was released last October. Promotions with MTV, VH1, T/Un and Yahoo, appearances on "Jimmy Kimmel Live" and other shows, plus licensing of their music to TV shows (i.e., "One Tree Hill") helped the group claim first-place Heatseeker status and place No. 3 on the iTunes album chart. The album posted its highest rank (No. 90) on The Billboard 200 the week of Jan. 27. The album currently stands at No. 172 on that chart. To date the album has sold 85,000 units, according to Nielsen SoundScan.

Those stats are in line with where Rhone and his Universal Motown staff envisioned the group would be at this time. "We set a goal of 50,000 units scanned by the end of 2006," Rhone says. "We're well on our way to breaking this band in 2007."

Propelling sales is the mesmerizing yet playful dance anthem "Le Diabo." A Feb. 27 add date is planned for second single "You Are the One," whose gothic organ, rock samples, drum machine beats and synthetic strings further exemplify the group's creative coupling of rock 'n' roll with technology.

"If a guitar and synthesizer hooked up and had a child, that's what we sound like," group co-founder Dawson says during a packing break. The group was preparing to fly to Cannes to perform at the 2007 MIDEM conference's opening gala (Jan. 21). "Lots of popular bands today play rock music and put keyboards in the background. We take a 50/50 approach with lots of programming and loads of samples. Major sections of songs are completely programmed, then suddenly we flip back to a drumset and guitar to create this synergy of technology and rock 'n' roll."

It's that musical vision as well as the group's strong, strategic online fan-to-artist and fan-to-fan rapport that caught Universal Motown's attention. "Shiny Toy Guns is that rare band that comes with the complete package: great songwriting, amazing production and, most important, a clear artistic and aesthetic vision," Rhone says. "They know who they are. They know how to articulate the world their fans inhabit. We moved into the world of Shiny Toy Guns, not the other way around."

Indeed, Dawson and the group's love affair with technology extends beyond Shiny Toy Guns' popular MySpace page and other Internet portals to newer tools like text-messaging.

"Receiving e-mails from clipboards is such a '90s thing," Dawson says. "No one uses e-mail anymore, and you can't hang out in the bathroom and view MySpace. We need to reach beyond work and school. Now we can send a mass text message and alert fans where to meet us and hang out before a show."

The band even travels domestically in a specially tricked-out RV. In addition to five satellite-controlled laptops, the vehicle houses seven beds, a recording studio and Atari and Nintendo consoles.

As for signing with Universal Motown, Dawson bills the association as "strategically brilliant. They have the resources and manpower to do cool and creative things while we bring in our method of doing things on the Web and road. They're letting us use our ideas and fill in the holes for those not used to working with a future-forward rock band. It also gives us the opportunity to bring in people from other genres versus if we'd signed with a more rock-'n-roll-oriented label."

U.K. launch of "We Are Pilots" is slated for March 19.
For the past six years, the most influential decision-makers in the music industry have gathered at Digital Media Wire's annual Digital Music Forum in New York. They come to network, do deals and share ideas about the future of the music business. Past participants have described the event as a "melting pot of the best in digital music" where ideas are shared and opinions don't go unchallenged. This year's event is hosted by DMW, Billboard and the Consumer Electronics Association.

Topics Include:
- Digital Copyrights: The Wild West All Over Again?
- Social Music Discovery: The Future of Radio, A&R in the Digital Age; Digital Rights and Clearances for Music
- The Evolution of Live Music Events through Digital Media

Confirmed speaker information is provided at www.digitalmusicforum.com

Online Registration $699 (Ends February 21, 2007) On-Site Registration $799
The Micro-Indie Grammys

With Jazz Nominations, Creativity Trumps Commercial Clout

As far as Grammy Award nominations go, jazz ranks as one of the few music genres where commercial clout rarely factors. Most years, the Os, the Bottis and the Bubbles, who rule the charts week in and week out, come up short for Grammy nod. This year is no different. For example, Christian Scott’s “To Love Again: The Duets” (Columbia) sold 418,000 copies, per Nielsen SoundScan, yet got no nominations, whereas Sex Mob, whose “Sexotica” (Thirsty Ear) sold less than 1,000 units, is up for best contemporary jazz honors. Likewise, an old hand like Bob Brookmeyer and a new kid like Dafnis Prieto—nither of whom scored hit records—are in contention. So, while slyly the Grammy Awards for jazz will largely be invisible on the telecast this year, at least the Recording Academy got it right by successfully recognizing depth of musicianship and improvisational creativity.

Significantly, since most major labels have largely abandoned jazz, except for excavating their vaults, the micro-indies have charged in and become major players. Both upstart Zoho Records, with its strong Latin jazz niche, and ArtistsShare, which promotes a DIY artist philosophy and empowers musicians to sell their CDs exclusively on their Web sites, boast two jazz nominations each.

In handicapping the six jazz categories, I’m anticipating this year that the veterans will prevail. That includes Sex Mob, the 11-year-old electronic-meets-acoustic upstart brainchild of trumpeter/rchanger Steven Bernstein, whose unpredictably charged CD will outdistance rising-star trumpeter Christian Scott’s fine debut, “Rewind That” (Concord jazz). Another close call goes to iconoclast Ornette Coleman for his “Sound Grammar” (Sound Grammar), which deserves to beat out impressive CDs by Chick Corea and Sonny Rollins for best jazz instrumental album. And then there’s the late Charles Mingus, who still lives thanks to his wife inducible efforts to have his music heard with three legacy bands, including the Mingus Big Band, which should be crowned with the award for best large jazz ensemble album for its exhilarating “Live in Tokyo at the Blue Note (Sunnyside) Mingus Music.”

In the best vocal jazz album category, competition is strong—Karrin Allyson, Roberta Gambarini, Nancy King and Nancy Wilson. But Diana Krall, whose single album sales would outpace the four others combined—deserves the trophy for the best album of her career, “This Must Be the Place (Verve).” Similarly, the best Latin jazz album nominees are impressive across the board, but drummer Ignacio Berroa, a sideman for more than a quarter-century with a who’s who of artists, should be the winner for his exceptional debut as a leader, “Codes” (Blue Note). Finally, in the best jazz instrumental solo category, Branford Marsalis’ sublime soprano saxophone voice on “Hope” from his quartet’s “Briggtown” CD (Marsalis Music/Rounder) is a show-stopping performance. But for sheer power and gusto, tenor saxophonist Michael Brecker’s romp through the classic “Some Skunk Funk” on his and his brother Randy Brecker’s Telarc Jazz/BHM album, “Some Skunk Funk,” should reward him with a posthumous award, which would be his 12th Grammy—more than any other saxophonist.

The Sax Is Silenced: News of the passing of 57-year-old saxophonist Michael Brecker on Jan. 13 of leukemia related to his two-year battle against MDS (myelodysplastic syndrome), cast a pall over this year’s 34th annual International Achievement award gala. A benefit for Jazz Education Foundation held Jan. 10-13 in New York. Equally dismaying was word that 69-year-old Alice Coltrane, the widow of the great John Coltrane and master improviser in her own right, died the day before.

The most momentous moving of the confab was the confab, while some of the students, came Saturday night when Charlie Haden’s Liberation Music Orchestra performed an emotional concert paying tribute to the pair. Meanwhile, the conference acknowledged the achievements of living legends by hosting a concert and awards ceremony recognizing the National Endowment for the Arts 2007 class of jazz masters comprising Toshiko Akiyoshi, Curtis Fuller, Ramsey Lewis, Jimmy Scott, Frank Wess and Phil Woods.

TheMicro-Indie Grammys

Jazz Notes

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Game Face

Louie Vega Hits The Field For Super Bowl Performance

On Super Bowl Sunday, DJ producer/dance legend Louie Vega will take one small step onto the turf and send all of DJ-kind into the end zone.

The 2005 Grammy Award winner and band, Elements of Life, will perform an original soulful house song on the field just prior to the big game between the Indianapolis Colts and the Chicago Bears. Neo-big-top troupe Cirque du Soleil is producing the preshow spectacle and commissioned the work especially for it.

“It’s a big step for the dance community,” Vega says from a plane while he was en route to DJ in Cannes. “We are in awe, proud and honored. Our music can appeal to the masses.”

The Masters at Work member and MAW Records head co-wrote the eight- and-a-half-minute song “One Dream” with storied house composer Blase. “They really came through with the lyrics,” Vega says. “One game, one goal, one dream, one love.”

The band submitted the sportsmanlike track in late December. “(Cirque) is very happy with it. So is the NFL,” Vega says.

Vega and Elements of Life have performed frequently for Cirque events—most notably the opening of Las Vegas shows-in-residence “Ka” and the Beatles tribute line “Love,” but this is the first time he’s been asked to compose. On game day, Vega will conduct the band and model-esque vocalist Anamé—also Mrs. Vega—will lead it, while Cirque’s costumed acrobats and dancers spread their special brand of visual magic across a specially constructed midfield stage.

Vega says the opportunity to compose for a large-scale performance is “opening a lot of doors. Our music always lent itself to theater, movies, visuals,” he says. The DJ recently launched a label with Nervous Records president Michael Weiss, LN, especially devoted to soundtracks. Their first project is a score for “Spin,” a documentary about spoken-word artists written and directed by Rotimi Rainwater.

Vega plans to name his upcoming album, slated for a summer release on his own Vega Records, after the Super Bowl song. The ever-humble artist relates its unifying theme and shares the thrill of its commission with all his dance music peers.

“I’m representing where we all come from, all sorts of dance music, not just soulful,” he says. “When it comes to

Rock

BY SUSAN VISAKOWITZ

His Aim Is True

Lerche Reverses New Album’s Course After Costello Tour

Devilishly handsome Norwegian singer/songwriter Sondre Lerche has garnered a respectable following in the United States, but still flies largely under the radar. Now, Astralwerks is hoping Lerche’s new CD, loaded with a little-used technology called Opusware, will be the ship’s wheel on it—and it reached the No. 5 spot on Billboard’s Top Contemporary Jazz Albums chart.

“Phantom Punch,” however, is the one fans have been waiting for. More proper follow-up to Lerche’s first two discs, 2004’s “Two Way Monologues” and 2001’s “Faces Down” (released in the States in 2002). Though the album has a harder-edged, more guitar-heavy sound than either of those releases, it puts Lerche’s classic pop songwriting style back in the spotlight.

Lerche first hit the studio to lay down new material following “Monologue” in early 2005, doing several sessions with Raphael Saadiq (D’Angelo, Mary J. Blige). Although Lerche was quite happy with the work they did (and would like to release the recordings at some point down the line) a tour supporting one of his heroes, Elvis Costello, inspired him to drop everything and move in a whole new direction.

“Recording had always been about me and the producer. We’d just call in whatever musicians we needed to play the parts,” Lerche recalls. “But after watching the way Costello & the Imposters interacted, night after night, on stage, I realized that what I really wanted to do was reconnect with a band. That’s why
After successfully returning to the top of the French charts chart in 2006, chanson veteran Renaud launches a 50-date tour of France Feb. 23 in Caen. The 54-year-old singer songwriter's 14th studio album "Rouge Sang" (Virgin) remains in the IFOP/Frite Live top 40 four months after its Oct. 2 release, having shipped 630,000 units, according to the label. It is the long-awaited follow-up to "Boucan D'enfer" (2002) -- Renaud's return to music after a seven-year hiatus due to his self-confessed alcoholism. Virgin says "Boucan D'enfer" has shipped almost 2 million copies globally.

"Rouge Sang" entered the French charts at No. 1 in October 2006. It was released simultaneously in Belgium (30,000 shipments) and Switzerland (20,000), then in Canada, Germany, China and Hong Kong. Virgin says shipments outside France have passed 75,000 units.

A one-time street singer who made his recording debut in 1975, Renaud is famous in his homeland for his slang-inflected poetic lyrics, published by his own company Céci-Céla. "Renaud is unique in his writing," Virgin France marketing director François Serrault says. "He really touches the hearts of the French people."

Renaud's tour, booked by Paris-based Bookingline/VMA, finishes June 27 in Amneville.

Miami-born LaGaylia Frazier is hoping to relaunch her recording career from her adopted Sweden.

The jazz-influenced soul/funk singer first emerged in U.S. pop/dance act Bandera, releasing one unsuccessful album on Island Records in 1991. A solo career as LaGaylia delivered one 1994 hit on Billboard's Hot Dance Club Play chart, "Shower Me With Love" (Epic Soundtrax), but an album deal proved elusive. Frazier was practicing on the Miami club circuit when she was spotted and signed by Stockholm-based artist manager Marie Schröder. On a subsequent visit to Sweden, Frazier fell for producer Eric S, and emigrated to be with him in 2001.

After rave live reviews and TV exposure, Frazier struck a three-single deal with Swedish label Lionheart International in 2005. However, her debut solo album "Uncovered" is on her own That Black Girl label. "It's hard in this business, no matter where you are," she says. "Music companies want an artist to do what they want to do, instead of getting behind them. I know I have something people want to hear -- now they can."

The unpublished Frazier co-wrote nine tracks on the album with Warner/Chappell Music Scandinavia writer Marcus Dernulf, who also produced. "Uncovered" was released Jan. 24 in Scandinavia through distributor Playground Music. Schröder reports major label interest in a U.K. release; the album is also being shipped in Japan, Korea, Taiwan and Germany.

—Jeffrey de Hart
The appeal of surprise box-office champ "Stomp the Yard" can be credited to its dynamic dance sequences. And the guy who visually framed and then captured the intense, frenetic stepping/knocking moves of choreographer Dave Scott was first-time feature film director Sylvain White.

White is no stranger to the dance music scene. His inventiveness as a music video director (India.Arie, JoJo, Big Tymers, Michelle Williams) and a short film award from the Directors Guild of America brought him to the attention of the "Stomp" producers at Sony Pictures. Now two years from that starting point, White says he is not surprised by the film's ticket sales.

"I was confident after seeing the audience reaction during a test screening last November," White says. He acknowledges there was pre-release apprehension from fraternities and other camps about how the subject matter would be portrayed. The film has since earned endorsements from the NAACP and others. A percentage of its opening proceeds was donated to the Martin Luther King Center.

"This is a universal film with a positive portrayal of African-Americans and the pivotal role of education," White says. "It has a teen feel and a family feel. Its success is the culmination of how well-crafted the film is and the unbelievable talent." Casting presented White's biggest challenge. He didn't want to cast any doubles, desiring actors who could perform from both dance and dramatic standpoints. Two of those he cast had the dance side of the equation down but were neophytes when it came to acting: Ne-Yo and Chris Brown.

"Ne-Yo possesses pure, raw talent plus great comedic sense and timing," White says. "I fought for him to get the role." With Brown, White saw that "it would be relatively easy to uplift him. He has this charm. We knew what he could do from the music/dance end. There was a lot of pressure put on him to deliver acting on par with that, and he did an incredible job."

While White's hands-on role extended to executive-producing the soundtrack with Sony Pictures VP Pilar McCurry. The goal was to open up taut genres while keeping the music relevant. Not surprising, the soundtrack features Brown and Ne-Yo. The remainder of the lineup stretches from E-40 with the Federation, Roots, Ghostface Killah and Public Enemy to newcomer Huey and Bonecrusher. Bonecrusher's bumping intro White on a flight to Atlanta precipitated his "Come On" track opening the film to help define its overall vibe. A soundtrack contest last September won another newcomer, R.E.D., 44, a coveted slot on the soundtrack with the original song "Bounce Wit Me." Thus far, the "Stomp" soundtrack—"on the Artists' Addiction label headed by Jonathan Miller and distributed through Warner Bros.—has only been available through Best Buy. It shifts into wider retail release March 6.

So is a "Stomp" sequel in the works? "That's a good idea," White says. "Or at least 'Stomp' II." In the meantime, White's in the studio with Black History Month 2007. The Academy Award-nominated and box-office success of "Dreamgirls" (including its soundtrack), "The Pursuit of Happyness" and "Stomp the Yard"—all films with African-American-led casts—triggered White's hope this trend will continue.

We'll soon see. In the wings are "Daddy's Little Girls" (Feb. 14) from box-office and soundtrack maven Tyler Perry; "Pride" with Bernie Mac and Terrence Howard scoring a '70s-style soundtrack; and "Hip-Hop Project," a film about the redemptive power of art, executive produced by Queen Latifah and Bruce Willis.

**The Drama Rolls On**

**Hip-Hoppers Await Fallout From Mixtape Raid**

Since January's raid of the Aphilliates Music Group offices in Atlanta, hip-hop's been awaiting the fallout with bated breath. It's no secret that, as Billboard noted two weeks ago ("Mixed Messages," Jan. 27), labels often pay DJs to produce mixtapes and encourage their signed artists to do out-of-contract tapes with full knowledge. But don't be so sure this means the end of mixtapes. Maybe on the Internet it is, and at brick-and-mortar retail, mixtapes are clearly a bust. But the law of supply and demand suggests the practice is far from over. Mixtapes generate too much buzz that ultimately results in major-label sales, as with Jeezy. They keep careers afloat, as with the Clipse. And there is money in the tapes themselves—as in, well, DJ Drama. (But the most emotional reason mixtapes must stay aloft is, to me, they were pretty much hip-hop's last creative frontier.

Where else could MCs essentially cut loose and release all the cuts to which their A&R said no? Some of my favorite tracks of 2006 were from mixtapes, not albums. Artists could say and do almost anything they wanted. Even burp on tape, like Nore did on "The Best of in the Lab Volume 1," or spit nonsensical verses that somehow remained aesthetically pleasing, like Lil Wayne did on "Dedication 1," and "Dedication 2." Some in the hip-hop world think the fallout might be a ways off. Especially since, according to Fulton County Superior Court Judge Richard Hicks, DJ Drama and Don Cannon's trial on RICO charges was postponed due to their lawyers' scheduling conflicts. Hicks does not expect to take further action until an indictment comes down.

"It's a raid so new that we don't know the whole effect yet," says rapper Slim Thug, who began his career on Houston's chopped-and-screwed mixtape scene. "The RIAA did a good job of scaring everybody. And it ain't just us. The retail stores are scared, too. But it depends on what they do to Drama," he continues. "If Drama beats the case, then we'll be like, 'Fuck the RIAA.' But if they really try to get Drama and Cannon and make them an example, then it won't be good. They're just putting a bad light on hip-hop. It ain't like labels weren't paying DJs to do the shit, and it's silly to try and stop the tapes."

Incidentally, I spoke with Green Lantern, another of today's most popular DJs, last November, a couple of months before the latest Drama drama, and I asked him about whether he thought the RIAA was really cracking down on mixtapes.

"The sad part is that some stores get raided because they're making the immediate cash from it," Green said. "I wish the labels could legitimize mixtapes, because this is not pirated music. Like the mixtape I'm making with Jay-Z, it's all for promotional use only. And as much as I love Africa, the [Bootleggers] have killed it."

Green went on to say that labels gauge their newest signees from the mixtape buzz and groom their older artists' comebacks on the mixtape circuit. These days artists can't just return from obscurity with a single, he added. Meanwhile, tooling around on the Internet this week I found a new mixtape with no name or title that could positively ID the tape's author. The cover just said, "You Already Know Presents Sign of the Times," with a picture of New York's smoldering skyline. Times are really getting ambiguous.
ROCK

THE APPLES IN STEREO

New Magnetic Wonder
Producer: Robert Schneider
Smash Records/You Too/Atlantic

Release Date: Feb. 6

Armored with a portfolio of infectiously melodic cookers, multi-hued soundscapes flecked with psychedelia, short lyrical interludes that serve as suite seques and even a ‘70s-sounding vocoder, the Apples in Stereo triumphantly return after five years on the sidelines with “New Magnetic Wonder.” This bona fide marvel of indie-rock guts, the first release on actor Elijah Wood’s new label, takes its cues from the mid-era Beatles, the Beach Boys and ELO. Like fellow Elephant 6 group Oliva Tremor Control’s 1999 masterpiece “Black Fagial, Volume I,” this AIS outing is not so much a collection of individual songs as it is a fully developed symphony of pop/rock best listened to in its entirety—and, as Schneider sings in the raw-opening track, “Can You Feel It?” with the volume high—BD

PETER BJORN & JOHN

Writer’s Block
Producer: Bjorn Ytting
Almost Gold Recordings

Release Date: Feb. 6

Whistling, maracas and a playful boy/girl duet made “Young Folks” one of the catchiest singles of 2006, and on “Writer’s Block,” the latest set from Swedish trio Peter Bjorn & John, there’s plenty more finely crafted pop splendor where that came from. The album is laced with sly, distorted guitar fuzz, delicate ‘60s pop melodies, groovy basslines and winsome lyrics that coalesce into a unified group of songs from start to finish. The lazy feedback on “Objects of My Affection” and “Start to Melt” nods to My Bloody Valentine or the Jesus and Mary Chain, and “Amsterdam” is propelled by heavy bass and topped with eerie organ. “Pans 2004” exemplifies the band’s more lighthearted side, thanks to an indelibly charming chorus. If there’s “Writer’s Block” on this disc, we sure don’t hear it.—JM

YOKO ONO

Yes, I’m a Witch
Producers: various
Astralwerks

Release Date: Feb. 6

For his 17-track collection, Yoko Ono collaborated with an eclectic bunch of artists who each selected one of her past recordings to reinterprete, re-produce, remix. In each case, a brand-new track has been created, but some work better than others. In his reworking of “Shirananakata (I Didn’t Know),” Craig Armstrong lovingly surrounds Ono’s voice with orchestral maneuvers. Similarly, on “Toyboat,” Ono (of Antony & the Jonhsons) and Hahn Rowe create a foundation of warm synths patterns over which Ono’s vocals seem to float. “Kiss Kiss Kiss,” as revisited by Peaches, meanders along, as if waiting for something to happen. Unfortunately, nothing does. But much greatness does occur on “Walking on Thin Ice” and “Cambridge 1963/2007,” which have been deftly handled by Jason Pierce of Spiritualized and the Flaming Lips, respectively.—MP

SOUND LERCHE

Phantom Punch
Producer: Tony Horner
Astralwerks

Release Date: Feb. 6

Following on the heels of 2006’s jazz-infused “Duper Sessions,” Norwegian singer-songwriter Lerche and his band The Faces Down crank up the volume and intensity on “Phantom Punch.” Most of the songs are aggressive, edgy power-pop, at times supplemented with punk flair (“Face the Blood”), Brazilian dance beats (the title track) and even hints of ska (“The Tape”). Lerche’s vocals are as smooth as ever, sounding the most transcendent on the acoustic numbers “Tragic Mirror” and “John, Let Me Go,” which, though pretty, offer nothing terribly noteworthy. “Say It All” is a rollicking pop number that wouldn’t sound out of place on Lerche’s first two albums, and the seven-minute closing track “Happy Birthday Girl” is layered with sonic texture. Lerche seems headed in a promising musical direction, but not all the songs here pack the expected punch.—JM

COUNTRY

JASON MICHAEL CARROLL

Waitin’ in the Country
Producer: Don Gehman
Aneta Nashville

Release Date: Feb. 6

Produced by veteran Don Gehman, Carroll’s debut is solid from start to finish. A haunting tale of child abuse, “Allysa’s Letter” is a tearjerker in the real life tradition of Kathy Mattea’s “Where’ve You Been.” There’s plenty of honky-tonk and country rock, too. Although written as an expression of Carroll’s commitment to get home and see his children after weekend gigs, the theme “I Can Sleep When I’m Dead” will appeal to the late-night, club-hopping crowd. “Angel of the (Ska) Race” reveals some surprising moments throughout the album, “Firewater,” which Ellis easily makes his own. Ellis, who turns 60 Feb. 9, is still relevant and at the top of his game.—KT

ROCK

FALL OUT BOY

Infinity on High
Producer: Neil Ayron
Babyface

Release Date: Feb. 6

Forget MySpace, viral video picks, emo and eyeliner—Fall Out Boy has grander ambitions. With “Infinity on High,” a shamelessly melodic, wild and powerful pop record, the Chicago outfit has reinvented itself as the world’s biggest boy band. The set, which opens with an intro by Jay-Z (“Yo FoB!”), wraps catchy emo hooks around epic production employing huge harmonies, R&B grooves, samples and strings. But the real surprise is singer Patrick Stump, who explores his fully developed vocal range and grooves like a soulman. Fall Out Boy 2.0 is at its self-indulgent best on the funky “The Take Over, the Breaks Over” and the heavily orchestrated “Thinks Fr Th Mrrs,” one of two tracks produced by Babyface. And clever post-emo anthems like the instant Billboard Hot 100 hit “This Ain’t A Scene, It’s an Arms Race” reveal the true reins of the Backstreet Boys, ready to take over the world.—SP

POP

BELINDA CARLISLE

Voila
Producer: John Reynolds
Rykodisc

Release Date: Feb. 6

No “Our Lips Are Sealed” here. On the ex-Go-Go’s singer’s first solo disc since 1996, Carlisle turns in a seductive R&B-track homage to French music. Not a “pop” album per se, “Voila” is a bit of a journey through French popular music, as interpreted through a fan’s perspective. The chanteuse pours her soul into her vocals, expressing a far greater range of emotion than on her past bubble gum pop. Jacques Brel’s “Me Quette Pas” is rendered in a desperate, heartbreaking way, while Edith Piaf’s “La Vie En Rose” is almost a techno anthem with its soaring melody. Serge Gainsbourg’s “Bonne et Clyde” and “Contact” are the most playful, given appropriately cinematic treatments by producer John Reynolds and Brian Enzo on keyboards. But it’s Carlisle’s voice and willingness to fully embrace these songs that really make this album work.—TC

ASHLEY TISDALE

Headstrong
Producers: various
Warner Bros.

Release Date: Feb. 6

Sharpay Evans, the character she plays in
continued on p.78

BLOC PARTY

A Weekend in the City
Producer: Jacknefe Lee
Vivo/Atlantic

Release Date: Feb. 6

U.K. rock act Bloc Party follow up their buzzy 2005 debut by scaling back the nervous guitar riffs and enlisting the help of U2 producer Jacknefe Lee in a bid for mass appeal. This time the quartet looks to its flair for Britpop balladry—think “Blue Light” and “This Modern Love” from “Silent Alarm”—as the blueprint. The first single of the album, “Still Remembering,” is a slightly faster version of the model. And the overall result is a moody, more somber, more long on ambition. Frontman/fryartist Kele Okere actually constructed the album as a loose sÃ©gue-cycle using the album title as the theme. That’s a bit of a stretch—especially on what is ultimately an awkwardly paced, hit-and-miss affair. But it has its moments, especially the jazzy rocker “Waiting for the 7.18” and the sweet hangover ballad “Sunday.” Not the wildest weekend ever, but a respectable one.—BG

COUNTRY

PATTY GRIFFIN

Children Running Through
Producers: Patty Griffin, Mike McCarthy
ATO

Release Date: Feb. 6

Patty Griffin’s latest release has it all: great production, catchy tunes, strong vocals, a killer backup band and an original mix of rock, soul, country, folk and blues. The Boston-based singer-songwriter has stepped out of her comfort zone of sparse, midtempo tunes (of which there are still a few) and crafted something emotionally diverse, from her heartbreak- ing country duet with Emmylou Harris on “Trapeze” to the kiss-off attitude in “Getting Ready.” Her poigniant pipes crown the touching “Up to the Mountain,” which was also recorded by Solomon Burke last year. Overall, this dynamic collection of something unexpected at every turn, with each flip of her voice or hopeful flourish of strings revealing something new about this veteran jewel.—KH
the Disney phenomenon "High School Musical," was not an artist of great range, and neither, really, is Ashley Tisdale. On her debut release, the 21-year-old singer hews straight to the contemporary CHR school of fellow Mouse products Britney Spears for the first album Christina Aguilera—lots of synthesizer-laden, beat-heavy, layered-vocal dance tracks that vary between being cliche-hit makers such as the distinctly PG-13 "He Said. She Said," sneering disses ("So Much for You."
"Over it.") and self-affirming anthems ("Positivity.", the title track). The campy pop and slightly Eastern flavor of "Not Like That" mimes Gwen Stefani-style theatrics, while such emotive ballads as "Unlove You" and "Suddenly" follow the by-numbers formula of swelling dynamics. Tisdale asks us to "Love Me for Me," but she'll have to develop a more defined identity before she can truly win our affections. —GG

JAZZ

STEFANO BOLLANI

Piano Solo
Producer: Manfred Eicher
ECM
Release Date: Feb 6
Outside the states, Italy reigns as the world's hottest of jazz, with a full cast of imaginative artists, including veteran trumpeter Enrico Rava, whose bands serve as the spawning ground for new leaders. One of his protégés, pianist Stefano Bollani, makes his ECM debut with this 16-track jewel that displays his prowess at shifting stylistic gears sans contrivance. Bollani plays with a sublime classical solemnity, dances with soft-shoe lyricism, tumbles into chord-fragmenting avant territory and buoys with witty frolic. He pays homage to Prokopiev, applies a contemporary twist to Scott Joplin's "Maple Leaf Rag," gracefully sinks to standards like "On the Street Where You Live" and emotively muses on the Beach Boys' "Don't Talk." Minor improvisations are sprinkled throughout as well as Bollani originals, including the caffeinated "Bzzzzzzz" and the whimsical "Sarcasm."—DO

ALWAYS LISTEN FOR:

The three first singles from the Fray's double-platinum "How to Save a Life" offers a moody power ballad outfitted with a humble hook and tasteful strings. Over spare piano chords, singer/pianist Isaac Slade shares his vows, sounding bruised and broken, his skinny vocals a soulful touch of gray in the bright, optimistic world of pop. It's the kind of smooth, minimalist melancholia David Gray has promised on the sidelines for years, unable—or unwilling—to break at top 40. Here, Slade's unique phrasing pulls it off, flying through lines like "If ever there was a doubt/My love, she leaves me into/This most assuredly counts/She says most assuredly," bending a lackluster tune into a worthy coda to two blockbuster singles.—SP

THE FRAY

Look After You (4:04)
Producers: Mike Flynn, Aaron Johnson
Writers: I. Slade, J. King
Publishers: Aaron Edwards/EMI April, BMI

The third single from the Fray's double-platinum "How to Save a Life" offers a moody power ballad outfitted with a humble hook and tasteful strings. Over spare piano chords, singer/pianist Isaac Slade shares his vows, sounding bruised and broken, his skinny vocals a soulful touch of gray in the bright, optimistic world of pop. It's the kind of smooth, minimalist melancholia David Gray has promised on the sidelines for years, unable—or unwilling—to break at top 40. Here, Slade's unique phrasing pulls it off, flying through lines like "If ever there was a doubt/My love, she leaves me into/This most assuredly counts/She says most assuredly," bending a lackluster tune into a worthy coda to two blockbuster singles.—SP

AFI

Love Like Winter (2:41)
Producer: Jerry Finn
Writer: AFI
Publisher: Ex Nocem Macumur Music, BMI

Although AFI doesn't have an official key伛偻, the instrument takes center stage on synth-rich single "Love Like Winter." Hand claps and multi-tracked loops abound, giving it enough new wave appeal to slip between A Block of Seagulls and Mississippis during '80s night at the roller rink. A simmering chorus rises back to vocals pumped up to arena-chant heights. It's not as rowdy as previous hit "Miss Murder," though, it packs less punch. AFI won't go wrong with this or any other pick from current "Decem-

ROCK

KIMBERLY LOCKE

Change (3:30)
Producer: Dan Muckala, K. Locke, J. Cates, T. Licky, D. Mathbisky
Publishers: various Curb

"American Idol" alumna Kimberly Locke has scored five hits at AC radio, including No. 1s "Jingle Bells" last December and "Up on the House Top" a year before. Wisely, new single from upcoming sophomore project focuses on that core, albeit with enough of a contemporary edge to indulge her youthful profile—and perhaps drum up like support at adult top 40. "Change" rocks harder than the pop imprint of debut top 40 hit "8th World Wonder" and a bit less than the brusque, more urban "Wrong." Meditating middle ground for a song that could make the grade across several formats. At this point, pop radio appears hesitant to embrace most Idols, so this persuasive effort is tai-

GRETCHEN WILSON

Come to Bed (3:48)
Producers: Mark Wright, John Rich, Gretchen Wilson
Writers: V. McGeehee, J. Rich
Publishers: various Columbia Nashville

Gretchen Wilson's third project is a surprising first single from Wilson's third album. The lyric spoof puts images from a real-life scenario about a domestic dispute, as she sings, "We're both screaming and nobody's listening!" Soaked with the mournful accompaniment of a slide guitar and solid background vocals from fellow Muzik Mafia member and co-producer John Rich, the track resembles previous "When I Think About Cheatin'!" another McGeehee/Rich collaboration. Wilson proves the waggishness about an authentic motif fits her image as well as singing about life as a "Redneck Woman." Catchy and fit for country airwaves, here's a radio-ready hit that will leave listeners ready to jump into bed with Wilson.—SKM

THE BILLBOARD REVIEWS

SINGLES

from >>p

FRIDAY 2/10, 2007

LAX

Forget You (3:44)
Producer: Alex Cantrell
Writers: A. Cantrell, F. White, K. Karlin
Publishers: various Background/Universal

Teen California-based female trio LAX's call for fame is a promising bid to return unadulterated pop to homogenous top 40 radio. Executive producer Vincent Herbert brought Dream and JoJo to the mainstream—and thanks to major label promo—more than two dozen stations are already on board here. Launch single "Forget You" sounds strikingly similar to JoJo, with its urban-lite production and super-duper-sin-galong hook: What's not to love? As hip-hop's redundant relevancy continues to fray and the day's chart-topping superstars release the same-sounding song over and over, LAX sounds like an entry point to the first fresh sound of 2007. Any station that hops aboard the LAX train is doing listeners the ultimate favor.—CT

COUNTRY

DIXIE CHICKS

The Long Way Around (4:33)
Producer: Rick Rubin
Writers: E. Robison, M. McGuire, N. Maness, D. Wilson
Publishers: various Open Wide/Columbia

The third single from Dixie Chicks' Grammy Award-nominated "Taking the Long Way" will be a fascinating study in the trio's future at country. Previous singles were shunned by the format because of the trio's well-tread anti-Bush views—instead embraced by adult top 40. But "The Long Way Around" is unadulterated twang and a hit test to see if programmers will, at last, forgive the fact, amid falling national support of the president's agenda. The Rick Rubin-produced track possesses all the strength of the Chicks' best work—Natalie Maines' so-god-its-surreal vocal potency, driving tempo and a hook that is intimate and immediate—with production that makes clear that the group is driving this one home. Dixie Chicks are obviously reaching out... the outcome will be telling.—CT

LEGENDS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)


PICK OF THE WEEK: 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 reviews or copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, 5th Floor, New York, NY 10003) or to the writers in the appropriate bureaus.
**Top Week For Ricky; Slow Month For Albums**

With a couple of titles bowing at the 100,000-plus career highs for new chart champ Pretty Ricky and indie darling the Shins, the top of The Billboard 200 looked a little more cheerful than it has through the early weeks of this young 2007.

But even with a couple of six-figure titles in the month's final frame, this stills seems as if a majority record company was. I like to forget. Not only do the 34.1 million album units sold in the first frame represent a decline of 15% compared with the first four weeks of '06, but it also stands as the lightest January in Nielsen SoundScan history.

The previous low January, clocked in 2005, had been 40.3 million copies. With back-to-back weeks of about 8.1 million album units, and the frame reflected by this issue's sales charts clocking at 8.5 million, one distribution company notices that January 2007 marks the softest rolling four-week volume in SoundScan history.

Note, too, that this year's swoon comes despite a robust 7.1% growth in digital album downloads (2.8 million units) after a big iPod Christmas. What gives? The fourth-quarter releases of '06 didn't have the legs that late 2005 titles: Mary J. Blige, Jamie Foxx and Eminem showed at the start of last year. Christmas season 2006 was also absent mature titles: strong sellers dropped early, in the year, like Mariah Carey's in 2005 and Usher's in 2004.

The fastest January in SoundScan history happened in 1998, weighing in at 60.8 million units, with that year's top two sellers alone adding more than 3 million copies to the tall: the 'Titanic' soundtrack with 2 million copies that month, followed by Celine Dion's "Let's Talk About Love" at 1.3 million.

The best seller of this year, the self-titled album by Daughtry, has sold 252,000 since the start of January, while the two versions of 'Dreamgirls' sold a combined 315,000 in January. The top January seller of 2006 was Fox's 'Unpredictable' at 432,000, followed closely by Blake's 'The Breakthrough' with 430,000.

Does this year's spunky January reflect changes in the market or a fourth-quarter album slate that turned out relatively weak despite loss of big-name acts? Trick question, because I figure the correct answer is "both."

**DIFFERENT DAY:** She doesn't rock, rap or sing R&B, nor is she a country queen, and she's never had a hit at top 40 radio. Yet, industry insiders count on Norah Jones to put a better light on this year's album picture.

Her third Blue Note release, 'No, Too Late,' arrives with an initial shipment of about 1.7 million copies, and in the current business environment, such a lofty number reflects retailer confidence rather than a label's pressure sales tactics.

The new album's shipment is just shy of the outlay that brought second album 'Feels Like Home' to market. That 2004 album released the same week that the Grammy Awards telecast and Valentine shopping stoked store traffic, began with an opening week of 1 million copies.

**NEW RULES:** To highlight more genuine artist-development stories, Billboard, with input from Nielsen SoundScan, has revised criteria for Top Heatseekers. Most acts that have not appeared in the top five of 'The Billboard 200 remain eligible, but the new rules disqualify artists who have reached the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Top Christian Albums and Top Gospel Albums. For full text of the revisions, e-mail research@billboard.com...
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<td>HELLOGOODBYE</td>
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APY = Annual Percentage Yield. Source: Finance of Institution website and/or phone survey 12/01/06. Rates subject to change without notice. Some rates from other institutions may have additional qualifying requirements. Please check with your financial institution for current rates. Certificates are subject to early withdrawal fees and penalties. First Entertainment deposits insured up to $100,000 by the NCUA. Other institution insured up to $100,000 by the FDIC. Bank of America, Wells Fargo, Washington Mutual and Citibank are registered trademarks.

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<td>The Phoenix</td>
<td>LYFE JENNINGS</td>
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### Additional Information

- **Kid Rock**: Billed as "Kid Rock & The Peacemaker" with covers of pop hits and Weezer & Young B's "Ozzy Osbourne" Soup.
- **Asbury Park** tops the chart with its debut, old school victory."
**HOT 100 AIRPLAY**

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<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td><em>Irreplaceable</em></td>
<td>Justin Timberlake (Jive / Zomba)</td>
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<tr>
<td><em>Wanna Love You</em></td>
<td>Ludacris (ARISTA / RMG)</td>
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<td><em>Runaway Love</em></td>
<td>Rihanna (WEcriticisms / BMG)</td>
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<td><em>Sweet Like Mine</em></td>
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<td><em>Ice Box</em></td>
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<td><em>Fly High</em></td>
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<td><em>Lost Without U</em></td>
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<tr>
<td><em>Fergalicious</em></td>
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<tr>
<td><em>It’s Not Over (Someday Soon)</em></td>
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<tr>
<td><em>Call of the Cards</em></td>
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<tr>
<td><em>This Ain’t a Scene, It’s an Arms Race</em></td>
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**HOT DIGITAL SONGS**

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<td><em>The Sweet Escape</em></td>
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<td><em>Fly High</em></td>
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<td><em>Here (In Your Arms)</em></td>
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<td><em>Fergalicious</em></td>
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<tr>
<td><em>Suddenly I See</em></td>
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<td><em>I Wanna Love You</em></td>
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<td><em>Smack That</em></td>
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<td><em>Welcome to the Black Parade</em></td>
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<td><em>All I Need</em></td>
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<td><em>Hopeless Beauty</em></td>
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<td><em>Love You Like There’s No Tomorrow</em></td>
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**ADULT TOP 40**

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<td><em>What Hurts the Most</em></td>
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<td><em>Waiting On the World to Change</em></td>
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<td><em>Far Away</em></td>
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<td><em>The Riddle</em></td>
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<td><em>Sorry</em></td>
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<td><em>Crazy</em></td>
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<td><em>Lips Like An Angel</em></td>
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<td><em>Hey There Delilah</em></td>
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<td><em>Only One</em></td>
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**ADULT CONTEMPORARY**

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<td><em>Put Your Records On Forever</em></td>
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<td><em>Don’t You (Forget About Me)</em></td>
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<td><em>Too Little Too Late</em></td>
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<td><em>SAME</em></td>
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<td><em>Can’t Help Falling In Love</em></td>
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<td><em>You Look Good Enough</em></td>
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**MODERN ROCK**

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<td><em>Pain</em></td>
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<td><em>The Diary of Jane</em></td>
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<td><em>Read My Mind</em></td>
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<td><em>The Big Kill (Bury Me)</em></td>
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<td><em>Killer</em></td>
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<td><em>When You Were Young</em></td>
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<td><em>When Your Heart Stops Beating</em></td>
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<td><em>Breath</em></td>
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<td><em>Goodbye</em></td>
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<td><em>Eve</em></td>
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<td><em>Man vs. Wild</em></td>
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<td><em>Taking Back Control</em></td>
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Data for week of FEBRUARY 10, 2007 | For chart reprints call 646.654.4613

Go to www.billboard.biz for complete chart data
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<th>Week Ending</th>
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<td><strong>ARARAL SKY</strong></td>
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<td><strong>LADIES LOVE COUNTRY BOYS</strong></td>
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<td>Jasey Michael Carroll</td>
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<td>The Wreckers</td>
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<td><strong>I'LL WAIT FOR YOU</strong></td>
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<td>Brooks &amp; Dunn</td>
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<td><strong>SURE I'M DELIGHTED</strong></td>
<td>Sugarland</td>
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<td>Kellie Pickler</td>
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<td><strong>ME AND GOD</strong></td>
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<td><strong>GOOD DIRECTIONS</strong></td>
<td>Billie Curton</td>
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<td><strong>ANYWAY (WORLD'S BIGGEST LIE)</strong></td>
<td>Martin McBride</td>
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<td><strong>TELL ME</strong></td>
<td>John Fullen</td>
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<td><strong>MISSING YOU</strong></td>
<td>Steve Holy</td>
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<td><strong>COME ON IN (AND I'M IN)</strong></td>
<td>Mark Wills</td>
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<td><strong>WHAT THE HECK</strong></td>
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<td>Matt McCanney</td>
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<td><strong>IN THE FALL</strong></td>
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<td><strong>GOING IN CIRCLES</strong></td>
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**HIT PREDICTOR**

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**BILLBOARD COUNTRY SONGS**

The recently launched Big Machine label sweeps the Hot Shot Debut on Hot Country Songs as Dusky Drake opens at No. 1 with "Soy Yes." His debut outing for the young label arrives with 600,000 audience impressions at 23 of the 114 stations monitored by Nielsen BDS for this chart. Previously, Drake charted four singles on Warner Bros., most notably a No. 26 peak with "One Last Time" in the June 7, 2003, issue. His first appeared when "And

Then" charted briefly during the warmer months of 2002. In its short history, Big Machine has established itself as a formidable competitor. Drake's labelmate Jack Ingram scored a No. 1 single with "Wherever You Are" in May 2006, and Taylor Swift's debut single peaked at No. 6 in the Jan. 27 issue. Ingram landed a coveted performance slot at the upcoming Country Radio Seminar New Faces showcase set for March 2 in Nashville. — Walter Jarecki

**BETWEEN THE BULLETS**

**R&R COUNTRY DAILY UPDATE**

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**R&R COUNTRY DAILY UPDATE**

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<table>
<thead>
<tr>
<th>Title</th>
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<th>Label</th>
<th>Week</th>
<th>Last Week</th>
<th>Chart Position</th>
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<td>Disques Nueva Europa</td>
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<td>PAM PAM</td>
<td>Wisin &amp; Yandel</td>
<td>Sony Music Latin</td>
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<td>TU RECUERDO</td>
<td>Ricky Martin featuring La Mar</td>
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<td>IRREPLEZABLE</td>
<td>Pepe Aguilar y La Marimba de Hidalgo</td>
<td>Disques Nueva Europa</td>
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<td>BENOTA TU LUZ</td>
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<td>ANTES DE QUE TE VAYAS</td>
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**Top Latin Albums**

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<th>Chart Position</th>
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<td>Y SI VOLVIERA A NACER</td>
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<td>TU BLADE / TU REBELDE</td>
<td>STRICK</td>
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<td>MANDA UNA SEÑAL</td>
<td>Tito &amp; Telenovela</td>
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**HOT LATIN SONGS**

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<td>MI AMOR POR TI</td>
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Data for week of FEBRUARY 10, 2007 - CHARTS LEGEND on Page 96
## Japan

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<tr>
<td>1</td>
<td>FAKE (COMPLETE LTD PRODUCTION)</td>
<td>KAT-TUN</td>
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<td>SEN NO KAZE NI HATTE</td>
<td>MAKANA KANAYAMA</td>
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<td>3</td>
<td>BABY DON'T CRY (CD+DVD)</td>
<td>WAKU GOMU</td>
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<td>ROLLING STAR</td>
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<td>5</td>
<td>LOVERS AGAIN (CD+DVD)</td>
<td>ERIKA KUMI</td>
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<td>BABY DON'T CRY</td>
<td>KANE YUJI</td>
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<td>I STILL LOVE H.E.R</td>
<td>KANG YI HO SANG SEALUNG</td>
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<td>BOKU-RA GA KIKI (MY ASIA LTD EDITION)</td>
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## United Kingdom

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<tbody>
<tr>
<td>1</td>
<td>LIPS OF AN ANGEL</td>
<td>AMY WINEHOUSE</td>
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<td>2</td>
<td>SAY IT RIGHT</td>
<td>WILLIAM HURT</td>
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<tr>
<td>3</td>
<td>LIGHT SURROUNDING</td>
<td>THIERRY AMIEL</td>
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<tr>
<td>4</td>
<td>DON'T GIVE UP</td>
<td>H.C. HAYS</td>
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<td>5</td>
<td>I WISH I WAS A ROCK ROCKER</td>
<td>BERT JANCZ</td>
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<td>EVERYTIME WE TOUCH</td>
<td>CARLA LOVATTO</td>
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<td>DURCH DEN MONSUN</td>
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<tbody>
<tr>
<td>1</td>
<td>WINDOW IN THE SKIES</td>
<td>LIZÈZSONG</td>
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<td>FOURS TA CAGOLE</td>
<td>RAY BLASE</td>
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<td>HURT</td>
<td>CHRISTIAN KASTON NCA</td>
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<td>DOLLY SONG (LEVA'S POLKA)</td>
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<td>MON PAYS</td>
<td>RATATOUILLE</td>
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<td>TEXTURE AVAL</td>
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<td>SMACK THAT</td>
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<td>EVERYTIME WE TOUCH</td>
<td>CARLA LOVATTO</td>
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## Australia

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<tbody>
<tr>
<td>1</td>
<td>LIPS OF AN ANGEL</td>
<td>AMY WINEHOUSE</td>
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<td>SAY IT RIGHT</td>
<td>WILLIAM HURT</td>
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<tr>
<td>3</td>
<td>LIGHT SURROUNDING</td>
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<td>DON'T GIVE UP</td>
<td>H.C. HAYS</td>
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<td>I WISH I WAS A ROCK ROCKER</td>
<td>BERT JANCZ</td>
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<td>6</td>
<td>EVERYTIME WE TOUCH</td>
<td>CARLA LOVATTO</td>
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<td>HOW TO SAVE A LIFE</td>
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## Germany

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<tbody>
<tr>
<td>1</td>
<td>ALL GOOD THINGS (COME TO AN END)</td>
<td>AMORE PER SEMPRE</td>
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<td>FAIRYTALE GONE BAD</td>
<td>SUNSHINE GIRLS</td>
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<td>PROPER EDUCATION</td>
<td>ERIC PERRY &amp; PAN FLUX</td>
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<td>EVERYTIME WE TOUCH</td>
<td>CAROLINE MUNROE</td>
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<td>TELL ME</td>
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## Canada

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<td>HELPING HANNAH</td>
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<td>THE SWEET ESCAPE</td>
<td>MARK MACQUAY</td>
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<tr>
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<td>HOW TO SAVE A LIFE (ALBUM VERSION)</td>
<td>THE PAINT (ALBERTO YI)</td>
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<td>GUEST GEDDY</td>
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<td>SUDDENLY I SEE THE SUNSET</td>
<td>KELLY FURTADO</td>
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## Italy

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<tr>
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<td>WINDOW IN THE SKIES</td>
<td>LIZÈZSONG</td>
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<td>ALL IN THE MIND</td>
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<td>THE LEGEND MUSA</td>
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<td>FOR LA NOCHE</td>
<td>NELLY FURTADO</td>
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<td>THE SONGS ARE COMING</td>
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## The Netherlands

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<tbody>
<tr>
<td>1</td>
<td>ALL GOOD THINGS (COME TO AN END)</td>
<td>AMORE PER SEMPRE</td>
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<td>BODY TO BODY</td>
<td>FAT BOOM</td>
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<td>PROPER EDUCATION</td>
<td>ERIC PERRY &amp; PAN FLUX</td>
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## Austria

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<td>TRUJT-JE OOSTERHUIS-MPO</td>
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**Notes:**
- **HITS OF THE WORLD** is a chart that ranks the top songs from various countries.
- The chart data is for the week of February 10, 2007.
- **Part of the Billboard Weekly Chart System**
- **www.americanradiohistory.com**
EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILATION FROM THE NATIONAL SINGLES AND 12-INCH SALES CHARTS OF 28 EUROPEAN COUNTRIES.

January 31, 2007

1. ERNIE HAASE & SIGNATURE SOUND
2. SWITCHFOOT
3. THE KINKS
4. THE GORDON RAMSEY SHOW
5. MARLY-OMONT
6. GRACE KELLY
7. EVERYDAY WE TOUCH
8. FOOS TA CAUDE
9. STARZ IN THEIR EYES
10. TOO LITTLE TOO LATE
11. PATIENCE
12. EXCEEDER
13. FAIRYTALE GONE BAD
14. AMORE PER SEMPRE
15. DOLLY SONG (LEVA'S POLKA)

ALBUMS

NELLY FURTADO
THE GOOD THE BAD & THE QUEEN
JAMES MORRISON
FINK
AMY WINEHOUSE
2U
JUSTIN TIMBERLAKE
THE BEATLES
SNOW PATROL
STEVEN CURTIS TOLULADE
THAT'S WHAT YOU THINK
THE FRATTELIS & G.A.

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I WANNA LOVE
SNOW (HEY OH)
HURT
CHRISTINA AGUILERA
PATIENCE
THAT'S WHAT YOU THINK
WINDOW IN THE SKIES
YOU GIVE ME SOMETHING

Data for week of February 10, 2007
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The chart below provides information on the current chart for the week of February 10, 2007. It includes various categories such as Top Independent Albums, Single Charts, Recurrent Rules, and Sales Data compiled by Nielsen SoundScan.
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MIDEM CONVENTION:

The annual MIDEM convention drew the global music industry's key players to Cannes Jan. 21-25 for the world's most comprehensive music business conference program.

ABOVE LEFT: Honored for Creative Industries and Tourism managing partner Shaun Woodhead attended MIDEM and met with the U.K. music industry. During his speech to British diplomats at the MCPS-PRS Alliance cocktail party he talked of government's renewed desire to listen to the industry and its acceptance of music's importance to the U.K. economy. (From left, are MCPS chairman Tom Bradley, Woodward, MCPS-PRS Alliance managing director Steve Parfitt and PRS chairman Mike Read.)

BELOW LEFT: Officials with the People's Republic of China Ministry of Culture attended their first MIDEM with executives from joint-venture record label CRC Jianian. From left are CRC Jianian chairman Li Kangping, CRC Jianian VP of music Jackie Sabec, Greeneberg Traurig partner Marc Jacobson, Billboard senior correspondent Susan Butler, Billboard London bureau chief Mark Sutherland, Department of Cultural Market Administration head delegate/deputy-director general Fu Yan Mei, CRC Jianian CEO Frank Mayor, CRC Jianian VP of international Nansheng Liu. China's Ministry of Culture attend visits from British officials.

ABOVE RIGHT: Newly appointed chairman/CEO of EMI Music International, JF Cecillion (center) hosted the EMI Music Germany-signed DJ Kicks Naturally 7 after its performance at MIDEM. Pictured with him are EMI Music Germany and Austria president Birgit Adehn (center), Paradigm partner Jon Sackett (second from right). (From left, EMI Music International CFO Chris Kindred (third from left), EMI Music Continental Europe VP of marketing Joseph Paternola (far right).)

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SHINY HAPPY PEOPLE
Shiny Toy Guns' buzzy building Universal Motown debut, "We Are Pilots," was released last October (see story, page 72). But already, the group is deep at work on its second album, according to group member Jeremy Dawson, who describes it as "more dramatic and more cohesive from song to song."

Dawson characterizes it as a concept album that has a lot to do with weather and global warming. "With not a note of irony in his voice, he adds, "It's going to be really cool." Adding to the set's cool factor: footage being shot while the group is on the road in support of "We Are Pilots."

"We invested in a nice camera and we're shooting things everywhere we go," Dawson adds. "We're keeping all this logged and will utilize it in the new album." An enhanced Shiny Toy Guns CD, anyone?

DFA'S NEW PACT WITH EMI
DFA Records, home to LCD Soundsystem and the Juan Maclean, among others, is re-upping its worldwide agreement with EMI U.K.—with some changes in tow. Going forward, DFA will operate as an indie label distributed via Caroline for its most upcoming releases. In the past, DFA albums were linked with a label within the EMI system, such as Capitol for LCD Soundsystem and Astroturfers for the Juan Maclean.

WALK THIS WAY
It has been nearly a decade since pop music fans first heard the strains of Hanson hits "I Will Come To You" and "MMMBop.

"Throughout the years, the sibling trio has worked nonstop—even without the support of a major label—to convince fans, old and new, of its songwriting chops.

Savvy readers will recall that, last year, Taylor, Zac and Isaac took to the road to support their latest creation. No, not an album, but a then-in-progress documentary chronicling the bumpy five-year arc of events that eventually led to their departure from Island and setting up shop at their own label, JCG.

During the college campus trek, dubbed "Strong Enough To Break," the pop-rock group crossed the country, discussing entertainment industry issues with students. Now the filmed footage is being released to the general public via podcast, available through iTunes.

Taylor, 23, tells Track that the doc shines the light on the ins and outs of working within the major label system. "We hope that [the film] is more powerful now that it's free and available to the public," he says. "We think a lot of bands can relate to it, too.

When asked which bands have complimented—or sympathized with—Hanson, Taylor was hesitant to name names. But he believes many bands are silently suffering what he feels is the shortsfall of major music labels: focusing only on short-term successes.

"There's not enough focus on long-term artist development in a quarterly earnings universe," he says.

Hanson will be following this with another podcast, "Taking the Walk," which chronicles the making of the band's new JCG release, "The Walk," due May 22.

'XANADU' DOES BROADWAY
The not-much-of-a-hit 1980 flick "Xanadu," which starred Olivia Newton-John and Gene Kelly, and featured a double-platinum soundtrack with music from Livi, ELO, Cliff Richard and the Tubes, is scheduled to move to Broadway at the Helen Hayes Theater. Previews are to begin in May.

Word is that Tony award winner Jane Krakowski will take on Newton-John's role as Greek muse Kira, who comes to Earth to guide the listless career artist Sonny Malone, played by Cheyenne Jackson. Ben Vereen takes on the Kelly role.

"All Shook Up" director Christopher Ashley will helm the "musical spoof," which will feature additional ELO tunes, including "Evil Woman," and original scoring from Jeff Lynne and John Farrar.

"I think it's great to see the movie have a new life," Newton-John tells Track. "The songs are all so amazing from that film, and I am so happy for my dear friend John Farrar, who wrote so many of those songs for 'Xanadu', including 'Magic' and 'Suddenly.' He will have two shows on Broadway this year when the revival of 'Grease' opens as well."

THE BRANDING OF GRAMMY
On the eve of the Feb. 11 Grammy Awards, Track hears that the Recording Academy is gearing up for: the launch of some cool Grammy-branded fashions. Debuting in the fall, the Grammy Brand will arrive via licensees Jen Awake (T-shirts), Eaton (signet/numbered hand-screened T-shirts), JF Workshop (leather jackets), Madeline Beth (girlie accessories), Franco (eyewear) and George Esquivel (men's shoes). Track wouldn't be surprised if a few of these items make their presence very known in the days leading up to the 49th annual Grammy Awards.

When these fashions hit retail stores, a portion of proceeds from the sale of each Grammy Brand item will go to MusiCares and the Grammy Foundation.

CLARK JOINS HARVARD PROGRAM
Brand marketing guru Tena Clark, founder and CEO/chief creative officer of DMI Music & Media Solutions, has been appointed to the Women's Leadership Board at Harvard's Kennedy School of Government. In this role, Clark will serve as a mentor and adviser to governments and political candidates, public communications and financial institutions. Additionally, Clark will act as an adviser to the dean of the Kennedy School in supporting its women's initiatives.

Staying with DMI for a moment, Lynne Leger has joined the company as senior VP of strategic marketing and business development.

EXECS ON THE MOVE
Virgin Urban executive VP Lionel Riderou has exited his post in the wake of the merger between Capitol and Virgin. No word yet as to what his next move will be. But rumors are still rampant that Jermaine Dupri, Riderou's former boss at Virgin, will be heading over to Island Def Jam.

CALL 13'S CONTRIBUTION
As Billboard reported ("Spanglish Strategy," Feb. 3), Beyoncé's upcoming Spanish-language album will include a duet with Colombian superstar Shakira. Now, Track has learned that an extra voice will be heard on the track. It belongs to Call 13, the upstart reggaeton/rap duo that won the best new artist prize at the Latin Grammy Awards last November. Calle 13, known for its distinctive vocals and witty raps, has already recorded its contribution to the song, sources say.

The duo is signed to Sony BMG Latin.

HONORING THOSE IN AIDS FIGHT
The Foundation for AIDS Research, amfAR, honored actors/radio personality Whoopi Goldberg, MTV Networks vice chairman Bill Roedy and others at a Jan. 1 gala benefit at Cipriani in New York. Beyoncé presented to Roedy, while Richard Gere did the same to Goldberg. The fund-raiser also paid special tributes to Sharon Stone and Dr. Mathilde Krim. Those honored have made outstanding efforts to raise awareness and funds for the HIV/AIDS epidemic and AIDS research.

BELL DELIVERS HOLIDAY CHEER
During the holiday season, Grammy Award-winning violinist Joshua Bell surprised third, fourth and fifth grade students at Mt. Carmel-Holy Rosary in East Harlem, N.Y., with an instrument visit, which included a meet-and-greet and performance. Students at Mt. Carmel-Holy Rosary learn to play string instruments via the school's partnership with nonprofit organizations Education Through Music. ETM helps inner-city schools implement and sustain music programs that support overall academic achievement.

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