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CONFERENCES
MUSIC & MONEY
Walt Disney president of music and soundtracks Mitchell Leib will keynote at the sixth annual Billboard Music & Money Symposium March 1 at the St. Regis in New York. For more information, visit billboardevents.com.

MOBILE ENT. LIVE
Billboard's Mobile Entertainment Live—the official conference at CTIA—takes place March 26 at the Orange County Convention Center in Orlando, Fla. For more info, visit billboardevents.com.

THE JADED INSIDER
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.
The Grammy's Respond

The Recording Academy Addresses Concerns From Nashville

BY NEIL PORTNOW

In a 2004 Billboard article regarding the Recording Academy's then transition of leadership, the following sentence was given with respect to my style and tone: “He’s done a tremendous job of reaching out to people,” said Joe Galante, chairman of Bertelsmann AG’s country music division. “He goes out there and asks people about their issues. It’s a friendlier attitude and our approach to good will in every facet of the music industry and beyond represent that same philosophy more than ever. So, it is unfortunate that we are forced to respond to what can be described as an uninformed and emotional rant here in the press, as opposed to having had an opportunity to discuss differences with our colleagues and friends in a more mature and productive environment—face-to-face or by phone. This is because nobody ever contacted me prior to last week's op-ed piece, “Grammy Whammy: The Recording Academy Disrespects Nashville?”

Let’s begin by stating that the academy has no obligation or requirement to showcase any particular genre or style of music in any given year—we consider every Grammy Award telecast a fresh canvas on which to paint and use our collective creative judgment to deliver the most compelling and unique music broadcast to the world. And thus, this year’s ratings saw virtually the largest, statistically significant, 21% increase in ratings points to the fact that we continue to accomplish that challenging goal. With 108 categories, we do the best job possible to serve many masters. That said, contrary to the many incorrect assertions in last week's article, let us look at the facts in terms of country music's participation and presence during the past five telecasts under my tenure.

45th Grammy Awards: Dixie Chicks performance (and they were unequivocally country at that time); Faith Hill performance; Martina McBride, presenter.

46th: McBride performance; Vince Gill performance in Beatles tribute segment with Sting, Pharell, Dave Matthews, Alison Krauss and Sarah McLachlan performance; Emmylou Harris and Dwight Yoakam performance in tribute to Warren Zevon; Faith Hill, presenter.


48th: Keith Urban performance; Hill performance; Sugarland performance; Big & Rich and Jennifer Nettles, presenters. It’s quite clear that by country music artists, we have grace our stage performing their own material or joining in with what has become the signature and trademark of what we do—our highly regarded Grammy moments. Creating unique and different pairings, crossing genres, musically connecting the past to the present and ultimately creating the most challenging, exciting and sometimes career-defining moments in an act’s career. To ask an artist to participate in these segments is frankly the ultimate compliment, because the academy’s interest is always to present acts in the most flattering light, and we only ask the brightest and the best because we know how much skill and versatility is required. (By the way, every act always has the chance to choose their performances that they don’t feel are appropriate or of interest to them.)

And what amazing performances we’ve seen. Whether it’s Christina Aguilera tipping the hat to James Brown this year (not to mention, last year’s), Les Nubians with Erykah Badu bringing down the house to Janis Joplin, jazz great Chico. Corea joining the Foo Fighters or Aretha Franklin singing opera in a last-minute rescue of a segment—these are just a few examples of the magic created on our stage. It’s easy to simply have an artist perform their latest single or hit, but in an environment where that is so readily available, we strive to do something better, more unique and compelling. Both Rascal Flatts and Underwood are fine artists and decided to venture beyond the predictable and even their own comfort zones to give our— and their—audiences a musical treat, and we thank them for that. I suspect they will have found new fans and friends, and by the time this book is published, I’d be surprised if each didn’t see benefits to the sales of their own music. Finally, and critically, the perception of the academy’s respect and admiration for the Nashville community cannot be based solely on one TV show, but instead should be based on what we do within and throughout the community on a year-round basis. The academy’s Nashville chapter, one of 12 across the country, is a vibrant and credible presence in the local and country music communities. I would like to thank the Nashville community for its continued support of and participation in our programs, including Grammys in the Schools that has reached thousands of Nashville high school students; Grammy U made up of over 2,000 college students; MusicCares, which has given millions to those in need, including people in our Nashville music community, as well as the Grammy Foundation, which has distributed thousands of dollars to underwrite initiatives for archiving and preserving country music. In fact, this year’s Grammy Week event spotlighted country music for the first time and funded the restoration of historic at-risk film footage of the last performance of the Grand Old Opry at the Ryman Auditorium and the first one at the then-new Opryland. Our members tell us that these missions resonate loudly and clearly, and these are the voices that are most important to our future.

I am hopeful that this sets the record straight, but at the same time, I invite our friends and colleagues to join us on the high road where we can sit and talk about their issues and what might be on their minds in a forum more likely to yield results and benefit all of us who treasure and value our industry and its future well-being.

Neil Portnow is president of the Recording Academy.

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FOR THE RECORD

Both the upfront story “Releasing Rock Ubik” in the Feb. 17 issue and a chart reference to Neil Diamond’s “12 Songs” album in his Stars feature in the Dec. 9, 2006, issue erroneously identified Diamond with Liberty, an American Recordings artist. He is signed to Columbia Records, which distributed “12 Songs.”
WORLD PARTY

Like Live 8 Before It, Live Earth Seeks To Raise Awareness More Than Funds

While the mega benefit concert has been around since George Harrison's Concert for Bangladesh in 1971, today such events— notably Live 8 in 2005 and Live Earth coming in July—are frequently more about capturing the public's hearts and minds than their dollars and cents.

Plans for Live Earth—The Concert for a Climate in Crisis, a series of seven concerts set to take place around the world July 7 (for 7-7-07) were unveiled Feb. 14 by former Vice President Al Gore and executive producer Kevin Wall, CEO of live digital content provider/producer Control Room. The initiative stems from Gore's global-warming awareness campaign Save Our Selves. And where Bangladesh, 1985's Live Aid, Farm Aid and benefits for disaster victims have set financial support as their objective, Live Earth is more about triggering behavioral and political change.

"In this case, there isn't a solution to identify for this problem, and raising money isn't enough," Control Room GM Nina Guralnick says. "In order to slow down or create any change that will really affect this problem, we need to raise awareness, educate people and inspire people to make personal changes."

According to Live Earth communications director Yusef Robb, "The music is a hook to get people engaged. And once they're engaged, we're going to reel them in with a call to action." Already onboard for the concerts are Red Hot Chili Peppers, Bon Jovi, John Mayer, Corinne Bailey Rae, the Black Eyed Peas, Fall Out Boy, Kelly Clarkson, Faith Hill and Tim McGraw. Up to 100 international and national regional acts are expected to perform at concerts in China, Africa, England, Australia, Brazil, Japan and the United States.

Orchestras raised by Wall and Control Room via their partnership with MSN, the concerts will be broadcast across the globe to approximately 2 billion viewers via TV, radio and the Internet. Media partners include NBC, the BBC, XM and Sirius Satellite Radio, and other international broadcasters.

Much as Wall raised the digital delivery bar with AOL for Live 8 in 2005, Wall estimates that more than 1 billion people worldwide tuned into that event either in person or via broadcast. MSN will take the Live Earth message to the world. "MSN is a global network," Guralnick says, "and we reach 42 countries in 21 languages, really an unparalleled broadband distribution."

Part of the goal is "to pressure corporations and governments to make changes," Guralnick says.

In that regard, the objective is similar to, if more long-term, than Live 8, which "had a very direct goal to affect the G8 vote several days following the event," Guralnick says. "It did and was successful in a very immediate sense in doing that, creating a priority among those eight leaders."

As concerns raised by benefit events broaden, persuading audiences to affect change seems to have become more realistic than raising funds. And for an event to gain cachet in the artist community, whether it directly solicits funds can make a difference. "When you're asking for money it requires a lot more conversation and explanation of exactly what's going to be done with that money," Guralnick says.

For artists, who are constantly asked to participate in charitable events, several factors are weighed. "There are practical limits to the number of charitable or goodwill shows any single artist can do, and trust me, it's hard to turn down so many worthwhile causes and efforts," says Scott Siman, Tim McGraw's manager. "But first and foremost, it is always the artist's connection to the cause that is paramount."

And everyone is connected to the planet. "We can all agree that global warming is a huge issue that is only now getting the recognition it deserves," Siman says. "For Tim, so many charitable efforts relate to children and making the world a better place for them, and Live Earth fits that mission perfectly."

Another factor that sets Live Earth apart is the breadth of its potential audience. "This isn't about raising a few bucks; this is about getting people on a mass scale to take action, because only a mass movement can even begin to address a problem as vast as climate crisis," Robb says.

That said, Live Earth is charging for tickets and does seek to gain financial support from corporate sponsors. Robb says the bulk of this income will go to underwriting the massive expense of staging the concerts, easily in the millions of dollars.

Beyond paying for the event, "all proceeds will go to the Alliance for Climate Protection, chaired by Al Gore, which is going to start a new global program to combat our climate crisis," Robb says.

The endgame, Robb says, is to make Live Earth more than a one-day event. "We want to make sure the message we issue on 7-7-07 echoes for the weeks, months, years and decades to come."

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Splicing The Satellites

If XM And Sirius Merge, Will Record Companies Benefit?

Would a merger between XM Satellite Radio and Sirius Satellite Radio be good or bad for the music business? That's the question industry executives have been wrestling with since the two companies announced plans to combine in a $13 billion deal that creates a single satellite radio behemoth.

Officially, label executives are taking a wait-and-see approach. But privately, they are debating the ramifications of the tie-up on everything from promotion opportunities to licensing revenue and existing litigation strategies.

Some of the biggest question marks surround the impact of consolidation on satellite radio's role as a promotion and exposure platform. XM claimed 7.6 million subscribers at the end of 2006, while Sirius had 6 million. In the integration of the two companies, redundant channels figure to be eliminated, giving the labels fewer outlets to promote new artists.

Label sources say that support from XM and Sirius in terms of spins for baby bands can oftentimes be a key early component in building momentum to take budding acts to terrestrial radio and MTV. Such strategies have worked effectively, particularly in the rock genre with bands like Panic! at the Disco and Hellogoodbye.

"Anytime you take away airplay it hurts," says Mike Easterlin, senior VP of promotion for Lava/Atlantic. "There's less and less places to go to break new music, and this is one place where we had a couple outlets that were aggressive about it. Now we're losing one.

That's not to say that a merger of the satellite radio rivals is going to be immediately felt in terms of sales. Radio promo executives note that exposure via XM and Sirius is tough to gauge in terms of CD and download purchasing.

"When MTV is really spinning a video you see the sales," Easterlin says. "I don't know you necessarily get a sense from satellite radio whether it turns into sales. It's difficult to quantify what is happening there."

But not everyone is convinced that consolidation among satellite radio players is going to negatively affect the music industry's ability to find early champions for developing artists.

Edison Media Research analyst Sean Ross suggests that airplay from the combined entity will have a greater impact on the artists it plays due to its increased size and reach of more than 13 million subscribers combined.

If a merger is allowed to go through, far from a certainty, according to analysts like Maurice McKenzie of Signal Hill Capital, who calls the prospects of the deal clearing regulatory hurdles a "low probability"—the merger could also hit the labels on the bottom line.

Record companies currently collect licensing fees of a few million dollars each from the two satellite operators. Income the labels take in from satellite is expected to increase meaningfully when the Copyright Royalty Board announces new rates for noninteractive performance rights for sound recordings. An opinion is expected to be delivered by March 5.

Labels are also trying to determine just how a merger would affect a copyright infringement lawsuit filed by the four major record companies against XM last May over the Inno, a handheld device that allows for downloading of satellite programming. A federal judge in January denied XM's attempt to dismiss the lawsuit. Some industry sources have suggested the merger could force XM to settle the deal.

A private equity firm wants to buy Koch's parent company. Here's why.

Marwyn Investment Management has agreed to buy Entertainment One Income Fund, the company that owns Koch Entertainment. The deal, which is subject to regulatory and shareholder approval, calls for the London-based private equity firm to pay $3.60 Canadian ($3.08) per unit of the income fund as well as assume Entertainment One debt.

In addition to Koch, Entertainment One consists of its Canadian wholesale operation, formed out of the merger of Record on Wheels and Video One, which operates under the parent company name, and its Canadian retail chain, CD Plus.

In its most recent fiscal filing, Entertainment One reported earnings before interest, taxes, depreciation and amortization of $13.6 million Canadian ($11.7 million) and a net loss of $2.3 million ($2 million) on sales of $365.5 million Canadian ($313.7 million) for the nine-month period ended Sept. 30, 2006. Billboard chatted with Marwyn managing partner James Correllis (right) to see why the Entertainment One investment is attractive to Marwyn.

In light of the way the stock markets are treating publicly traded music companies, why buy Entertainment One now? The distribution model underpinning Entertainment One is where our excitement lies. Koch is highly efficient and profitable. Koch is not going after blockbuster hits, they are doing niche music and half of their revenue comes from its catalog. (Catalog) is a stable business even in the current environment.

What about the uncertainly of how digital will unfold? Even if you look at the distribution business, Koch has resigned a lot of their labels and are doing it for digital delivery as well. If you roll forward a number of years ahead, digital is just another media and it requires the same kind of sophistication in dealing with retailers. Koch will be able to leverage the same strength they have in the physical form to sell through the digital market.

You will also own some record stores, which some would see as a cause for concern. These stores make money. They are basically located in secondary markets where the nearest retail is 200 miles away.

What about Entertainment One's Canadian wholesale business? Most distribution companies have two major clients and they lose one and bang, they are in trouble. Entertainment One has 3,000 clients. No one account has more than 5%. They also distribute most labels exclusively. Only 8% of their turnover is in CDs, DVDs and videogame is their overwhelming business in Canada.

You are quoted as saying you expect Entertainment One to double its business and do so quickly. We want to expand significantly in music and film content. Where we see opportunity in both visual and audio is to acquire companies and/or catalogs and exploit the content more effectively and through digital. The priority would be growing catalog.

How are you financing the acquisition and will it still be publicly traded when the deal is done? We are paying about $110 million U.S. and will put in another $50 million in cash so we will put in $160 million in equity. We will have also another $100 million in debt on top of that. That is debt that will replace the company's current debt (which includes a $50 million Canadian term loan and $23 million Canadian revolver).

We are paying for it along with three other hedge funds who will remain silent. We are bidding it through a U.K. vehicle called Earl Street Capital, which will be renamed Entertainment One and trade on AIM, a division of the London Stock Exchange. It will be an accelerated IPO which we will sell down to other institutions.

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**UPFRONT**

**BUSINESS** BY BRIAN GARRITY

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**VERGING ON MERGER**

Before Warner And EMI Join, They Need To Jump Some Hurdles

Warner and EMI are back at it again: Both companies acknowledged Feb. 20 that they are exploring a possible merger.

But as the two sides head back to the table to try to hammer out a deal, an attempted tie-up—now seven years in the making and counting—presents just as many problems for the two companies as it ever has.

Here, Billboard breaks down the issues to watch in the latest installment of the merger saga—sure to be a hot topic at the Billboard Music & Money Symposium March 1 at the St. Regis Hotel in New York. (see story, below)

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**VALUATION**

Warner Music Group is the would-be acquirer in the current incarnation of the deal. And while the two sides say they (there is no formal bid in place yet, current thinking is from EMI Wall Street analysts has EMI selling around a 15% premium to its existing share price of 240p ($4.68) (roughly 275p, or $5.37, per share). That would put the purchase price somewhere around £2 billion ($3.1 billion)—decidedly lower than what Warner was said to offer last summer. In June WME reportedly bid 300p per share for EMI putting a total value of the company around £3.5 billion ($4.8 billion). EMI rejected that offer for being too low.

Likewise in December EMI broke off talks with an unnamed private equity bidder believed to be Perusa Advisers after it failed to meet EMI’s reported asking range of 320p-350p ($6.25-$6.80) per share.

However, since then EMI has radically restructured its North American recorded music operations, issued a pair of warnings that profits and revenue for its current fiscal year would come in below expectations and seen its stock price drop from a July 2006 high of 313p ($6.11). Most recently, WME reportedly offered £2.4 billion ($4.7 billion), or 300p ($5.86) per share, for EMI in January, but rescinded the bid after EMI’s profit warning.

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**STREET REACTION**

Given the poor overall conditions of the music business coupled with the struggling financial performances of WME and EMI, the financial analyst community’s reaction to the latest merger talk has been tepid—even as stocks in both companies are up on the news of renewed talks.

In fact, some analysts like Rich Greenfield at Pali Capital are bearish on a WME-EMI combination. “We simply do not believe that a combined WME/EMI would be an attractive stock,” Greenfield wrote in a Feb. 21 note to investors. “While there are significant synergy benefits, we believe the merged entity would be overvalued at current levels.”

Bishop Cheen, an analyst with Wachovia Securities, projects that the combined entity would carry a debt between $4.5 billion and $8.5 billion, depending how WME would opt to pay for EMI. Published reports suggest WME is lining up financing from investment banks Goldman Sachs and Lehman Brothers to help fund the bid.

Greenfield says he is concerned that WME is feeling pressure to overpay for EMI in light of its own soft financial performance in its most recent quarter and the prospect of private equity competition. One Equity Partners, a unit of JP Morgan Chase, is among the financial sponsors reportedly sniffing around EMI.

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**INDIES ONBOARD**

In an unprecedented move to clear regulatory hurdles, WME has struck a deal with trade group Impala to gain indie music support for a possible acquisition of EMI. This arrangement pre-empts formal objections the group could have made to the European Commission (EC) post-acquisition.

If WME makes an offer for EMI, WME would sell off certain recorded music assets, provide funding for the indie labels’ Merlin digital rights licensing platform without taking an equity interest and take other measures to ensure competition and broad licensing.

“WME has accepted that the independent sector needs strengthening, that we need resources and market strength to compete with the majors, and that its actually good for them,” says Martin Mills, chairman of Impala and president of Beggars Group.

**EC SUPPORT**

Still unknown is whether support from Impala will be enough to pacify European regulators. The specter of a WME-EMI deal comes as the EC is busy reviewing the Sony-BMG and Vivendi’s purchase of BMG Music Publishing. Cheen says that the Impala deal is nice, but doesn’t guarantee European support. “The EC is anything but a rubber stamp,” he says.

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**ADDITIONAL**

Additional reporting by Susan Butler.
Finnish Music Seminar in New York
in association with Billboard Magazine
Guests include Chop Shop, Billboard, Vice, Microsoft, CMJ etc.

More information and listen to bands at
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Virtual Reality
Sony BMG, Vodafone Unite To Spark Spanish Mobile Sales

MADRID—Sony BMG Spain and Vodafone España have joined forces in an attempt to ignite Spain’s struggling mobile music market. The two global brands will launch digital-only SV Music—which they say is the first "virtual" record label to be set up anywhere by a major label and a mobile phone operator—on March 1 with an album by pop-rock band Statuas d Sal. The band won an SV Music talent contest organized by Sony BMG, Vodafone and national rock-AC radio network Cadena 100.

The move comes despite Spain’s digital music market being much smaller than in other leading European territories. Labels body Promusicae says 2006 digital retail sales were worth just €22 million ($28.6 million), barely 6% of the total market. No stand-alone mobile figures are available, but Promusicae president Antonio Guisasola estimates that up to 95% of digital purchases were made via mobile phone. He says the mobile music market has tripled in value since 2005.

“We have taken the first step in the right direction, which is bringing new music closer to the fans,” says Carlos López, president of Sony BMG Spain. “Other traditional channels such as radio just aren’t working anymore. I want SV Music to give the public what it wants—the easy and cheap digital distribution of new music.”

Sony BMG was the No. 1 label in Spain in 2006, with a 27.5% market share of the physical music market, according to Promusicae. Vodafone says it is the second-biggest operator in Spain (after Telefonica’s Movistar), with 14.4 million clients at the end of 2006, and the market leader in third-generation, with 2.3 million clients (70% of the market). All clients have access to Vodafone’s music service, which offers more than 600,000 MP3s.

Some 120,000 third-generation customers participated in the inaugural talent contest via a dedicated SV Music Web site, choosing their favorite songs from around 2,000 entries. Sony BMG and Vodafone experts then selected the winner. The label is likely to A&R through additional talent contests, while an online promo campaign will also start in late spring, inviting artists to send in new MP3 material for possible signing.

SV Music director Alvaro Rebollo says the label will also sell merchandising and concert tickets and plans to sign artists “with a higher risk factor” than those signed to Sony BMG. He expects to make three signings a year, each recording three or four songs, although Statuas d Sal is on a three-album deal as part of the talent contest prize. The band will also headline an SV Music summer tour of Spain organized by Cadena 100. Rebollo expects signed songs will be offered to all digital platforms, rather than being locked in to the Vodafone service.

Statuas d Sal bassist Joan Barbe says the band is proud to be a pioneer of a digital label. “Afraid it will flop?” he says with a laugh. “On the contrary—we’ll get more visibility as Spain’s first digital album band.”

Vodafone, meanwhile, hopes to strengthen its digital music sales leadership, according to head of music content Federico Alda- soro. “We accounted for 60% of all digital music sales including tones and full tracks in Spain last year,” he says. “While piracy has all but killed off online music sales, it does not affect mobile sales. The way the public gets to know new artists is going to change totally, and we want to be in the vanguard of that change.”

Others in the industry welcome the new venture. EMI Spain president Manolo Díaz describes it as “a good initiative,” as does Mario Rigote, marketing director of SDAE, the digital division of authors and publishers society SCAB.

“It could work,” he says, “because mobile operators will be central to music sales, as they already have millions of clients.”

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GLOBAL BY LARS BRANDEL

GRABBING THE LONG TAIL

Majors’ Digital Catalog Sales Lift Off In Europe

LONDON—The major labels’ efforts to boost digital catalog sales in Europe are finally starting to pay off.

In January, Warner Music International (WMI) became the latest major to invest in the sector when it launched its U.S.-based Rhino reissues and compilations brand on mobile and online platforms worldwide.

European markets, including the United Kingdom, France and Germany, are the focus of the first rollout, which will make much of Rhino’s library digitally available outside the United States for the first time.

WMI vice chairman of music, marketing and content John Reid declines to discuss sales targets but says, “Digital makes the ‘Long Tail’ easier to monetize.

“The digital platform is the opportunity right now,” he says, “and the Rhino brand is very, very strong.”

Universal Music Group International (UMGI) already reports great success in its digital catalog ventures. London-based VP of strategic marketing Oliver Robert-Murphy says that since the February 2006 launch of the digital revival program, the project has accounted for more than 100,000 download sales in Europe, breathing new life into the back catalog of artists including Greek singer Nana Mouskouri, Irish singer/songwriter Chris De Burgh, Belgian singer/songwriter Jacques Brel and French icon Brigitte Bardot.

“Over a period of three years we want to make available 100,000 tracks that were previously unavailable [digitally],” Robert-Murphy says. “We are, to date, 12,000 tracks through this initiative, which is quite significant.”

UMGI’s next batch of European digitally-only reissues is due Feb. 26, adding a further 250 albums (3,000 tracks).

Sony BMG Music Entertainment VP Richard Connell declines to reveal figures for its digital catalog business, but says its goal is to have the “combined archive digitized, cleared and online as soon as we can.”

“We have set ambitious benchmarks,” Connell adds, “which we are meeting ahead of schedule.” He says Sony is starting with a list of the top 100 artists whose catalogs have been partially digitized so far and plans to make all their archival material available.

“Once we’re through the top 100, which we nearly are,” Connell says, “we move on to the next 100.”

EMI Group, meanwhile, has brought in Barney Wragg—instrumental in setting up Universal’s digital catalog revival program—as its head of digital. The company, which issued a profit warning just hours ahead of the annual BRIT Awards, did not respond to interview requests for this story.

The majors are trying to tap into a burgeoning downloads market. In 2006, 111 million single-track downloads were sold in Europe—up 80% from the previous year—according to the IFPI. This compares with 582 million single track downloads in the United States, up 25% from the previous year. Europe accounts for around 20% of global digital sales.

The IFPI does not break out catalog sales from its European digital figures but, as a point of reference, it says the U.S. paid download market is heavily weighted toward catalog, which accounts for 64% of total unit sales. In the physical market, catalog accounts for just 42% of unit sales.

Execs report a similar hunger for digital catalog in Europe. David Pekman, CEO of digital music store eMusic, says around 50% of its unit sales are of tracks more than six months old. Ben Drury, founder of London-based digital distributor 7digital.com, says catalog accounts for roughly 65% of sales across the firm’s business on a typical day.

Scott Cohen, London-based founder and VP of international for digital music distributor the Orchard, believes the majors have actually been slow off the mark in Europe. “The indies are leading the charge,” he says, citing U.K. labels including Acrobat, One Media and Sanctuary. Top labels sell in the “tens of thousands” each week in Europe, he says.

But Cohen agrees that digital catalog sales represent “a significant revenue source” for the Orchard’s European business.

“As much as we work the new stuff, the hot new artist, the big new label,” he says, “our biggest seller for I don’t know how many weeks in a row has been Don McLean’s ‘American Pie.’”

The catalog of NANA MOUSKOURI, shown here circa the 1970s, is now available digitally.
DREAMGIRLS is a work of fiction. It is also an homage to Motown. We used many wonderful accomplishments that belong to the rich Motown history. For any confusion that has resulted from our fictional work, we apologize to Mr. Gordy and all of the incredible people who were a part of that great Legacy. It is vital that the public understand that the real Motown Story has yet to be told.
A BAD RAP
Hip-Hop Acts Face Bureaucratic Entanglements At Canadian Border

TORONTO—Welcome to Canada—unless you’re a rapper. Indeed, according to Canadian concert booker Chris McKee, U.S. hip-hop acts are facing harassment from immigration officials when attempting to enter America’s northern neighbor.

On Jan. 23, hip-hop specialist McKee of Oakville, Ontario-based Live Tour Artists sent an industrywide e-mail to fellow Canadian agents and promoters raising the issue.

During the past year, McKee cites “countless” situations where his acts have been delayed for hours or turned back at the Canadian border. “You feel sick to your stomach,” he says, “waiting for that phone call saying, ‘We didn’t get through’ even though the paperwork was filed properly.”

He claims Ludacris, The Dogg Pound and Young Buck were all held up prior to 2005 club dates despite having correct paperwork. Those shows went on, but in May 2005, McKee says Wu-Tang Clan member Inspectah Deck was turned back, resulting in the cancellation of a nine-date tour with Planet Asia and Afu-Ra.

The issue attracted Canadian media attention Jan. 12, when Detroit-based Murdercap Records CEO Jerome Almon filed a lawsuit in the U.S. District Court in Michigan. Almon—who records as Slikkfordays—is seeking $900 million in damages and an order prohibiting Canadian officials from obstructing his entry to Canada. The suit names two former ministers of citizenship and immigration and 95 Canadian border officers.

The Canada Border Services Agency declines to comment on individual cases. An Ottawa-based spokesman points out that convicted criminals may be prohibited from entering Canada, but insists border officers “don’t discriminate against race, nationality or religion.”

Rap producer Almon—arrested twice in the United States but never charged—has family and business interests in Toronto. His label boasts an eight-strong roster including Blakkatakk and the Northsiders. Almon says he was delayed more than 200 times while crossing into Canada between 1998 and 2003 and turned back “two or three” times.

The last time he was refused entry was in January 2003 while traveling to Toronto for a national club tour setting up the Canadian release of the Slikkfordays album “Porn Star.”

“I was told, ‘You are barred permanently.’” Almon recalls. The tour, booked through Murdercap, was canceled, and the album remains unreleased in Canada.

Almon previously unsuccessfully appealed this ban through various Canadian provincial and federal channels. He says his suit is “under review” by the Detroit court, which he claims has jurisdiction under the U.S. Foreign Sovereign Immunities Act.

Traditionally, it has been easy for U.S. acts to play Canada providing they are American Federation of Musicians-affiliated, had a signed contract and their identification/criminal records checked out.

“There are laws,” McKee says. “We can’t let criminals enter. But we provide immigration with the information and they have the opportunity to look up artists’ records. They should let us know before the act drives up to the border.”

While McKee admits his e-mail only drew “a handful” of responses, live music insiders concur that border hassles have increased lately.

The result is limiting Canadian opportunities for U.S. rappers, as Live Nation Canada president Shane Bourbonsais conceded. “I don’t do many hip-hop shows,” he says. “I’d always been concerned whether the artists would get in the country.”

Toronto-based hip-hop promoter Jeff Brandman, who is VP of operations at REMG Entertainment, recalls cross-border problems causing last-minute cancellations by Dead Prez, the Roots, Gionfale Killah, Nas and Common in recent years, while Method Man was delayed twice in the past 18 months ahead of club shows in Toronto. “And when we work with Snoop Dogg,” he adds, “we have a terrible time getting him in because of his criminal history.”

Brandman says Snoop Dogg obtained a temporary resident’s permit in January, allowing him to play Canadian dates.

Canada’s border strictures have affected other major hip-hop names. In 2005, 50 Cent was barred from entering due to his criminal record. However, in late November that year, he also obtained a temporary resident’s permit and played a William Morris Agency-booked seven-city tour.
P2P: Too Legit To Quit

BitTorrent And Joost Put Notorious Download Technology To Legal Use

There was a time when the phrase “peer-to-peer” (P2P) was practically a curse word in the music industry.

But in the last month, two new services have emerged to utilize the technology for the legal, protected distribution of content—specifically video.

One of them is BitTorrent, which developed the technology that at one point was used for one-third of all P2P traffic on the Internet. The other is Joost—formerly known as the Venice Project—which was founded by the same developers that created the notorious Kazaa music-swapping community and later the Skype Internet telephone service.

Despite their history with unauthorized digital content distribution, both services are setting themselves up to provide some of the better digital entertainment services available today. The question is: Will their tech-cred be sufficient to lure into a more legitimate environment the millions of downloaders who have previously used their technology to steal content?

BITTORRENT

More than 135 million people have downloaded the BitTorrent technology worldwide. It basically lets people publish content to the Internet in a way that enables multiple users to quickly download large files by sharing the distribution load. While it has several legitimate uses—game publishers use it to distribute software updates—it is also used by such sites as Pirate Bay to allow illegal downloads of Hollywood movies.

The company hopes to convert these users into legitimate customers through the BitTorrent Entertainment Network—launching Feb. 26. The new service has compiled the rights to more than 3,000 movies, 1,000 games and 1,000 music videos from 34 participating content providers.

The move makes BitTorrent a distributor—connecting content owners to the technology’s users in an attempt to monetize their interest in digital entertainment. Only an authorized user can download the video, music or game, and get future-generated content free. The company also plans to add a digital rights management-free music download service in the near future.

JOOST

While BitTorrent works a rental download model, Joost is an ad-supported streaming video service currently in beta testing. Of the many sources providing video at this time, Warner Music Group (WMG), Netwerk, Music Nation, Voiy and now Viacom are all contributing music videos and other music-themed programming.

Joost takes streaming video to a new level, with TiVo-like user controls and a high-quality full-screen display that immediately captured the attention of content providers. Like BitTorrent, it uses P2P technology to optimize the streaming process. But what really sets Joost apart is its ability to add width or plug-ins—small applications that run atop the streaming video screen, enabling a degree of interactivity with both other users and the content provider.

For instance, a chat tool allows users viewing the same video to discuss it with each other in real time. Joost not only allows, but encourages content providers to create their own plug-ins customized for their video.

MusicNation is one such provider. The company conducts an online battle-of-the-bands contest on its site and will be providing exclusive content to Joost. It plans to create a live voting plug in as part of that process.

It wasn’t just about the display,” MusicNation founder and chief marketing officer Lucas Mann says, “it was about building a dynamic experience.”

Both BitTorrent and Joost rely on P2P technology to enhance the user experience. The more popular a file is on either network, the easier and faster it will be to download. Whereas the iTunes store shut down last Christmas due to overwhelming demand, services like BitTorrent and Joost will only improve as demand increases.

And while that translates to a cheaper and more robust viewing experience—assuming they attract the necessary critical mass of customers—for the content owners, it’s all about interacting better with fans.

“We’ve seen the business end of disruption in the digital age, but this is the kind of disruption—around distribution channels—that really favors people who own content,” says Michael Nash, senior VP of digital strategy and business development for WMG. “The fact is they can directly leverage community and provide interaction between consumers while they’re experiencing video will change the dynamics. In terms of how content is consumed over time.

We are definitely looking to figure out how to [use] that. This will be an interesting creative arena for entertainment companies to explore.”

---

GOOD VIBRATIONS, TOUCH-SENSITIVE

Apple’s pending iPhone mobile device is becoming less unique by the week. Rival Samsung has introduced yet another mobile phone that looks and acts much like the combo phone/iPod introduced by Steve Jobs in February.

Unlike the iPhone, Samsung’s F700 doesn’t have a sexy name. But it does have a full-screen display with touch-sensitive controls. But Samsung’s model tops the ante with an optional slide-out QWERTY keyboard and VibeTonz—a technology that lets a phone vibrate to the rhythm of its ringtone, as well as provide a more tactile experience when using touch-screen controls. Additionally, the F700 features a third-generation connection, Bluetooth and a 5 megapixel camera. It also has a full HTML browser and e-mail capabilities.

What it doesn’t have is support for iTunes. So for those keeping score, this is the third iPhone-like device to be announced. Should make for an interesting summer. Price and availability of the Samsung F700 have not yet been announced.

---

BIT & BRIEFS

PLAYING THE GAME

Game publisher Electronic Arts and MySpace have joined forces to host an online talent contest called Burnout Bandstand. Un-signed acts are invited to use the contest entry form on MySpace and upload their best track. MySpace members will select the finalists, and the winner will get a Virgin Records recording contract, as well as a chance for the song to be included in a videogame. Earlier this year, EA purchased online karaoke competition site SingShot, and is expected to announce other such deals in the near future.

JUMPING INTO THE RIVER

Good Charlotte is inviting fans to create a customized music video for “The River,” the first song off the group’s “Good Morning Revival” album, due March 27. Fans will be able to upload up to 10 personal photos on the Web site beintehher.com. The site then incorporates those photos into the video by displaying them on two big screens set up behind the band. Fans can then send the video to friends and use a customized link to embed it on their MySpace for YouTube pages, as well as get a co-directing credit.

CARTOON TAKEOVER

In the ever-expanding world of mobile entertainment content, the Cartoon Network has introduced a new product called CallToons. The bundled package allows users to select various Cartoon Network characters that will virtually take over their mobile phone—from ringtones to wallpaper images to audio and text alerts. Rather than search for and buy each application separately, the CallToons product is bundled in one sale and assigned to the appropriate mobile phone function. The company is consulting with Ericsson on the concept and content-delivery options. They are not expected to become available for sale until late 2007.

HOT RINGMASTERS

FEBRUARY 2007

By MEGAN APPALY

1. 13 THIS IS WHY I'M HOT
ON THE HOTLINE
PRETTY LUV
2. 2 11 WE FLY HIGH
AT JAY-Z
THROW SOME D'S
INSIDE NEPTUNE PUIN AS0 31
3. 6 5 DON'T MATTER
AND IRREPLACEABLE
WALK IT OUT
4. 4 5 MAKE IT RAIN
TO 95 WANTS WANE
GO GETTA
5. 12 7 IRREPLACEABLE
IN THE SHOWER BLU
CUPID'S CHOK EHD
6. 10 4 LOVE CLASS HEROES FEATURING PATRICK STARR

Justin Timberlake climbs 28-13 with "What Goes Around... Comes Around." Flushed by Timberlake's appearances on the Grammy Awards and "Saturday Night Live," the track sees downloads increase 53%.
DO A 180.

MUSIC

OLD FRIEND

WILLIE NELSON

DO A 180.

LET'S GET BACK TO MUSIC.

NEW MUSIC
FROM AN OLD FRIEND

Kenny Loggins

A SONG
FOR MY FATHER

David Cassidy

Part II
The Remix

Stephen Bishop

SCENE

FEATURING SERIES

SINGER SONGWRITER LEGENDS

LEON RUSSELL

DAVE MATTYHS BAND

JAMIE CULLUM

JASON MRAZ

SARAH MCLACHLAN

WYNONNA

available exclusively at TARGET

180MUSIC.COM

www.americanradiohistory.com
Venues are not just brick and mortar, grass, plastic and wood. They are more than revenue generators or a place to hang a telcom sponsorship. Venues are, or should be, living, breathing personal histories. And when one shuttered, even if it’s for logical reasons, a community loses part of its collective soul.

The concert venue is where maximizing its holdings, surely its right. The plug has been pulled on the 2007 season. But I can’t just let Starwood drift away without some kind of sendoff. Because I seriously threw down in that place.

Starwood was the prototype amphitheater in the PACE Concerts portfolio, a 17,000-capacity venue that ignited the late-'80s shed boom.

The venue became part of the Live Nation portfolio in the wake of industry consolidation.

Louis Messina was president of PACE and was instrumental in that company entering the shed business. Messina, now president of TMG/AEG Live, says that “Starwood was never one of the best investments we made. We had good years, but it wasn’t like Dallas or Atlanta or Pittsburgh. But Starwood served its purpose for us.”

It certainly served its purpose for me. From my first experience as a long-haired construction worker on the lawn for Hank Williams Jr. in 1986 to last year’s Van Warped tour, I heard lots of loud music at the wood.

In the early ’90s, I was a regular at Starwood, both backstage and in da house. In a time now referred to as the Steve Hauser era, there were many legendary Saturday nights. As president of PAC Southeast, Hauser, now a VP at the William Morris Agency, had Starwood rocking, backstage and on stage.

The Ray Waddell Memorial Convent of Budweiser was a fixture.

Through the years, I saw dozens of acts cross the Starwood stage. But the two defining Starwood performers for me will always be Lynyrd Skynyrd and Bocephus.

I saw Skynyrd many times at Starwood and was memorably pick-pocketed on the ’87 reunion tour. Another classic was a few years later when, as Skynyrd was winding down its set with a searing three-guitar rampage on “Simple Man,” power abruptly shut down. I heard one scholar proclaim, “Skynyrd blew out the power, man,” but we later learned someone had hauled a telephone pole in the area.

Skynyrd and Bocephus were money at Starwood, packing the venue and ringing up monstrous beer per caps. The latter’s shows were notable not only for wild, intensely personal performances from Bocephus, but for how his late, great manager Merle Kilgore, the Boogie King, would hold court in the dressing room area. A sign on the door read “Kilgore’s Court,” and this was the place to be before a Bocephus show, a swirling, good-natured mass of country music history. Southern rock royalty, young rockers, bizarre guests, assorted family members, Bocephus’ Bama Band and Kilgore himself at the center of it all, reeling off bawdy stories and generally playing the magnanimous host. Mighty Merle, how we all miss him.

As the years passed, I enjoyed the schlep out to Starwood less and less. Now it looks like the 65-acre site will be a neighborhood. So here’s a farewell toast to Starwood, the good times, “Freebird,” Bocephus and the Boogie King. And when somebody’s grilling in their Antioch backyard 50 years from now, perhaps they’ll catch a whiff of Bud on the evening breeze and hear the ghost of Kilgore calling. “Bocephus is here-ahh.”
CONGRATULATIONS, LEWIS. Grammy winner, Best Comedy Album

LEWIS BLACK
THE CARNEGIE HALL PERFORMANCE

We're just so happy we could SCREAM.
**LITTLE STEVEN'S UNDERGROUND GARAGE**

**GARAGE ROCK**

Will indie retail be the last guys to feel the download competition? Why is Newbury Comics doing so good? Twenty-seven stores in Boston and beyond. CD sales may drop 50 million or so but there were still more than 550 million bought last year, right?

It’s human nature to want to interact with other humans. That will never change. The more knowledgeable the store clerk, the more colorful the atmosphere, the more selection, the better. And that’s why Newbury is successful. If customers feel like they’re in a sterilized hospital corridor when they enter a record store, they’re going to stay home and download. Record stores should be like the old candy stores of the ‘50s and ‘60s, a place to hang out. If it’s fun to be there, a physical store will always have a reason to exist.

Meanwhile, the coolest movie ever, “Performance,” is finally coming to DVD. It was co-directed by Donald Cammell and Nicholas Roeg. Roeg gets most of the credit because he went on to do other things while Cammell committed suicide, but it was mostly Cammell’s vision: He wrote it. Mick Jagger went into the film a shy, blues-loving local boy and came out... Mick Jagger. The film’s style was extraordinarily influential and Jack Nitzsche’s soundtrack is the greatest. The first half alone is one of the great gangster flicks, then it gets psychodelically cooler. An absolute must-own for indie filmmakers, up-and-coming directors and fans who like to mix their gangsters and rock stars.

And staying surreal for a moment... North Dakota lawmakers rejected a resolution to honor U2 frontman Bono. One legislator said he thought it was for Sonny Bono. But what’s wrong with honoring Sonny Bono? Aren’t these guys Republicans? See you on the radio. ...

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**COOLEST GARAGE SONGS**

<table>
<thead>
<tr>
<th>TITLE/LABEL</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>BECAUSE I'M AWESOME</td>
<td>THE DOLLYROTS</td>
</tr>
<tr>
<td>RUBY</td>
<td>KAISER CHIEFS</td>
</tr>
<tr>
<td>BROKEN HEART</td>
<td>THE CHARMS</td>
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<tr>
<td>GOODBYE ROCK AND ROLL BAND</td>
<td>THE NOVAKS</td>
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<tr>
<td>LONG LIVE THE WEEKEND</td>
<td>THE LIVING END</td>
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<tr>
<td>AIN'T NO KING OF ROCK AND ROLL</td>
<td>THE NOMADS</td>
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<tr>
<td>TEENAGE HEAD</td>
<td>THE MORLOCKS</td>
</tr>
<tr>
<td>LOVE LETTER</td>
<td>THE PAYBACKS</td>
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<tr>
<td>RUNNIN' AROUND</td>
<td>NEW YORK DOLLS</td>
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<tr>
<td>STEPHEN, STEPHEN</td>
<td>APPLES IN STEREO</td>
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**COOLEST GARAGE ALBUMS**

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<thead>
<tr>
<th>TITLE/LABEL</th>
<th>ARTIST</th>
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<tr>
<td>STRANGE MAGIC</td>
<td>THE CHARMS</td>
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<tr>
<td>CBGB FOREVER</td>
<td>VARIOUS ARTISTS</td>
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<tr>
<td>BROKEN BOY SOLDIERS V2</td>
<td>THE RACOONTEURS</td>
</tr>
<tr>
<td>STATE OF EMERGENCY</td>
<td>THE LIVING END</td>
</tr>
<tr>
<td>ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS</td>
<td>NEW YORK DOLLS</td>
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<tr>
<td>SHINE ON</td>
<td>JET</td>
</tr>
<tr>
<td>ROCK AND ROLL BACKLASH</td>
<td>THE WIGGLES</td>
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<tr>
<td>LOVE, NOT REASON</td>
<td>THE PAYBACKS</td>
</tr>
<tr>
<td>SINNER</td>
<td>JOAN JETT &amp; THE BLACKHEARTS</td>
</tr>
<tr>
<td>LAST MAN STANDING</td>
<td>JERRY LEE LEWIS</td>
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**DIAMONDS AND PEARLS**

The Palms Ups The Live-Music Ante With New Venue

It’s where Paris, Britney and Leo go to party, the L.A. moneyed roll in for a weekend of sin and the locals go to blow off some steam—and cash. Since the Palms Casino Resort opened in 2001, it’s become a major player in Las Vegas’ entertainment scene, housing one of the city’s most popular nightclubs and restaurants, which, in turn, have attracted a diverse crowd. But it was missing one thing. "People were going off the property to go to shows," Palms owner George Maloof says. "There were always acts interested in coming [to Vegas], and there have been some really cool little venues; the House of Blues, the Joint. After going to enough shows, I was interested in creating something at the next level that was comfortable for artists and fans.”

Enter the Pearl, the Palms’ concert theater. Opened this spring, Maloof, a lifelong music fan, didn’t want a bad view in the house, the venue has three levels of seating—the farthest 120 feet from the stage—wrapped around the room. Capacity can be adjusted to fit 1,000-2,500 people with scalable curtains. Two 14-foot-by-16-foot video screens will frame the stage and plasma screens throughout will provide additional views. For VIPs, there are 18 sky boxes with bars, bathrooms and lounges. It all comes at a cost Maloof won’t disclose but admits with a sigh is “an significant, significant amount of money.”

In addition, the Pearl will be wired to the Studio at the Palms, where the Killers, Timberland and Pink have laid down tracks, so that acts can produce live recordings without dragging in additional equipment. The Palms also has an exclusive three-year arrangement with Apple’s iTunes to sell shows online. “It’s a major deal for us,” Maloof says. “I want to build a major catalog, our own page in iTunes: ‘Live From The Palms.’”

Maloof’s goal is to book 70-100 shows per year. Acts already scheduled include Tool (March 15-16), Evanescence (March 17) and Gwen Stefani for the Pearl’s grand opening on April 21.

Live Nation and Andrew Hewitt, who booked the Joint at the Hard Rock Hotel and Casino during the last decade, are the Pearl’s booking agents. Hewitt says while the market is tough, the Pearl will be a great addition to the city’s concert scene.

“You have casinos to contend with and the influx of several hundred thousand different people every week coming to town, and you have to take care of a very healthy local clientele,” Hewitt says. "It’s a balancing act. Every show hopefully appeals to all three. And thankfully, with George doing the recording studio and his close association with the entertainment business, the Palms’ audience is waiting for it.”

To be sure, the House of Blues and the Joint already cater to an audience the Pearl is gunning for, but Maloof is confident that his venue’s modern design and ability to draw top names will attract fans. "There really are no other venues like it," he enthuses. "The time has come for one venue [and] this town to do something for live music."
Everything And Nothing

Indie Labels Finding Success With Unconventional Ideas

Retail shelf space isn’t getting any cheaper, but some labels are adjusting better than others.

Mike Park was on the verge of having to shut down his punk label Asian Man Records. The Bay Area imprint has worked with the likes of Alkaline Trio, Screeching Weasel and Let’s Go Bowling during the past decade, but after a steady couple of years posting major losses, the label he’s run out of his mother’s garage since 1996 was at a crossroads.

Park ultimately decided not to sell or close Asian Man. After all, the perks of running a label are too great.

In the label’s recent e-mail blast, Park asked fans if they had anything to trade him for CDs, be it goods or services. So at a time when most labels are struggling with ways to survive in the digital economy, Park just wants to barter.

“The first five years of the label, from 1996 to 2001, I felt like I could get anything,” he says. “If I needed a lawyer, I would ask if anyone’s father would work pro bono, and I got it. If I needed Disneyland tickets in Tokyo, I got them.” Reached on a recent Thursday afternoon, Park was making a list of DVDs from New Line that he wanted. A fan of the label apparently works for the studio and was willing to offer some DVDs for CDs.

Asian Man is releasing more records in 2007 than it ever has, led by reissues of pop punk vets the Queens and the Riverdales, but not: because Park is doing well. He says business pretty much stinks. But the label, distributed by the Lumberjack Mordam Music Group, just isn’t spending any money on marketing or promotion.


Yet the bands keep coming. “I tell bands it will do them nothing, but they just like to have something to stand under,” Park says. “I need to sell 260 copies to break even. After that, it’s profit. It’s made things pretty easy.”

Park says he gets the occasional call from his distributor to buy into a retail co-op program, but he isn’t interested. And retail space isn’t generally available for trade these days.

That doesn’t mean labels aren’t finding more affordable ways to win over their retail partners. One of our least-favorite trends of the past few years is the increase in value-added content on initial pressings of new albums. Too often the so-called bonus material means a label has compiled some leftover tracks.

Apparently, artists are starting to notice. Chicago’s Touch & Go and New York’s Vice Records have found acts willing to spend a little more time in the studio to play by the new rules.

For the release of Bloc Party’s “A Weekend in the City,” Vice VM Adam Shore says the act turned in an additional 11 finished tracks. “So they give us almost a free album,” he says.

Best Buy and Target got two songs each, eMusic snared one, iTunes received one, and Insound.com and the indieCoalitions each received a vinyl 7-inch. And sometime down the road, the label now has an opportunity to compile a disc of rarities and B-sides for fans not willing to go on a retail treasure hunt.

Touch & Go struggled with the concept for the March 20 release from Ted Leo & the Pharmacists, “Living With the Living.” Head of sales Leslie Ransom says the label had some material from its 25th-anniversary concert last summer, but Leo didn’t like the quality.

So he went back into the studio and cut five more songs, including one that will now serve as the title track of the album.

“I’m used to bonus discs being whatever material you have lying around,” Ransom says. “But this one is cool. It was recorded specifically for the first pressing of the CD.”

And in a move that will please brick-and-mortar retailers, Touch & Go will not be making the bonus disc available to iTunes or eMusic.

“It’s a way to try and keep my job,” Ransom says with a laugh. “I’m totally kidding. We’re still fans of the CD. The album finally leaked, so if you have the leaked album, here is something that is not available digitally, at least for the first day the record comes out.”

Ransom says all retailers pushed for their own exclusive bonus material, but the label wasn’t willing to dole out extra content one-by-one.

“We’re trying not to play favorites,” she says. “These days everyone wants something special and exclusive for their store and their chain. We weren’t going to have Ted make 12 different bonus discs for us.”

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THE INDIES

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Ratings Aren’t Sales

Latin Reality Music Shows’ Viewer Success Rarely Translates In Stores

Earlier this month, the Telefónica Network announced the 20 contestants who will compete in the fourth edition of TV music reality contest “Objetivo Fama” (Objective Fame).

The competition, which originates in Puerto Rico and broadcasts Mondays from 8 p.m. to 10 p.m. EST, is the only man standing in what was formerly a sea of Spanish-language music reality TV shows whose objective was to find and launch new talent. It’s a testament to the success of “Objetivo Fama.”

Most of these shows — including Telemedio’s “Protagonistas de la Música” in 2003 and “Nuevas Voces de América” in 2005 — garnered decent ratings, although the biggest longstanding ratings success belongs to “Objetivo Fama.”

But when it comes to actually selling albums from the “discovered” acts, the track record is not good.

The big exception is Anais, winner of the 2006 edition of “Objetivo.” She will release her sophomore album in a few months after selling nearly 50,000 copies of her debut, “Así Soy Yo,” according to Nielsen SoundScan.

Not quite as buoyant, but definitely still in the game is 2005 winner Janina, who is in the midst of promoting her second album, “Contra la Corriente.”

As part of their winning booty, both Anais and Janina are signed to Univision Music Group, which has heavily supported these two artists.

But by and large, the discrepancy between show ratings and sales suggests that in the U.S. Latin market there is a big disconnect between what makes for good TV and what finally compels someone to buy an album.

Part of the problem is the complex U.S. Latin market, fragmented by regions, and divided by country of origin.

Music reality shows have yielded major commercial music releases in most every Latin country, primarily Spain, whose “Operación Triunfo” brought us David Bisbal; Mexico, whose “La Academia” brought us Yuridia and Yahir; and Argentina, with Popstars and Erreway.

In those cases, shows became national phenomena — as “American Idol” is in the States — but the focus was still predominantly the music.

But outside the states, the focus is the stories, the back-stabbing, the in-fighting, replicated again and again on Websites and in tabloids.

On Mexico’s “La Academia” Web site, for example, every headline deals with performances, shows or tours. There is no doubt that this position has helped in the artistic development of artists like Yuridia, Victor Garcia and Yahir, who have gone beyond one album to become lasting artists.

In contrast, the “Objetivo Fama” site at univision.com is all about gossip, with the main headline reading “Inside Gossip From the Home Studio.”

A similar stance has been taken in handling other Latin reality shows in the States.

In the end, fans don’t see these artists as singers but as passing celebrities.

At least one TV show — not a reality program — is looking to focus on new artists via their music rather than tabloid possibilities. On Feb. 20, Telemedio taped its first edition of “Música Pa’ Ti” (Music for You), a show that features performances by debut artists already signed to labels. Competitors are Fanny Lu, La Sista, Raymond Castellón, Alacastro and Latin Fresh.

Winners are voted upon by fans and viewers, with the two top vote-getters performing on a music special titled “Primera Fila.”

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

Regional Mexican’s Digital Move

Musrat/Balboa’s Deal With The Orchard Helps Push Lagging Genre Forward

Regional Mexican music, the strongest-selling Latin music genre by far in the United States, has long lagged in sales in the digital realm.

The low numbers have been attributed to many reasons, from consumers’ habits to lack of available digitized catalog.

Now the genre will gain an important digital push via an exclusive, worldwide deal that Mexican indie label Musrat/Balboa and its publishing arm Edimusa Publishing Group/Vander Music Group has signed with distributor and marketer of independent music the Orchard.

Musrat/Balboa is home to current hot sellers like Grammy Award winner Joan Sebastian and Paquita la del Barrio. Edimusa/Vander has a catalog of more than 50,000 titles, dating back to the 1920s, which comprises not only regional Mexican classics, but also various tropical catalogs like those of Sonolux in Colombia, which Vander owns in full.

Musrat’s deal with the Orchard is significant because it marks the first time ever that the Musrat/Edimusa catalogs will be distributed digitally. It is also the Orchard’s first major deal in the regional Mexican realm.

In addition, the Orchard will actively work the Musrat catalog for synch placements, an elective service it offers nonexclusively and that labels have to opt into. This marks the first time the distributor works a Latin catalog for synch purposes.

Musrat, which sells rings tones and masterstons via its own Web site in Mexico, musikfun.com.mx, has long explored digital sales but hadn’t previously taken the plunge.

Eduardo Baptista, CEO of Musrat/Edimusa, says he had been approached by multiple stores and distributors, but wanted to give the business to a single agent. A key factor in his decision to go with the Orchard, he says, was the fact that aside from merely distributing the tracks, it also heavily promotes and markets them.

“That’s what we’re going to bring to this relationship,” Orchard CEO Greg Scholl says. “The way we’re structured is focused on marketing and promoting digitally on new media, on engaging social networking sites, on engaging blogs.”

Release of the Musrat/Edimusa catalog will take place in stages, with the current top-selling albums and tracks to be made available within the next month. The full catalog should be available within the next 18 months.

Already finalized marketing plans include exclusive programs that will initially run on iTunes Latino, eMusic and one of the major mobile operators. These programs should be up and running in six weeks, Scholl says.

“Here’s a smart way to bring this music into the market for the first time to make full value,” Scholl says. “One of our roles is what we can do to increase the asset value of our label’s catalog.”

EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to Billboard.Latino.MSN.com.

The Billboard Q&A

A Forrester Research study released Feb. 2 shows that U.S. Latinos are more than twice as likely as non-Latinos to stream or download music to their mobile phones, and three times more likely to download videos. Creating original mobile content is the mission of Viva Vision TV, a Latin entertainment channel that launched on Verizon’s VCast service in October 2006. Billboard spoke to VP/GM Nicholas Montes as the channel prepared to roll out on aggregate Amp’d Mobile, Sprint TV, Mexican carrier TelCel and Cingular, all between February and May.

Why is mobile entertainment so popular in the Latin market?

The mobile phone for the Hispanic community is an aspirational product. To a lot of us, getting the latest phone with the latest content is a way we can make a statement that we’re connected to a technology and a way to say that we’re hip and cool.

How does Viva Vision’s music content distinguish itself?

We’re out there covering the top Latin artists, the Latin scene. We’ve got producers working on our behalf in some of the key markets already like Miami, L.A. and New York. We’re looking at bringing on a couple of Viva Vision DJs to introduce the content. On the music side, I would say 60% of it is unsigned [artists] and 40% is indies that we’ve signed. Most of it is reggaetón and Latin hip-hop, and some Mexican regional. Instead of shopping around for six to 12 months for a label to pick them up, they can upload their own content, do a deal with us and see how it goes for them. Sometimes we just pay them an upfront fee, sometimes it’s a revenue share, depending on the carrier. There are some artists who say, just give me the exposure. We’re talking to all four labels, but in the meantime... we don’t have to pay any money out to big labels.

—Ayalia Ben-Yehuda
Making The Brand
MICHAEL PAOLETTA mpaoletta@billboard.com

Synch Kings
Teddybears Live Up To Their Licensing Promise

Swedish trio Teddybears is receiving next to no support from commercial radio. And their debut U.S. album, "Soft Machine," has sold a scant 10,000 units, according to Nielsen SoundScan.

But, according to VP Kevin Weaver, to a conversation he had with Atlantic chairman/CEO Craig Kallman about 18 months ago, "Craig identified this project as a synch licensing dream," Weaver says. "We were looking at a profitable situation from the get-go." Or, "I ran with it." The band's manager, Thaddeus Rudd of New York-based Rebel Rebel, puts the Teddybears' synch licensing earnings, to date, in the ballpark of $1 million each for mastering recording and publishing. "The label has definitely made its money back," Rudd says. Indeed. "All this synch licensing," Weaver says, "has provided us with additional marketing dollars."

Initially, it was Hollywood that opened its doors to the Teddybears' music. "Cobra Style" was used in the film "The Honeymooners;" "Different Sound" was heard in "How to Eat Fried Worms;" and "Hey Boy" was featured in "Benchwarmer." "Hey Boy" was also heard in an ad for Captain Morgan Rum, while "Cobra Style" was used in a worldwide Heineken campaign, two of the first brands to champion the band.

These days, the group's music is heard in campaigns for Intel, Chase, Cadillac and others. "We needed music with a sufficient beats-per-minute—" as well as minimal lyrical content. 'Different Sound' fits the bill," says Bill Oberlander, the McCann creative director on the Intel account. Plus, it's a nice cross-breeding between alternative rock and techno-pop.

Not only is the music being harnessed to create O2/7 branding, the group's music is available on the Internet. "We put effort into creating our songs, and you guys are hearing it somehow," Rudd says. "That's cool."

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JOHN LEGEND
Best Male R&B Vocal Performance - "Heaven"
Best R&B Performance by a Duo or Group - "Family Affair"
Sly and the Family Stone, John Legend, Joss Stone with Van Hunt

THE BLACK EYED PEAS
Best Pop Performance by a Duo or Group with Vocal - "My Humps"

WOLFMOTHER
Best Hard Rock Performance - "Woman"

JOHN WILLIAMS
Best Instrumental Composition - "A Prayer for Peace" from Munich: Original Motion Picture Soundtrack

BRETT JAMES
Best Country Song - "Jesus, Take the Wheel" (Carrie Underwood)

cherry lane music publishing company, inc. Create. We'll handle the rest.
Bug CEO John Rudolph and Fox King senior V.P. of music development and production LaRonda Sutton forged the deal. Rudolph joined Bug last summer after Crossroads Media, the private equity firm he led by former Viacom COO Tom McGrath, and Spectrum Equity Investors acquired a controlling interest in the publisher—a deal Rudolph helped to orchestrate. Fox King is owned by Academy Award winner Jamie Foxx and his managers, Marcus King and Jaime Rucker King.

"What we do really well is administration and creative exploitation," Rudolph says. "What Fox King does really well is development.

But this venture, called Fox King Music, is not just an A&R funnel. Several factors make the venture unique, offering songwriters a multitude of avenues to achieve extraordinary success. Songwriters who sign with the venture have an inside track to write for major motion pictures, soundtracks and scores. As executive producers or producers, film and TV credits from the Fox King owners include "Ray" (featuring Foxx's Oscar-winning performance), "Laffapalooza," "Redemption: The Stan Tookie Williams Story" and "Hangin' With Mr. Cooper." The company also acts as a music supervisor, most recently on its production of "Life Support" with Queen Latifah. Most publishing companies and their joint ventures don't have this direct, high-level connection with a film and TV production company.

Songwriters who have the talent for acting, comedy or even script writing will also have an avenue to develop their art through Fox King. Again, it's the production arm that opens the door to these projects. As a development or promotion tool, Fox King also sets up live performances. Fox's Unpredictable tour, supporting his Grammy Award-nominated album of the same name, opens with the stand-up comedy of Fox and his friends. Developing songwriter/artist Lonny Bereal, whom Fox has been mentoring for about five years, sings backup for Fox to gain experience on the road.

Touring opportunities also include live TV show appearances. Bereal performed as backup for Fox on "The Tonight Show With Jay Leno" and "Good Morning America." This experience is all part of Fox King's development process for Bereal. "When it's his turn, he can just walk right into place," Sutton says.

There is also a new radio outlet for the songwriters. Sirius Satellite Radio is launching "The Foxxhole" this spring, an urban comedy, entertainment and lifestyle channel. Marcus King and Fox will executive produce, while Fox will be on-air host and contributor for the channel. "Jamie is a mentor to a lot of young musicians," Sutton says. "He always wants to give them the opportunities to shine."

Still, no one is afraid of the venture personally involves Fox. "It's really about developing urban songwriting," Rudolph says. And developing songwriters is nothing new to Sutton. She has worked in publishing for 16 years, starting the urban music division at Chrysalis; she and Rudolph have known each other for years. She says that with Bug's great reputation in the administration and collection process and Rudolph recently acquiring the company, the publisher was a good fit for Fox King.

Finally, the joint venture will typically offer co-publishing deals to the songwriters, sharing rights in the copyrights. As Rudolph notes, joint ventures with major companies in the 1990s were more of a "land grab." Companies tied up all rights, either by making songwriters' music a work-made-for-hire or by requiring songwriters and artists to assign all copyright interests to the joint venture. Many ventures still do this today.

"We want to be partners with the songwriter," Sutton says. "We're trying to build a great business for Fox King Music, but also help that writer build their own great business."

The joint venture is in the process of signing two writers and looking to sign more. But songwriters who just want the biggest check need not apply, Rudolph and Sutton say.

"We want to be involved with songwriters who understand what it is that we do, who believe in versatility and who know the value of their content and its many uses," Sutton says.

UPFRONT

The Publishers Place

SUSAN BUTLER sbutler@billboard.com

A New Synergy

Bug Music's Joint Venture With Foxx King Is Unique

There's nothing new about a music publisher forming a joint venture with someone who can help find promising songwriters to sign and develop. Major and indie publishers, just like record companies, can always use some extra A&R help. But the joint venture that Bug Music and Fox King Entertainment recently formed is likely to produce an incomparable synergy in music publishing.

TOP 10 PUBLISHER AIRPLAY CHART

Fourth Quarter 2006 Market Share
1. EMI Music Publishing 21.26%
2. Warner/Chappell Music 12.67%
3. Sony/ATV Music Publishing 10.25%
4. Universal Music Publishing 10.23%
5. BMG Music Publishing 6.32%
6. Famous Music Publishing 5.00%
7. Windswept Holdings 3.44%
8. Dwight Frye Music 1.63%
9. Jerk Awake 1.31%
10. Arthouse Entertainment 1.30%

Percentages are based on the total hours of airplay for the top 10 songs, on 1,250 radio stations electronically monitored by Nielsen BDS. The four Greatest Hits charts are included as separate entities. Songs are ranked by Nielsen BDS and the charts are sold as separate products.
**Retail Track**

**ED CHRISTMAN**
echristman@billboard.com

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**Out Of Business**

### Shuttered Stores And CD Sales' Downward Slide

When you stop to think about it, the U.S. music industry was really behind the eight ball from the get-go when this year began.

If you're wondering what I am talking about, then refer back to earlier Retail Track columns from this year. But just to mix it up a little, instead of talking about album sales being down 15% yet again, I'll begin this time by pointing out that so far this year CD sales are down 20%.

While most industry pundits tout this as a sign that we are now moving rapidly toward digital and away from the CD, there are other inter-related reasons for this downturn. Outside the music industry, one forgotten factor for the downward slide is the shuttering of record stores.

Remember, Musicland began 2006 with about 900 stores and had a music market share of about 6.6%. After filing for Chapter 11 protection on Jan. 12, the company ran going out of business sales for about 500 stores last January. Of the remaining 400, Trans World bought 335, and a liquidator partner, which immediately began liquidation sales, bought 65. I estimate that a 4% music market share disappeared with the 565 closures.

In February of last year, Tower Records, which had a 3% market share, was still considered healthy, but of course that chain disappeared by Dec. 21. Then, after Christmas, Trans World began shuttering 134 stores, of which 85 are Sam Goody's and FYE outlets, and the remainder are Suncoast Motion Picture locations, which are mainly movie DVD stores. So I estimate another nearly 0.8% of music market share disappeared by mid-January.

Add it up, and you'll find that stores that accounted for nearly 8% of the U.S. music market share that were operating last January and February are gone.

Now you may say, "Not so fast, Christian! Other stores will pick up the business lost by those shuttered stores." But I would remind you that one plus one never equals two, when stores are closed: It equals 1.33, if you are lucky.

**COMEBACK:** Though then again, what if some stores reopen? That's starting to happen: Now, as many as 15 of the shuttered Tower Records stores may get a new lease on life after the chain's liquidation. As was previously reported, Trans World acquired six stores in the liquidation auction and opened stores in Tower's Nashville, Philadelphia and Torrance, Calif., locations, with plans to operate three other stores from the liquidated chain, all in California—Also, Tower founder Russ Solomon signed a lease to open a store in his original Sacramento location.

In addition, the seven-unit, Berkeley, Calif.-based Rasputin chain has signed leases for former Tower stores in California, which will bring the chain's total store count to 11. So far, two of them have opened.

Meanwhile, in Seattle the Silver Platters chain now has four outlets altogether, as it opened Tower's downtown store in the city's Queen Anne neighborhood at the end of January. According to Silver Platters president Paul Grant, that 14,000-square-foot store had been refurbished by the defunct chain, and was going to serve as the model for the chain's look going forward. "It has a great indie feel, and we kept it that way," Grant says.

Finally, the five-unit, Sacramento-based Dimple Records chain has picked up the Tower store in the Citrus Heights area of that city, and may also take over one of the former Tower stores on Watt Avenue and Broadway. If it can reach agreements with the landlords, So there you have it: Indie retail stepping up to the plate to fill some pretty big shoes. What's more, Rasputin, Silver Platters and Dimple are part of the Music Monitor Network, so these new stores will give that retail coalition even more firepower. And to return to the point made above, if you consider that Tower's stores do at least triple the business of typical mall stores, I estimate the industry is getting to reclaim at least half of the nearly 0.8% in market share it lost in the latest Trans World record-store closings.

**ALL HANDS ON DECK:**

Come ye, come ye, to fete the retirement of Trans World's Vinnie Birbiglia. On March 13, we will convene at 7 p.m. to roast him at the Hawaiian Tropic Zone at 729 Seventh Ave. at 49th Street in New York. There will be a buffet dinner and a cash bar, and the cost is $75 per person. Checks can be mailed to veteran industry sales executive Jeff Brody at 16 Torrey Pines Drive, Monroe, N.J. 08831.

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Image credits: Courtesy of LA TIMES PHOTO; Silver Platter's reopened Tower store in Seattle's Queen Anne neighborhood.
Ian Ralfini

Industry veteran Ian Ralfini discusses the adult music marketplace, classical crossover artists and the power of PBS.

Though there is much turbulence within the EMI Music family, industry veteran Ian Ralfini—GM of Manhattan Records, which includes Back Porch Records—is relaxed and smiling. Shining, in fact, Ralfini, who reports to Blue Note Label Group president/CEO Bruce Lundvall, is excited about new Manhattan albums by Celtic Woman and Diana Ross.

Celtic Woman’s “A New Journey” entered The Billboard 200 at No. 4 in the Feb. 17 issue. In this issue, the disc spends its third consecutive week at No. 1 on the Top World Albums chart. Veteran artist Ross recently returned to The Billboard 200 with “I Love You,” which debuted at No. 32. It is her highest chart entry in the Nielsen SoundScan era.

In addition to Celtic Woman—which has a new member (Hayley Westenra)—and Ross, Ralfini oversees a Manhattan artist roster that includes Sarah Brightman, Raul Midón, Van Morrison and Lila Downs. His Back Porch artists include Alejandro Escovedo, John Hammond and Carrie Rodriguez.

In its quest to remain a leader in the adult music marketplace, Manhattan will introduce four new acts in the coming months via two label-produced specials on PBS. “Heavenly Voices” featuring classical crossover newcomers Giorgia Fumanti, Ryland Angel and Sasha & Shawna airs throughout March (a big pledge drive month for PBS). This will be followed, in June, by a special spotlighting the Twelve Girls Band from China.

On March 6, Manhattan will issue albums by Fumanti (“From My Heart”), Angel (“Ryland Angel”) and Sasha & Shawna (“Siren”). Ambitious, for sure. But Ralfini—with the help of his Manhattan colleagues and PBS—hopes to have these “heavenly voices” follow in the successful footsteps of Celtic Woman and Brightman.

You’re releasing three albums by three new classical crossover hopefuls on the same day. Are you crazy?

We asked ourselves, “How do we market three acts?” We decided we would come up with a campaign to market the three of them separately but somehow together. Of course, the question remained: How do we approach this?

I remember thinking, Well, we’ve been really successful with Celtic Woman, and the formula for Celtic Woman worked really well—take four separate singers to create one entity—with PBS playing a major role. And while we couldn’t put Giorgia, Ryland and Sasha & Shawna together as one group, we could somehow create an umbrella package.

So I went to PBS and we came up with the idea of “Heavenly Voices.” They’ll have separate spots on the show, followed by one song at the end where they come together to sing “Amazing Grace.” The song fits with the “Heavenly Voices” banner and is a song that perfectly fits with the audience we’re targeting. A “Heavenly Voices” tour will begin following PBS’ March pledge month.

The first PBS “Celtic Woman” special aired in March 2004. You’ve worked with the public broadcasting network since. How do you ensure that most PBS stations get onboard?

It’s very important to get all PBS people involved. With “Heavenly Voices,” we’ve taken the artists around the country. We’ve gone to every major market where there’s a PBS affiliate for meet-and-greets with the three featured acts. In this way, they’ve built up a rapport with the stations and the station managers. This creates a genuine feeling that there are three artists with individual abilities. Throughout the PBS airing, the acts will go on the road again, visiting all the stations, taking pledges, as well as performing live. This has the potential to reach 60 million households in the course of one month.

Is there any concern on the label’s part that the three acts might be perceived by some in TV land as one entity, “Heavenly Voices”?

Might this be confusing for many consumers?

Well, it is a concern and PBS is selling a boxed set containing each artist’s CD. We’ve wrapped it, too, so if someone goes into a Barnes & Noble or Borders and asks for “Heavenly Voices,” they’ll be able to purchase something. But hopefully, what we want is for each person to say, “I want Giorgia Fumanti. I want Ryland Angel. I want Sasha & Shawna.” The whole point of this is to sell these three artists.

What did you learn from that first “Celtic Woman” PBS special?

The campaign launched March 1, days before St. Patrick’s Day. That first week, the CD sold between 3,000 and 4,000 units, nothing spectacular—but it kept on going. Each time the show aired, pledges rolled in. The show worked. People were watching. Because of this, other PBS stations then picked up the show.

We hired an independent promotion guy to follow the stations—to get feedback and then use the feedback to work within each marketplace.

How has the label kept the Celtic Woman brand in front of people?

For two years, we concentrated on promotion and marketing around the tour. And it kept going for two years. We then dropped a Christmas album, I thought we’d sell around 150,000 (copies). We did 450,000 on an act that had had, up to that point, about 18 months to gain traction. There was a brand already building.

Manhattan has had success with classical crossover artists. How do you see this genre moving forward?

First, I think the record companies are so focused on having that hot and very hip and current flavor. And maybe there wasn’t enough time devoted to this genre of music in the past. But we did it with Sarah [Brightman] and Universal did it with [Andrea] Bocelli.

The whole point, in creating Manhattan as an adult label, is to promote these artists as pop artists and not solely as classical artists. Because if you are a classical writer and I send you Ryland Angel, you’re going to throw it out. But if I go to a pop writer and make him sit down and listen, and meet Giorgia or one of our other new artists, there is the possibility for acceptance. You’re never going to get that acceptance if you go the classical route because they’re not classical singers.

Diana Ross’ latest album, “I Love You,” recently debuted at No. 32 on The Billboard 200, with first-week sales of 21,000. For an iconic artist like Ross, are these good numbers?

Let’s put it in context: The No. 1 record that week sold 65,000 copies. The record business is going through difficult times. Let’s revisit her numbers after her upcoming TV appearances, including a two-hour “Inside the Actors Studio” on Bravo [which aired Feb. 19].

What can you tell us about her forthcoming appearances on “American Idol”?

She mentors and coaches contestants [in pre-taped segments] and then she’ll perform live on the March 14 episode.

How do you see the music industry moving forward?

We’re always going to need new music, new artists. And the record companies will always be the places to nurture and develop the talent. That’s changed is how we get and deliver the music. As an industry, we have to keep up with how the people want their music delivered. We must make it work for them—and us.
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Timbaland is gearing up for an all-as-gathers. It's late afternoon on the Friday kickoff to the three-day Presidents Day weekend. While get-ready traffic buzzes past Los Angeles' Chateau Recording Studio, the hot producer (born Timothy Mosley) is inside fighting allergies—and fast approaching deadlines to finish his solo album, "Shock Value." He also recorded his tight schedule: a flight to Buffalo, N.Y., the next day to resume his special guest stint. (This is fun to the 10th power "Timbaland says") on Justin Timberlake's Futuresav/LoveShow World Tour. 

Do a March 27, "Shock Value" (Mosley Music Group/Background/Interscope) signals Timbaland's re-entry into the producer-artist cub. It's a club where clients—Jennine Duper, Kanye West, Pharrell, Diddy—to name a few—have met with varying degrees of success. This is Timbaland's second solo album, before his first "Tim's Bio," was released in 1998, he teamed with Magoo on three others: "Welcome to Our World," "Indecent Proposal" and "Lust and Construction Pt. I." For a man who has produced platinum albums and No. 1 singles voluntarily for other artists, it's notable that, since his '97 debut sold million, none of his ensuing albums has sold more than 500,000, according to Nielsen SoundScan. Magoo is among the guests on "Shock Value." This diverse lineup ranges from Ellen Johnstone, Jay-Z and the Vines to Sri Lankan rapper M.I.A. and Fall Out Boy lead single "Give It to Me," currently No. 4 on The Billboard Hot 100, features Nelly, Furtado and Timberlake.

Timbaland's production on the latter two artists' 2006 albums (including the chart-topping singles "Promiscuous" and recent Grammy Award winner "SexyBack") respectively, shaped a career for the producer with earlier hit collaborations with Aaliyah, Missy Elliott, Ginuwine and Jay-Z.

Dressed in what Mosley executive Monique Idlett calls "mixing mode"—white T-shirt, gray sweatpants and brown slip-ons—Timbaland squeezed out some time to talk about his comeback, "Shock Value," and his future plans.

In a 2001 Billboard interview, you said you wouldn't record another solo album as an artist. What prompted you to make the producer-to-artist transition again? I had some of this album in mind before I left with Justin and Nelly. But Justin solidified it for me. He said I needed to do something for myself.

I've never been this excited in my whole life when it comes to my own record. It's like a Jay-Z, Kanye West or Young Jeezy. But I'd really rather people like me as an entertainer versus an artist. I just like to entertain.

How would you describe "Shock Value"?

The songs are match should up like a story, talking through different emotions. It feels like a portrait of different parts: horror, comedy and drama. My mission is to blow up boundaries, taking my music outside the box. It will shock the system.

Speaking of outside the box, you work with a diverse guest lineup. I worked with a lot of people I normally wouldn't work with, such as Ellen Johnstone, Fall Out Boy and the Vines. Did they come to you first or did you reach out first? They wanted to work with me on their records and I said, "I'm doing an album, too, and I'd like you to be on my project." The Vines were in Sweden so I sent the material to them. But I was in the studio with everyone else and we'd had a great experience. I should have taken pictures but I'm really not into that...I just enjoyed the moment and the music we did together.

In "Give It to Me," you posture: "I'm real producer and you just a plan man." Is that slammed to Scott Storch? You're not getting it. It's not that I'm getting to Scott Storch more about talking to every producer. I'm just being commercially, saying I'm the best. A real producer, while others are just beat makers. But that didn't thrill them so I simplified it.

Do you plan to do another solo album? If the fans want me to do another one, I'll do "Shock Value, Part II." I want the fans to come to see who these people are and I'll try to accommodate them. Maybe I'll make a tall on the Internet to see which artists they'd like.

After your success with Aaliyah, Missy and others, you took a timeout. Was that a conscious decision?

I got tired of people smiling in my face and then talking behind my back.

Was teaming again with Timberlake a calculated move? It just fell into place. When we did "Good Foot" for the "Spark Ile" soundtrack, he wasn't mine. People were talking bad about him after Prince Jackson. He also didn't know how to向社会 so he started doing music. I boosted the hype saying, "Don't think that way, I'm here for you. Let's go back and do it." We both got our confidence back at the same time and that makes a lot of difference. We knocked out the negativity and surrounded ourselves with positive stuff. We just keep it moving.

Why do you think you're sticking right now? It's prayer. I had a lot of people praying for me. They saw me in my crisis stage when stuff was just going downhill for me. I'd do something, it wouldn't work and couldn't understand why. But I kept my faith and believed in God.

I didn't have a plan. I was in a cool place and Nelly was in a great place, and it worked. The same way with J. T. and the same thing now with my record.

I do music for the fans. I want to lift 'em up. That's why "Shock Value" talks so much about me being just like you. That's why I come here dressed in a T-shirt, sweatpants and those shoes. I don't come here trying to be Hollywood. I try to be as normal as I can. Mosley doesn't make me a man.

People will tell me they're surprised I would even talk to them, which is funny to me. I tell them I'm blessed to have nice job but I also tell them. You can fire me from that job. All you have to say it, "We're sold and don't like that sound anymore.

Is there a Timbaland sound? I'm no one of those. I have different flavors that I can pick and choose from with an artist. It's like a candy shop. Some people want to go for the grand piano, don't can do that and that's why they stick to the pop. I don't just do a genre. I'm laying in that hardcore beat and put it with other music. It could be country or rock. And I'm really inspired by Indian music. I just love music.

How big do you want to grow your label? I want a small, boutique-like like a Ceaven or Prince. Selling Nelly and singing songwriters Keri Hilson—whose album is coming next—I have a rock group called One Republic.

Who else is on your production docket? There's Eee, M.I.A., Chris Brown, 50 Cent, Missy Elliott and Madonna.

Nelly and I still talk. She's like a sister to me and I'm with her till death do us part. I haven't gone into the studio yet with Madonna. I need to call someone new to talk about that further.

Who do you want to work with that would surprise people? The Rolling Stones because they make classic records, and I need one of those classic. They records. I also want to work with Sade. And for personal reasons I'd like to work again with Ginuwine.

How do you go about balancing your vision with that of the artist? Always sit down and talk with the artist so I can get to know his or her personality. Then we come together and do music. We don't think about it. We just do it. It sounds good.

Do you worry about overexposing yourself? Oh, if I'm pulled back now. If I notice, I haven't done very much recently. I'm very aesthetic. It's what I feel like doing. I also tell the team of producers I take under me, "Yo, I want you to go out and get work but don't kill the sound."

Finish musician Janine Sun claims you ripped off one of his tracks for Furtace's "Do It." I could talk about that all day. My lawyer is like, "Don't say too much." All I can say is why would all of a sudden sell his music? People try to claim these things but they don't have any publishing.

Given your current wave of success, do you feel pressured that another critical stage could return? I don't ever want to go through that kind of pressure again. Somebody just told me I had another No. 1 record "Fresh's "Say It Right." "That's great," he said, "I'm going back there and do what I got to do." That's how I keep going now. We music consumes me but right now I'm just enjoying it. I've never been this happy since Aaliyah. That pressure stuff—you can kick that shit to the door.

Super-producer Timbaland On Why He Took Some Time Off, His Nelly And Justin-Fueled Comeback And Working On A Hit Record All His Own

By Gail Mitchell • Photograph by Albert Watson
## 2007 BILLBOARD MONEY MAKERS

### THE ROLLING STONES $234,064,920.00
When it comes to the global touring business model, the Rolling Stones raised the bar right through the glass ceiling and never stopped. With their radio and album-selling heyday behind them (the band’s 2005 release “A Bigger Bang” spent only three weeks on The Billboard 200 last year), the Stones rake in more dough than ever by taking their reputation as the world’s greatest rock ‘n’ roll band on the road. In 2006 the band brushed aside brain surgery and rehab to again reign as the world’s top-grossing band. Their Bigger Bang tour has taken in more than $450 million—the top-grossing tour ever—with more dates possible. And the Stones’ estimated 2006 income omits their merchandising fees (see sidebar). The band routinely generates per capita spending between $16 and $20 at its shows, and the band’s retail, online, direct-to-consumer and third-party licensing worldwide make them far and away the world’s top-grossing merch band.  

<table>
<thead>
<tr>
<th>ALBUM SALES</th>
<th>DIGITAL TRACKS</th>
<th>BOXSCORE</th>
<th>RDS</th>
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<tbody>
<tr>
<td>MADONNA</td>
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</table>

### NICKELBACK $60,127,755.05
The Canadian rock act had a breakthrough year in the world of touring. Still in its first decade on the road, the Canadian quartet broke into Billboard’s top 25 tours for the first time, grossing $31.8 million for 80 gigs, according to Billboard Boxscore. Nickelback toured behind 2005’s mega-selling Roadrunner Records album “All the Right Reasons,” which spawned such mainstream rock radio hits as “Far Away,” “Savin’ Me” and “Photograph.” The album didn’t crack the top five of The Billboard 200 in ‘06 (it debuted at No. 1 in 2005), but managed to stay on the chart all 52 weeks.

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<th>ALBUM SALES</th>
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</tbody>
</table>

### MERCH MOOLAH
While some higher priced concert tickets may make fans feel like the shirt is being taken right off their back, bands actually count on the opposite—fans buying band shirts. And caps. And jackets. And pens. And anything else that might hold a logo.

Take our No. 1 band the Rolling Stones. Their estimated 2006 income omits their merchandising fees. The band routinely generates per capita spending between $16 and $20 at its shows, and the band’s retail, online, direct-to-consumer and third-party licensing worldwide makes it far and away the world’s top-grossing merch band. And when it comes to merch, the revenue equation is tilted very solidly toward the artist, who typically keeps more than 50% of gross revenue.

Once the stepchild of tour revenue, merchandising has earned respect as an artist cash stream. In fact, online and third-party retail distribution has made merch a “favorite son” profit center for many bands. According to industry sources, teen pop is the best revenue generator, by genre, in the concert mer-
RASCAL FLATTS $87,102,659.25
Not only did Rascal Flatts sell 72,000 copies of its "Me and My Gang" album upon release—making it the biggest first-week sales tally for all of 2006—the band ended the year as the top album seller, peaking at number 11 in the year-end tally of the year. The band sold 3.8 million albums sold and ranked No. 1. The band had an impressive run on the singles chart, reaching No. 1 on six different tracks andaccounting for the Rascal Flatts' $87,102,659.25.
The Dutch village of Oosterbeek is not a very big place—population 31,944. So it must have been quite a shock when a local hotel received a phone call from Atlantic Records’ A&R department looking for assistance in tracking down an 18-year-old resident named Esmée Denters. The label rep had the astonished hotel clerk provide phone numbers for every Denters listing in the local phone book and then called each one until he reached Esmée’s very surprised mom. That call was just one of many Denters has received from A&R reps during the last few months to discuss a potential recording contract. Never heard of her? Well, hundreds of thousands of YouTube members have. The doe-eyed girl-next-door with a soulful voice and shy smile has become a bona fide Internet sensation. She’s posted videos of herself singing Beyoncé, Monica and Natalie Imbruglia covers—using nothing but a karaoke machine and her sister’s low-tech webcam—that have been streamed almost 8 million times. Nearly 20,000 fans have subscribed to her YouTube channel to receive automatic updates, with about 200 added a day, putting her at No. 22 on the all-time most-popular list. Denters has since traveled to the United States and met a veritable who’s who of the music industry, from Jason Flom to Antonio “L.A.” Reid to Tommy Motolla. She has recorded demo tracks with Kelly Rowland and is fielding TV deals with Sony Pictures Entertainment. The obvious logical next step, then, is a record-label deal, right? Not so fast.

“We may decide not to get together with a label,” Denters says via phone, waiting for a flight from Los Angeles to New York for another round of meetings and recording sessions. “We may try a new stuff. I’ve already accomplished so much on my own, we’d like to see what we can do with that.”

Artists like Denters, emerging from the user-generated space, have learned to tap the viral power of the Internet to do what acts a generation ago could only dream of—build a grassroots following numbering in the thousands at very little cost or effort. But being talented and building a fan base is only part of the equation. Artists who decide to go it alone must bear the full financial weight of the various aspects of a music career—recording and production fees, distribution costs, marketing and promotion expenses and more.

These costs are falling in the digital age. Recording and production fees can run extraordinarily cheap, depending on the level of sophistication desired. Tech-savvy artists can further cut costs with a good laptop and Pro Tools.

Distribution can be done digitally through such firms as the Orchard or INgrooves, which take a flat percentage of each sale for their efforts. Physical sales can be handled by CD Baby at $4 a pop. There are a gaggle of online services designed to host commerce and promotional sites for unsigned acts as part of a “music social network,” most notably PureVolume and Sellaband. Companies like Musicoday can serve as a one-stop shop for artists for Web site hosting and design, digital downloads, concert ticket sales, CD replication, fan club management, and merchandise sales and fulfillment. For sync licensing, digital services like Rumblefish, PumpAudio and even some digital distribution firms like the Orchard promote their clients’ work to advertising firms and film producers, and only charge a percentage of the licensing fee in return. And since they’ve taken no recoupable advance, these artists get to keep all the proceeds.

Yet reality is that no act has carved out a lucrative career doing it on its own. Many point to Clap Your Hands Say Yeah as a DIY success story. And while it’s true that the band declined to sign to a label for either its 2005 self-titled debut or its sophomore album, “Some Loud Thunder,” released Jan. 30, the band secured major-label affiliated distribution through the Alternative Distribution Alliance. Meanwhile, after capitalizing on blog buzz the first time around and selling more than 125,000 copies, according to Nielsen SoundScan, the band has sold only 29,000 copies of its follow-up so far.

The hard part for DIY bands is mass retail and radio promotion, an area where record labels still hold tremendous sway.

“There are relationships and leverage that labels have with retail and radio placement,” says Ryan Leslie, a producer, manager, artist and head of new-media marketing firm NextSelection. The company was behind the MySpace marketing of newcomer Cassie and is now working with another YouTube star, Mia Rose. Leslie also was the first to bring Denters to the United States for her initial round of industry meetings. “The majority of CDs is bought in the major chains, and radio is still one of the greatest outlets to discover music,” he says.

Denters’ producer/manager Billy Mann says that label meetings so far have been thought-provoking. “It’s been really interesting hearing their point of view on how they would harness all this YouTube activity that she’d created on her own,” says Mann, who has also written hit songs for Pink and Jessica Simpson, and runs his own management company, Stealth Entertainment. “There’s so much effort and time and money and creative energy spent to do what she was able to do on a webcam in her bedroom in a tiny village in Amsterdam with nobody’s help. How does the music business then link arms with that and help move it forward?”

While Mann ponders these questions, labels are busy trying to decide just how much value to place on the kind of fan base that Denters has accrued. A number of Internet sensations have found their way to major label deals, with varying degrees of success. Sandi Thom supposedly created a fervor with self-produced webcasts, but later reports indicated she had worked with some experienced music business executives. She landed a deal with Columbia Records, who re-
DRUM

Esmee Denters Is The Latest YouTube Phenom, But Says She May Not Want A Record Deal. Should Labels Be Running To Sign Her—Or Running Away?  By Antony Bruno

leased her album “Smile... It Confuses People.” It sold more than 300,000 copies in the United Kingdom, but sold only 11,000 stateside. Leslie’s protégé (and Diddy’s Bad Boy signee) Cassie followed her MySpace stardom with top five single “Me & You” and sold more than 300,000 copies of her self-titled debut, which came out in August. But again, Cassie had Leslie and Diddy’s help in transitioning from unknown MySpace artist to top seller.

The success rate is less documented for true grass-roots stories. Island Def Jam last year discovered Terra Naomi, who rocketed to YouTube stardom after posting a series of “virtual tour” videos from her bedroom. Her previous self-produced debut album, “Terranami,” sold less than 1,000 copies on CD Baby, and her major-label debut remains pending.

A&R reps are unsure exactly how metrics like 20,000 YouTube subscribers or MySpace friends relate to potential customers. “Strong online popularity doesn’t necessarily translate to real sales,” says Steve Yegelwel, senior VP of A&R at Columbia Records.

Yegelwel cites OK Go to support his point. The act’s famous “treadmill” video for the single “Here It Goes Again” was an Internet viral smash, viewed more than 1 million times on Yahoo! Music and more than 11 million times on YouTube. But the album “Oh No” has sold slightly more than 200,000 copies, and the single was downloaded a little more than 450,000 times. Many of those sales came after the song was added to more traditional promotional outlets such as MTV.

In the past, an artist’s potential could be measured by how many people attended their shows or bought their CDs. But with the convenience factor of the Internet, it’s easy to sign up to support the artist without the two points of sacrifice used to judge their true attachment—time and money.

“They don’t have to wait in the cold for a ticket,” says Jordy Trachtenberg, VP of content acquisition and A&R for the Orchard and former owner of indie label Gammon Records. “They’re just sitting in their bedroom. The biggest effort is their finger pressing down.”

Yegelwel adds: “Everybody wishes there was some formula you could just plug in and determine whether there’s more of a likelihood that that band will do well.”

MySpace hopes to address that concern by giving artists the ability to sell music directly from their MySpace profiles or through the profiles of their fans, called the MyStore. This will give A&R reps a more tangible metric by which to judge an artist—downloads sold, rather than streams or friends.

“Anytime someone actually spends money, it’s a much stronger indicator,” Yegelwel says. But since MySpace began offering the service as a “soft launch” in December, few artists have adopted it. None of the top 20 unsigned acts on MySpace have a MyStore module on their profile page. SnoCap, the company that operates the service, in late January lowered its per-track commission from 45 cents to 39 cents to spur more adoption.

Denters, for one, has her fans—both virtual and real. Two YouTube fans, who have posted multiple videos of themselves singing along to her songs, took the time and effort to meet her at the airport in New York when she arrived in the United States in early February. Despite having no idea what flight she was on, they showed up at John F. Kennedy International Airport with "Welcome Esmee" signs, waiting as passengers from virtually every flight from Europe arrived until Denters appeared.

And Denters has quickly made fans out of industry veterans as well. Rowland, formerly of Destiny’s Child and also represented by Mann, recorded several tracks with Denters in Los Angeles recently. Denters’ personality, professionalism and voice left a good impression.

Fans these days want to feel engaged—and to a degree responsible—for the success of their heroes, Rowland says. “They basically make their own star, and that has to feel so good for young kids to do.” Rowland says, “She doesn’t know what a blessing that is. I just want her to win.”

Using little more than her voice, some cheap video equipment and YouTube, Dutch teen ESMEE DENTERS has landed herself experienced management, a recording session with Kelly Rowland and loads of label interest.
NOW IN ITS 6TH SUCCESSFUL YEAR, this one-day event brings together the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending. Don't miss the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures.

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After a busy year of deal-making in 2006, music and media-related transactions figure to be hot again in 2007. Once more, some of the biggest speculation will concern the prospects of a merger deal between Warner Music Group (WMG) and EMI. In January, EMI—home to Norah Jones, Robbie Williams and Coldplay—radically realigned its management and recorded-music operations in a series of moves that analysts say anticipates a possible sale of the company. As part of the restructuring, recorded-music executives Alain Levy and David Munns exited the company, and Eric Nicoli, executive chairman of EMI Group since July 1999, assumed control of EMI Music in the new role of EMI Group CEO.

Less than two weeks later he merged the operations of Capitol and Virgin Records, and put Virgin CEO Jason Flom in charge of the new organization called the Capitol Music Group. The moves are designed to generate £11 million ($17 million) in incremental cost savings each year. But reaction from the industry has been tepid thus far.

"We view the announcement as a cause for concern for the entire industry, which continues to struggle with the transition to digital distribution," says Jess ca Refet Cohen, a media analyst with Merrill Lynch.

Whether the Edgar Bronfman Jr.-led WMG, which claims Green Day, T.I., Linkin Park and James Blunt among its top-selling acts, will ink with EMI remains to be seen. The two major labels backed away from hot and heavy merger talks last year after the European Union (EU) reopened its review of the Sony-BMG combination.

With the EMI and Sony-BMG review expected to wrap up in the third quarter, an EMI-WMG tie-up will be well-positioned for unwrapping in time for Christmas, if not sooner.
to a deal at that time, the private equity investors behind WMG may want to push the issue. Reducing costs from consolidation remains at the heart of their investment strategy in the music business. The possibility also exists that private equity firms could make another run at EMI.

To be sure, there is no shortage of potential suitors. Permira, Goldman Sachs Group, Kohlberg Kravis Roberts & Co. (KKR) and Apollo Management all reportedly expressed interest in making a play for EMI last year. But whether the parties can create a deal that makes sense for everyone involved is another story.

The major label broke off talks with one unnamed private equity group (widely believed to be Permira) in mid-December, noting that "it has not received an offer that fully reflects the prospects for and value of the company, and which it could recommend to shareholders."

Any justification for a private equity company buying EMI at a high price likely will be predicated on, or eventually merging EMI's recorded-music arm with WMG.

Critics of a private equity-led buyout of EMI argue that it won't be any easier for a third party to ultimately merge EMI with WMG than it would be for the two companies to do a direct deal. But with private equity firms having so much money to put to work and EMI long-searching for either a buyer or merger partner, many sources think a deal is inevitable.

Media analyst Harold Vogel says that the situation plays into a larger trend of private equity firms being flush with cash that they need to invest in public companies seeking valuations higher than what their stock price implies.

Indeed, EMI isn't the only music-related company that may receive interest from private equity in the year ahead.

KKR bid $50 billion for Universal Music Group parent company Vivendi last October. The EMI bid comes in the wake of a pay-TV and telecommunications conglomerate's passage by the Federal Communications Commission in late December.

Vivendi, parent of Universal Music Group, enters a deal in September 2006 to buy BMI Music Publishing for $1.63 billion ($2.05 billion), beating out competing bids from groups led by KKR, Bear Stearns, GTCR Goldner Rauner and BC Partners.

In June 2006, a consortium led by Texas Pacific Group and Thomas H. Lee Partners and including Madison Dearborn Partners, Providence Equity Partners and Haim Saban enters a deal to acquire Spanish-language media giant Televisa for $3.12 billion.

EMI under ERIC NICOLI may be seeking a new partner.

**WHEELING & DEALING**

**A REVIEW OF SOME OF THE MOST NOTEWORTHY MUSIC AND ENTERTAINMENT TRANSACTIONS DURING THE PAST 12 MONTHS**

- **Ticketmaster** in December 2006 buys a 51% stake in Live360.com, a music-oriented networking site, for $13.3 million. The deal aims to expose Ticketmaster customers to new music, while giving Live360 users information on upcoming concerts. Live360 was founded to provide independent artists a forum to attract listeners and record contracts.

- **Vivendi** in December 2006 enters a deal to acquire a 75.5% stake in Roadrunner Music Group, parent company of hard rock and heavy metal label Roadrunner Records, for $735.5 million. The label, home to rock act Nickelback, will be housed within WYGA/Atlantic Records Group in the United States and within Warner Music International for the rest of the world. The transaction closed in January.

- **EMI** in January 2007 agrees to acquire privately held Stubhub, a leading online secondary-ticketing site, for an estimated $310 million. The acquisition will enable EMI to expand its presence in the online ticketing market, while allowing Stubhub to continue to scale its business with the e-commerce resources of EMI.

- **MTV Networks** in August 2006 acquires Atom Entertainment, a developer of casual games, short films and videos, for $200 million. Atom is home to shockwave.com and adtechgames.com, a pair of leading casual gaming Web sites that offer nearly 1,500 free and downloadable games. The acquisition is the latest in a string of Web content purchases by MTV Networks, which in the last year has also included XFire, YIM, gametrailers.com, IFilm and heppet.com.

- **Live Nation** in July 2006 enters a deal to acquire HOIB Entertainment for $330 million. HOIB operates 10 venues under the House of Blues brand in such cities as Las Vegas, Los Angeles, Chicago and Orlando, Fla., and eight amphitheaters in cities including Atlanta, Toronto, San Diego and Dallas. Live Nation has become the largest concert promoter/producer in the world, reported $1.1 billion in grosses in 2005, while HOIB reported $435 million. At the time of the deal, Live Nation had reported $623 million in 2005 grosses and HBO $116 million.

- **Emedia Communications** in May 2006 announces a proposal to take the company private. ECC Acquisition—a company owned by Jeff Smulyan, chairman/CEO and controlling shareholder of Emedia—offers to acquire the outstanding publicly held shares of the company for $1.4 billion. Smulyan withdraws the offer in August.

- **Warner Music Group** in April 2006 acquires Rykodisc for $67.5 million. Under the agreement, Rykodisc, which has annual revenues of about $80 million, continues to operate as a stand-alone entity, but under the banner of WEA, the major-label distribution arm for WMG. The acquisition makes WMG the only major that owns and operates two independent distributors. WEA also owns Alternative Distribution Alliance, the largest U.S. indie distributor.

- **Redfin Investments** in March 2006, a KKR affiliate, will acquire Vivendi Universal Audio's 24% stake in media and motion powerhouses AOL and Yahoo in the coming 12-24 months.

- **Vivendi Universal** in March 2006, a KKR affiliate, will acquire Vivendi Universal Audio's 24% stake in media and motion powerhouses AOL and Yahoo in the coming 12-24 months.
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EVERY MATTER.

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A Breath Of Fresh Air
Guest Singers, Japanese Instruments Enliven New Album

Air's fourth studio album, "Pocket Symphony," finds the French duo having a love affair with the very concept of love. "It became a cycle of songwriting, like a loop," band member Nicolas Godin says.

It was also a way for Godin and his musical partner, Jean-Benoit Dunckel, to sonically find themselves again. The two some had just completed working with Charlotte Gainsbourg on her album "5:55," when they began creating a foundation for "Pocket Symphony."

After working with Gainsbourg, Godin says he and Dunckel were more at peace with themselves musically. "And we were excited about songwriting again."

Pausing for a moment, he continues, "With Charlotte, we had to do a lot of songs. For our own album, we were fed up with songs. Which is why it's more instrumental, more like a sound-track, more atmospheric. It's what I like doing best."

Due March 6 from Astralwerks, "Pocket Symphony" revels in sweet, at times melancholic, instrumentation, harking back to the duo's seminal debut, "Moon Safari." Vocals are kept to a minimum, except on "One Hell Of A Party" and "Somewhere Between Waking And Sleeping," which feature guest turns from Pulp's Jarvis Cocker and the Divine Comedy's Neil Hannon, respectively. Air worked with Cocker and Hannon on Gain sbourg's album.

Godin acknowledges that these artists add something special to Air's music. "They bring with them a culture of songwriting from England," Godin says. "As French guys, we have a different background. They are so British, with a pop culture that comes through in their songwriting."

While "Pocket Symphony" is decidedly Air, it does offer surprises in the form of Eastern musical elements. Thanks to a chat with a Parisian woman—a specialist in Japanese art—Godin became excited about infusing this culture into Air's music. So, he found a Japanese music teacher and learned to play the lute and shamisen, classical instruments from the Far East. "We developed an Asian way to making music," Godin says. Still, "it's very Western."

Air's new West-meets-East sound will likely attract music supervisors in Hollywood and creative directors on Avenue, who have championed the duo's songs in the past and secured usage in campaigns for Levi Strauss, Nissan and Heineken, as well as "Sex and the City," "The OC," "Six Feet Under" and "Lost in Translation." Such synch licenses are fine by Air—as long as they make sense, Godin says.

"We get requests every day from people around the world who want to license our music. We say 'yes' about every couple of months," says Godin, a fan of "The Sopranos." "'24' and '70s shows like "Starsky and Hutch." We take each request one by one. We look at the creative and commercial aspects. But there are some songs we have written, songs that come from such a personal place, that we would never license them."

Nic Harcourt, music director of noncommercial KCRW Los Angeles and host of its daily music show "Morning Becomes Eclectic," finds Air's music tailor made for Hollywood and Madison Avenue. "There's a lot of room in Air's music," says Harcourt, who has added the new album's single, "Once Upon a Time," to the station's playlist. "Very often lyrics will battle something, but Air's lyrics are generally sparse. Most of the music heard in TV and movies is ambient and atmospheric. Music shouldn't interfere with the action on the screen."

Josh Rabinowitz, senior VP/director of music at Grey Worldwide, quotes Brian Eno to explain why the music of Air resonates with creative folks in the visual medium. "It's about a soundscape that is 'as ignorable as it is interesting.' Air's sonic qualities allow their music to meld and become one with the aura of the visual."

This is not lost on Astralwerks, which is courting music supervisors and agency executives with the new album. "We're anticipating a flurry of activity with this album," outgoing Astralwerks GM Errol Kolosine says. That said, the label has a high standard for what it considers acceptable synch licenses for Air's music. "It must represent the band in a way that is comfortable for them," he says.

The label is also aggressively marketing the album online, working with several terrestrial video outlets, including MySpace, YouTube and Second Life. "These are places where people are saying, 'I can choose for myself what I want to watch,'" Kolosine says. "There is no need for hype."

Ringtones will play a major role, too. Five tracks from the new album will initially be made available—with more to follow. Previous Air videos are also scheduled for digital release. This will be followed by a retrospective digital video collection later this year.

In mid-March, Air commences a tour in Europe, followed by U.S. shows in April and May, including a date with the Coachella Valley Music & Arts Festival in Indio, Calif. "We're looking forward to getting on the road again," Godin says. "We want to see what our fans are up to."

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BY MICHAEL PAOLETTA

ROCK
BUZZ

LATEST BUZZ

"NEW MOON" ON MONDAY

As first reported by Billboard last November, a collection of unreleased music from the late Elliott Smith will arrive this spring. "New Moon" rounds up 24 tracks recorded between 1994 and 1997. They include an early version of the Academy Award-nominated "Miss Misery," as well as an alternate take of "Pretty Mary K." which was first released on the 2000 album "Figure 8." The project is due May 8 via Kill Rock Stars.

A RUSH AND A PUSH

"Snakes & Arrows," Rush's first album since 2002's "Vapor Trails," is poised for a May release via Anthem/Atlantic. The single "Far Cry" goes to radio in mid-March. Drummer Neil Peart previously told Billboard.com some of his lyrics for the new songs were inspired by his motorcycle journeys throughout the United States, chronicled in his book "Roadshow: Landscape With Drums."

STARS' ARE BLIND

Crooner Rufus Wainwright is eying a May release for his next Geffen album, "Release the Stars." The 12-song set was executive-produced by Pet Shop Boys principal Neil Tennant and features appearances by folk legend Richard Thompson, Joan Wasser and actress Sian Phillips. A live album chronicling his reproduction of Judy Garland's famed 1961 comeback concert at New York's Carnegie Hall is due later this year.

SEEING THE LIGHT

After an unexpected acoustic detour with last year's "Union Street," veteran synth-pop duo Erasure is back in familiar territory for "Light at the End of the World," due May 22 via Mute. The 10-track set was recorded last fall at a converted studio in Portland, Maine. Erasure will debut new material this summer during the True Colors tour, which will also feature Cyndi Lauper, Blondie's Debbie Harry and the Gossip.

ROCK

BY TODD MARTENS

Back From Extinction

Dinosaur Jr.'s Quarrelsome Original Lineup Returns With First Album In Nearly Two Decades

When all-rock pioneer Dinosaur Jr. reunited with its original lineup in 2005, principals Lou Barlow and J. Mascis were asked about recording new material. Both brushed the idea aside. Barlow, who has had post-Dinosaur Jr. success with Sebadoh and the Folk Implosion, went so far as to tell The Village Voice that the idea of Dinosaur Jr. recording new material was "ridiculous." Mascis concurred, joking that Aerosmith should have stopped recording 20 years ago.

Yet on May 1, Dinosaur Jr. will release "Beyond" via indie Fat Possum Records. The album is the first of new material with the original lineup of guitarist Mascis, bassist Barlow and drummer Emmett "Patrick" Murphy since 1988's "Bug." And it marks a turning point for Fat Possum, as well.

As to what inspired a change of heart, Barlow points to Brian Schwartz of BLEUMUSIC, who co-manages Dinosaur Jr. with Barton Dahl of Madison House. Schwartz, Barlow says, is a quasi-member these days.

"At first, he was like, 'Come on, guys, you got to do a new album,' " Barlow says. "We told him to shut up. But he was so coquettishly insistent about it that it had a way of taking the tension away from what would be a monumental decision for us. We realized it's not that monumental at all. It's kind of a lark."

Mascis plays down the influence of the management team. "I'm not listening to them so much," Mascis says. "It goes in one ear and out the other."

Instead, he says the band ultimately decided that if it were to keep touring, it would be wise to have some new songs. Dinosaur Jr. recorded three albums in the late '80s with the original lineup, bringing a classic rock sensibility (read: extended guitar solos) to a masterfully loud hardcore sound. The band's loud soft dynamic would foreshadow the grunge and all-rock era of the '90s, during which Mascis led a Barlow-less Dinosaur Jr. through myriad lineup changes.

It's not surprising that Mascis and Barlow have different takes on what brought the band back to the studio, as Dinosaur Jr. is infamous for being unable to communicate. The period before and after Barlow was kicked out in 1989 is well-documented in Michael Azerrad's book, "Our Band Could Be Your Life: Scenes From the American Indie Underground 1981-1991."

The two may be older and wiser, but old habits die hard, Schwartz says. "I don't think they're at a point where they will actually pick up the phone and call another," the manager says. "They sometimes communicate through e-mail to one another. It's comic because it's one line, and their e-mails are cryptic. I have to break the code on what they're trying to say and make sure everyone's on the same page."

"Beyond" has not yet been serviced to press, but two songs previewed on the band's Myspace page don't show the band diverging too much from its signature sound. The band recorded the album in Mascis' home studio in Amherst, Mass.

"In a lot of ways, I'm just bringing the sound he's been developing over the years—this really textured, heavy rock guitar," Barlow says. "It's extraordinary dynamic." As for marking a new beginning for Dinosaur Jr., "Beyond" puts an exclamation point on the rebirth of Fat Possum. The label was started in 1992 in Oxford, Miss., by Matthew Johnson, and gave a recording home to a number of elder Mississippi dreamers (R.L. Burnside, T-Model Ford). But now, having survived a legal wrangling with former distributor Epitaph Records, Fat Possum has started to turn its focus away from the blues. The label has been steadily rebranding itself as more of an indie-rock imprint, and its releases are now handled by Sony BMG's RED Distribution (see story, below).

Fat Possum's Johnson admits to being skeptical when the prospect of signing Dinosaur Jr. was first presented. Despite the band's commitment to touring at the end of its last alt-rock legacy, Johnson wasn't interested in lopping off songs from the '80s and '90s. Dinosaur Jr.'s last album for Blanco Y Negro/Sire, 1997's "Hand I Over," sold 34,000 units in the United States, according to Nielsen SoundScan, but the act peaked with 163,000 units for 1993's "Where You Been."

He insisted on hearing new songs, and Mascis, Barlow and Murphy delivered. "Otherwise I would have walked," Johnson says. And despite the massive success of reunited bands like the Pixies, Barlow notes Dinosaur Jr.'s goals are relatively modest.

"We're just fighting being swept away," he says. "It's not really capitalizing on anything. That means such a grandiose thing, like a band is stepping forward to claim its legacy. No, we're just fighting to survive and preserve the good name of the music we made. Anything more than that is asking too much.

BEYOND THE BLUES

Andrew Bird Helps Redefine Fat Possum Records

When Mississippi blues label Fat Possum last made major headlines, it was suing its former joint-venture partner, Epitaph Records, in 2004. Epitaph head Brett Gurewitz and Fat Possum founder Matthew Johnson say confidentiality agreements prevent them from directly discussing the proceedings. But Johnson says the label survived, in part, due to the success of bluesy garage rock duo the Black Keys.

Now signed to Warner imprint Inonesuch, the Black Keys are often cited as Fat Possum's first major foray outside Mississippi blues and into the world of indie rock.

In addition to Dinosaur Jr., Fat Possum is now home to oddball indie pop act The Fiery Furnaces, acclaimed singer-songwriter Andrew Bird and garage rockers Deadboy and Elephantman. Additionally, the label recently acquired the rights to a number of early releases from Texas singer Townes Van Zandt.

"Everyone thinks it was a thought-out process from the Black Keys," Johnson says. "But all of the guys I really wanted to work with were dead. I think someone who likes some of our blues stuff would like some of our indie rock stuff. I don't think that's crazy, but everyone else thinks that's just nuts."

Indie star Bird struck a joint venture with Fat Possum for his "Armchair Apocrypha," due March 20. He notes he could have gone to a larger label, but cites Johnson's "single-minded persistence" as winning him over. His 2005 effort for Righteous Babe, "The Mystereious Production of Eggs," has sold $5,000 units in the United States, according to Nielsen SoundScan.

"They're not a label that can afford to not work their ass off and make this work," Bird says. "With larger labels, there's so much turnover and so much unknown. I've worked this hard for so long, so I couldn't put my career in a 9-5, punch-in, punch-out company."

And while it may be a bit removed from the label's blues roots, Fat Possum's new roster is still one built on mutual respect.

"I saw him once, and it was really depressing," Dinosaur Jr.'s Lou Barlow says of Bird. "He's just so massively talented. After, I was like, 'God, I have to wake up and stop drinking immediately.'"

-TM
‘Good’ To The Last Drop
Sample, Crawford Reconnect For Tasty Jazz/Soul Hybrid

The beginner’s ski slope at Mammoth Mountain in central California. That was the inspiration for the Crusaders’ biggest R&B/pop hit, 1979’s “Street Life.” “I saw people falling, running into each other. It was absolute chaos,” recalls keyboardist Joe Sample, the song’s co-writer and a founding member of the Crusaders. “It looked like a boulevard of madness. And Isaid, ‘That’s what street life is.’” Tapped to flesh out writer Will Jennings’ lyrics was then-Warner Bros. recording artist Randy Crawford. She and Sample had first met when he played on her debut album, “Everything Must Change.”

“I’ve always felt that jazz with vocals is like sugar in your coffee,” Sample says. “You don’t need it, but a lot of people like it. Sarah Vaughan and Joe Williams with Duke Ellington and Count Basie... that’s pure magic.” Which is what happened when Crawford teamed with the Crusaders on “Street Life.” Sample continued to play and write songs on Crawford’s subsequent albums through the early ’80s. But now nearly 30 years after “Street Life,” Sample and Crawford have recorded a full album together. And the magic is still there.


Joining Sample and Crawford is a skeleton crew: production veteran Tommy LiPuma, engineering whiz Al Schmitt, drummer Steve Gadd and bassist Christian McBride. This sparse contingent is all the muscle needed to deliver a skillful mix of jazz and soul that accentuates the album’s eclectic song selection. Flowing detectably over each cut is Crawford’s unique voice, at once sweet and tangy like honey mustard sauce.

Recorded live and all first takes, the tracks include Peter Gabriel’s “Lovetown,” Harry Nilsson’s “Everybody’s Talking,” and “Save Your Love for Me” (recorded in the ’60s by Nancy Wilson and Cannonball Adderley) and the title track. In fact, that song, also the project’s lead single, was chosen by NASA as one of the official songs used to wake the Space Shuttle STS-116 astronauts during last December’s 12-day mission. “We weren’t aiming to record another great American soundtrack, which is the trend today,” Sample says. “And these weren’t the kinds of songs where you need to overdub or ‘production-ize.’ We wanted songs that rendered themselves to live performances.”

With Crawford and crew on a creative roll, the recording took a whirlwind three-and-a-half days. “What really got us excited about this project was the space because there wasn’t a lot of production,” Sample adds. “Eventually in Los Angeles we added a few instruments, but the space remains.” With this project wrapped, Sample hopes to do another album with Crawford and to also finally reteam with Donny Hathaway’s daughter Lalah. The duo first worked together in 1999 on the album “The Song Lives On.” One of its signature tracks is “When Your Life Was Low,” written by Sample for Crawford in the ’80s. He is also at work on a stage musical he’d like to present on the life of Henriette Deille, a native-born African-American who established an order of nuns called the Sisters of the Holy Family.

And what of his original group, the Crusaders? “I would love to do it, but I don’t know if everyone’s state of mind and what’s going on in their lives will allow it to be done again,” Sample says. “But wow, when I hear the old music on XM... it was powerful.”

CRAWFORD, left, and SAMPLE

Marin Alsop’s Hat Trick
Conductor Interprets Orff, Glass And Brahms On Trio Of New Naxos Releases

It takes a great deal of faith for a label to release multiple new recordings by the same artist simultaneously. So it makes quite a statement that Naxos issued none, not two, but three albums featuring conductor Marin Alsop on Jan. 30.

The repertoire couldn’t be more different. One is a recording of the gargantuan “Carmina Burana” by Carl Orff with the Bournemouth Symphony Orchestra as well as adult and children’s choruses. Another is Philip Glass’s mesmerizing “Heroes” symphony and his piece “The Light,” also with the Bournemouth players. And an eagerly anticipated recording of Brahms’ Symphony No. 3, which is the second-to-last volume in a complete Brahms cycle Alsop is making with the London Philharmonic Orchestra.

“We felt that these recordings were different enough to warrant releasing together,” says Jim Sturgeon, CEO of Naxos North America. “We also believed that there would be strong enough interest in hearing Marin conduct this diverse repertoire.” That faith has been borne out by strong sales thus far; all three albums have landed within the top 10 on Billboard’s Classical Midlist chart.

“As I do more and more recording,” Alsop says, “and especially these days as there is a new recording agreement with many American orchestras, we end up doing a lot more live recordings. In doing live work, there’s something about getting the bigger picture and not focusing on small sections at a time that’s really revelatory. As I’ve progressed through the Brahms cycle, I’ve realized that I wanted to play bigger sections anyway.”

Those kinds of changes have helped Alsop shift her own thinking about recording. “Historically,” the 50-year-old says, “we wanted things to be absolutely perfect, and then suddenly we had the technology to actually make things perfect. And then, at least for me, and maybe that was a phase in my own personal development, I wanted every detail to be absolutely right. While I still strive for that, of course, for me it’s far more important to have an emotional impact—and that’s a far more challenging thing to achieve on a recording.”

This onrush of Alsop discs is still gathering steam as the conductor ticks off new projects. “We have the last of the Brahms discs, the Fourth Symphony, coming along. And between now and June, I have three—no, four, that’s amazing—more recordings to work on. One includes three of Copland’s lesser-known symphonies. I’m also doing two Bartók discs: ‘Bluebeard’s Castle’ is one of them, and ‘The Wooden Prince and Four Orchestral Pieces’ is the other. And then I’m doing Dvořák’s Symphony No. 9 and the Symphonic Variations, which will be the first entry in a Dvorák cycle with the Baltimore Symphony Orchestra.”

Alsop serves as music director of Baltimore, conductor of the United Kingdom’s Bournemouth Symphony, conductor laureate of the Colorado Symphony and music director of California’s Cabrillo Festival of Contemporary Music. She says that working with orchestras with different levels of experience in recording is invigorating.

“Some orchestras that are so facile with recordings are great fun for that reason,” Alsop says. “They know the drill. Yet when I go to an orchestra like Baltimore, which has a good recording history but hasn’t recorded really in years—they’re so hungry for it that they’re fun to work with for that reason.

“I think that musicians tend to love to record, even though it’s really hard work,” she adds, “because they feel that everything we do is so ephemeral and transitory, that finally they have something that they can take home and play for their friends. I think that really makes people happy.”

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Monsters Of Rock
Eurovision Song Contest Winner Lordi Sinks Its Metal Fangs Into America

It took 10 years for metal band Lordi to get a record deal and another four for it to make international headlines as Finland’s contender for the 2006 Eurovision Song Contest. But when the band won the competition in a landslide, its fortunes reversed overnight.

Some people were so horrified that a band of musicians dressed as monsters was representing Finland that they petitioned their country’s leader to force the act to withdraw. Instead, president Tarja Halonen presented Lordi with an award for exemplary work when the band held a victory concert in Helsinki.

The group’s latest album, “The Arockalypse,” charted in 11 European countries last year, peaking at No. 1 in Finland, Greece and Sweden. European sales of the album are nearing 500,000, according to the band’s management. Its merchandising has also taken wing. Now Finns can drink Lordi Cola, read Lordi comic books and, soon, see a Lordi movie after dining at Lordi’s Restaurant, the horror-themed eatery band leader Mr. Lordi opened in December. (Patrons can even charge their meals to a Lordi-branded credit card.)

Winning Eurovision is giving Lordi a chance to captivate another country: the United States. Brooklyn, N.Y.-based the End Records is releasing “The Arockalypse” March 20 statewide for the first time with bonus tracks and a DVD. To support the album, Lordi will commence its first North American tour in late April, playing approximately 12 markets in venues with 700-1,500 seats, according to Justin Hirschat at Artists Group International. Lordi will cap the tour by playing the Bamboozle festival (May 5-6) in East Rutherford, N.J., alongside such rock stars as My Chemical Romance and Linkin Park.

It’s a lot to be excited about, but Mr. Lordi knows America isn’t being handed to him on a silver platter. “We have to start from scratch, because nobody knows about us—all, I hope somebody knows,” he says with a laugh. “It’s going to be, in a way, really good for us, to humble again, to play at the clubs and not take things for granted, and we have to work for our audience.”

The End Records founder Andreas Katsumbas says he became interested in working with Lordi four years ago. Seeing the band perform live after Eurovision convinced him to move on the idea. “Every song [on “The Arockalypse”] stands out, but watching them live really sold the band to me, and it was just amazing,” he says. “I think bringing them over to the U.S. and having the U.S. crowd see them live will make the biggest difference.”

Lordi has already drawn comparisons to American shock band Gwar simply because both groups sport over-the-top costumes. But there are enough differences between them that Lordi—whose shouted, hook-laden anthems draw musical inspiration from Alice Cooper, Twisted Sister and Alice Cooper—has a better chance of hitting the mainstream, a place that Gwar’s outrageous outfits, onstage antics and lyrics have never penetrated.

“I think the costumes are cool,” says Kevin Kash, PO of XM channel Boneradio, which features ’80s metal and arena rock. “It looks like, ‘Let’s dress up in creepy costumes and play heavy metal!’”

While Lordi moves on to what it hopes is greater fame and fortune, its impact on Eurovision has resonated. Executive director Svante Stockelius doubts a batch of Lordi look-alikes will enter the competition, but it’s too soon to tell since the entry deadline is in March. (The contest will be held May 9-12.) However, the band did introduce Eurovision to a new generation.

“We never before had the winner of the contest to appear on the MTV Awards in Europe, which was the case this year,” he says. “So Lordi as the winner of the Eurovision Song Contest were one of the opening acts on this more youth-oriented TV show than ours, which I think is a very good sign. It shows also that Eurovision, which by some is considered to be a little old-fashioned, also now proves to be quite attractive to a younger audience.”

Nashville Scene

KEN TUCKER ktucker@billboard.com

Country’s TV Boot Camp

‘Nashville Star’ Produces A Few Stars And Plenty Of Other Acts That Do Just Fine

While it hasn’t produced the rising country stars that “American Idol” has in Carrie Underwood, Josh Gracin and Kellie Pickler, country cousin “Nashville Star” has had a positive impact on the country landscape. And Warner Bros. Records, home to this year’s winner, is pushing for that impact to hit even quicker.

Currently nearing the end of its fifth season, the Nashville-based show, which airs on USA Network, has produced two artists that might be categorized as “stars”: Buddy Jewell, who won the first season in 2003, and Miranda Lambert, who finished third that same year. While Jewell’s debut was strong—he scored two top five singles and more than 560,000 in album sales, according to Nielsen SoundScan—his sophomore effort didn’t do as well and he’s currently looking for a new deal.

Meanwhile, Lambert has scored just one top 15 radio hit, “Kerosene,” but thanks to over-the-top awards show performances, video exposure and all-star touring with George Strait, Dierks Bentley and now Toby Keith, her debut album “Kerosene” has sold more than 844,000 copies. She’ll release her second album May 1.

Season two, three and four winners have not fared so well. Brad Cotter released three Epic Nashville singles, with the best reaching No. 35. Erika Jo won the third season, but charted only one single, “I Break Things,” which peaked at No. 53 in 2005. Given the relative lack of airplay, her Universal South album has sold well at 122,000 units. Erika Jo is no longer on Universal South, and Cotter recently signed with upstart Adobe Road Records.

Chris Young (season four) has released one single on RCA Nashville, “Drinkin’ Me Lonely,” which reached No. 42 on Billboard’s Hot Country Songs, and his album has sold 113,000 copies.

Another fan favorite, George Canyon, released one album on Universal South that has sold 37,000 copies in the United States. However, the Canadian has fared much better up north, with 115,000 albums sold on five releases, according to Nielsen SoundScan Canada.

Warner Bros., meanwhile, is taking a faster-to-market approach than has been used in the past. (Past winners’ albums have on average been released four to six months after they won.) This year, contestants each week record the song that they perform on the show. The following Tuesday the songs are available on iTunes. And when the winner
Obita Opening Doors
Pack-Leading African Hip-Hopper Focuses On Festival, Sets Sites On Sales

With a clever clip clocking up views on YouTube and a hot track racking up radio airplay, Obita is leading Africa's hip-hop pack in 2007.

The South Africa-based artist was born in Uganda and raised in Botswana. His debut album, "Warrior" (released by Johannesburg-based independent Music With Character in August 2006), is creating a buzz thanks to a remix of its title track. The song features a sample of the theme song to the TV series "Shaka Zulu," originally sung by Margaret Singana.

The track's incendiary energy has opened some doors for Obita (full name Edward Castro Oola Obita), including a slot performing at the 2006 Opiokopi festival and being chosen for the 2006 Levi's Young Guns project. Obita is published by Sheer Publishing and is booked in South Africa by manager Trevor Ndhlovu, who is looking to consolidate Obita's fan base at home before seeking an international deal.

"We want to sell 100,000 copies this year," he says. "It's a high benchmark, we know, but with the buzz that is currently surrounding Obita and the interest we have from some major (South African) labels, we know we can do it."

—Diane Coetzer

CARMODY'S SOUL: Indigenous Australian Troubadour

Key: Carmody is as popular, it seems, as he is prolific.

The veteran musician is the focus of an all-star tribute that has been spearheaded by veteran Australian singer/songwriter Paul Kelly.

The two-CD set, "Cannot Buy My Soul," was released Feb. 17 in Australia through Virgin. The first disc contains covers of his works by the likes of Powderfinger frontman Bernard Fanning, John Butler Trio, the Church singer Steve Kilbey, Tex Perkins, the Drones and the Waifs. The second CD comprises Carmody's originals.

Hopeful that the star power on the double album might gain Carmody mainstream media attention, Kelly says discussions are under way to stage live shows featuring some of the contributors.

Despite being afflicted with arthritis, the 60-year-old Carmody continues to perform his politically charged works. His own company Songcicles handles his publishing, record label and management. He books his own performances.

Carmody has recorded five previous albums on the Larrikin and Festival labels, covering such topics as racism and police brutality.

"I've got enough songs to make 10 albums," he says, and plans to start work on a folk album in late 2007.

—Christie Elizer

EGG HEADS: Quirky Danish Rock trio Powersolo will be the first of Copenhagen indie Crunchy Frog's roster to receive a U.S. release through a new deal with Ryko USA, which will issue the band's third album "EGG" April 24. "Ryko releases and distributes," Crunchy Frog director/co-founder Jesper Reginald says. "We handle A&R and the creative side."

"EGG" was released last May in Denmark. Releases in Scandinavia, Germany, Switzerland, Austria and France are being lined up.

Powersolo's distinctively twisted take on Americana arrived on the self-released debut album "Lemon Half Moon" (2001), Crunchy Frog released the Aarhus, Denmark-based band's follow-up "It's Race Day... And Your Pussy Is Gut" (2004), which Reginald says has shipped 9,000 units, including 3,000 in France on indie Corn Flake Zoo.

Crunchy Frog is hoping the current use of "Race Day" track "You Ain't Looking Right" in an international TV ad campaign for automaker Renault may act as the band's calling card in other territories.

Powersolo has toured Scandinavia, Germany, the United Kingdom and France. It visits Toronto for Canadian Music Week (March 7-10) then Austin for South by Southwest. European booking is through Copenhagen-based Gearbox (Scandinavia), Hamburg-based Scorpio (Germany) and Bordeaux-based 3C (France). Publishing is by Crunchy Tunes.
It's A 'Miracle'
Armstrong Breaks Five-Year Hiatus With New Studio Album

With the Feb. 20 release of “Walking Miracle,” one of gospel music's most acclaimed voices once again takes center stage. Vanessa Bell Armstrong teams with noted producer Rodney Jerkins on the title track of her new EMI Gospel set and also enlists Smokie Norful and J. Moss' production expertise. The result is a collection that is contemporary and classic Armstrong.

"I'm where God wants me to be at the moment," she says. "I just wanted to regroup again—to get back out here."

She made her bow in the gospel community with 1983's "Peace Be Still" and followed with another chart-topping album, 1984's "Chosen." Her career gained momentum with her 1991 appearance on Broadway in "Don't Get God Started" and in Oprah Winfrey's "The Women of Brewster Place." She could also be heard performing the theme song for the popular TV show "Amen."

However, for the past five years, she has been out of the limelight, spending time with her family. "I have four girls and one boy. They are all grown. I have eight grandchildren and two more on the way. My life is full," Armstrong says. "My son was stricken with multiple sclerosis. There comes a time when you have to minister to your own family, and that's what I was doing. I have ministered to thousands of people in my lifetime. I've been out here for 35 years."

When she decided to record again, she found her recent life experiences informing her new music. "It's Over Now" is a song that I wrote about my son and daughter," she says. "It's real special to me and my family, but everybody has something that they want to be over. I thank God for such a powerful song—a real personal song that has ministered to my family and then grabbed other people."

Armstrong says working with Jerkins, Norful and such young talents as J. Moss eased the stress of returning to the studio. "He has something that I haven't heard in a long time, which is kind of jazzy, but kind of hip-hop, and it's beautiful," she says of J. Moss. "And getting to work with Smokie was such a pleasure. I had such a wonderful team, and they all worked together. What I loved about it was the collaboration about the whole thing."

COMINGS AND GOINGS: Troy VanLiere is leaving VanLiere Wilcox, the management company he founded with business partner Vince Wilcox. VanLiere will exit May 1, the company's seventh anniversary. Wilcox will become the sole principal, and the company will be renamed VLW. The company's client roster includes NewSong, Todd Agnew, Nate Sailie and John Morgan. VanLiere's plans include a new business venture with his father and increased involvement in the career of his wife, author/speaker Donna VanLiere.

In other management news, David Huffman and Stephanie Waldrop are exiting Nashville-based Creative Trust. Waldrop has taken an artist relations post with Compassion International, a nonprofit children's aid organization. No word yet on Huffman's next move. 

How did this collection of songs change and evolve during the recording process?
When I started the album, I was thinking, "Well, alright, I want to make a quirky little record, a little bit acoustic, a little bit dance." I also thought I was going to do a lot of covers, because I hadn't written anything in a long time. But once I started, I found myself writing more songs and collaborating with people. When the record was finished, I was quite startled. I thought, "Wow, I made a pop record without really meaning to." How and why did you select the producers for this album?
Well, first, they're all very much from the world of dance music. But that's where the nice surprise comes in. Look at Charles Webster, who doesmostly house music. He did the arrangement on "Nowhere Near," which uses amazing pastoral flutes and flugelhorns. I like when people take the music somewhere else completely.

There seems to be one element missing from the album: Ben Watt. What gives?
If I was being more ambitious about it and was planning to tour—which I'm not—and heavily promote it, then I think, tentatively, I would have a record here that could be quite commercial and could do well. I'm doing what I can, but I'm not going to be holding this record's hand as much as I might have in the past. It's going to have to cross the road by itself.

How do you believe your family life has given you a new perspective to making music?
Yeah. Maybe it's because my time is a bit more scarce and more precious. I'm very aware of how incredibly lucky and fortunate I am to be able to do this, to be able to go back and make music.

Do you have any personal expectations for "Out of the Woods"?
I don't. Really. If I was being more ambitious about it and was planning to tour—which I'm not—and heavily promote it, then I think, tentatively, I have a record here that could be quite commercial and could do well. I'm doing what I can, but I'm not going to be holding this record's hand as much as I might have in the past. It's going to have to cross the road by itself.

Of course, talk of Watt beggs the question: Are there any conversations being had regarding a new Everything but the Girl album?
Yeah, we talk about such things. But I know it won't happen until we have a really strong idea of what we want to do. We could do it tomorrow, really, but we'd need a reason.
ALBUMS

POPP| NAOMI STRIERER
Images
Producers: Narada Michael Walden, Mario Winans
Release Date: Feb. 20
Naomi Strierer’s indie 5 debut topped charts in her native Canada in December, thanks to a free msn.ca.com download of poetic single “Cars.” The song sketches an allegory of counting passing vehicles in the search for unrequited love, featuring a solo from Carlos Santana. Through the heat of 17 tracks, the stunning 23-year-old delivers a triptych of consummate ballads and authoritative midtempo pop-rockers, most of which she wrote, produced by Narada Michael Walden. Dominating the set are towering title track grieving lost love, the Evansen-esque pained rocker “Fall Behind” and tone of fragility “Derailed.” Strierer possesses a vanguard voice—comparisons to Celine, Mariah and Whitney are equitable but not literal. Simply, she is a peerless presence destined to seduce starved enthusiasts of melodic mastery.—CT

ROCK

MONEY MARK
Brand New by Tomorrow
Producer: Mario Caldararo Jr.
Brushire
Release Date: Feb. 27
Money Mark Ramos-Nishita helped orchestrate the renaissance of the Beastie Boys in 1992 with “Check Your Head,” outfitting the group’s evolving rhythmic themes with dirty funk-trashy garage sounds, Cuban twists and whatever else happened to be lying around. This solo disc, however, finds him taking the singer/songwriter road, with decidedly less adventorous results. The well-chilled “Brand New by Tomorrow,” released appropriately on surfmeister Jack Johnson’s Brushfire label, finds Mark indulging his inner Beatle (“Color of Your Blues”), revisiting the funk-lounge (“Pick Up the Pieces”) and sorting to piano-baden ladypre (“Prentend to Sleep”). Mark’s sound here is cohesive and unified, though a pervasive midtempo vibe and downer subject matter (it’s mostly a breakup album) tend to blur together. Not quite the reinvention he might have been aspiring to, but it has its moments.—JW

JESUS
Conqueror
Producer: Justin Broadrick Hydra Head
Release Date: Feb. 29
Here’s a news flash—Jesus’s second full-length album actually has a few songs that come in under six minutes, albeit just barely. That hardly means that British rock auteur Justin Broadrick has lost his edge, however. “Conqueror,” like his other album and EPs under the Jesus name, is a thick, gauzy noisefest, (my) bloody valentine with Nine Inch Nails cajones and turgid arrangements that spiral into distorted crescendos. But Broadrick and co. also expand on the melodic qualities they slipped into the Jesus mix on last year’s “Silent C.” With shimmering keyboards providing tonal colors to “Weightsless & Horizontal” and tuneful vocals enriching “Old Year” and “Transfigure.”“Medicine” also has more pronounced dynamic shifts, while “Mother Earth” is a chunky hard-rock anthem. “Conqueror” slyly those with a taste for the dense and distorted.—GG

DARYL SINGLETARY
Straight From the Heart
Producers: Greg Cole, Chuck Rhodes
Shanachie
Release Date: Feb. 27
Cover albums can go wonderfully right or horribly wrong—there’s rarely any middle ground. Thankfully, Singletary’s hand-picked collection of country classics is the former. He chose some songs that are so closely linked to stars of yesteryear that they’ve tough to do justice to—but Singletary isn’t trying to top the originals. He’s merely paying tribute, and in that respect he succeeds. Highlights include his duet with Ricky Skeggs on Buck Owens’ “Tiger By the Tail,” and his on Mel Street’s “Lovin’ on Back Streets” and Conway Twitty’s “Fifteen Years Ago.” The whole album is on target, but he sounds most at ease on Keith Whitley’s “Makin’ Love, My Amy!” The long original tune, which was “This Way,” is no classic, but as a tale of an artist who resists the temptation to abandon his roots, it fits right in.—KT

DO MAKE SAY THINK
You, You’re a History in Rust
Producer: Do Make Say Think
Constellation
Release Date: Feb. 27
Instrumentalist act Do Make Say Think explore a broad range of sonic territory on its fifth full-length. The set opens with sparse drumming and a mellow jazz tempo of “Bound to Be That Way” before moving into the nine-minute “A With Living,” which crescendos into a wash of feedback and horns. The sharp, guitar-heavy “The Universal!” is propelled by an off-kilter rhythm courtesy of DMST’s two-drummer arsenal, and “A Tender History of Rust” has a twangy, folk feel replete with finger-picked guitar. Set closer “In Mind” rounds out the album with all the elements in place, building from pleasant acoustic guitar into a swell of horns, vocals and drums with a dash of distorted feedback. The dabbling in different sounds and textures results in a surprisingly cohesive effort for DMST, and one that successfully sustains interest throughout.—JM

JAZZ

JOE ZAWINUL
Brown Street
Producers: Joe Zawinul, Joachim Becker
Heads Up International
Release Date: Feb. 27
For sheer engagement live jazz nearly always trumps studio recordings. Yet too often in-concert discs suffer, either due to self-consciousness or pretension. Neither Mars Zawinul’s triumphant “Brown Street,” recorded live at his Birdland club in Vienna with his crack augmented by the WDR Big Band. Zawinul re-examines electric jazz-rock classics from his seminal fusion supergroup Weather Report, but it’s degree by which the band sustains such applause among the 30-year-old tunes that bears praise. Most numbers speed with high-
from >>p45

**BLUES**

**OTIS TAYLOR**

**Definition of a Circle**

Producer: Otis Taylor

Release Date: Feb. 27

Taylor continues his extra-

ordinary string of recordings with "Definition of a Circle," his seventh album in as many years. His music grows from a distinc-

tively personal vision that is at once mindful of the blues tradition and thoroughly unencum-

bered by it. He's returned the banjo to the blues idiom—he plays the instrument on al-

most every track on the record—and he's created a body of original work that

sounds like nothing else. Here he's used such instruments as

cornet, cello and piano, artfully embossing a sound that's always been rich and shadowy. Make note of the ex-

quisite arrangement on "Few Feet Away" and the mighty

groove of "Little Betty" and "Something in Your Back Pocket." Also check out
dughter Cassie Taylor, who's come of age on bass guitar and vocals.—VV

**LATIN**

**RICARDO MONTANER**

Las Mejores Canciones del Mundo

Producer: Adnan Posse

EMI Televisa

Release Date: Feb. 6

This collection of popu-

lar contemporary Latin songs marks Montaner's first covers album. But instead of reaching into the deep re-

cesses of the Latin pop cata-

log, Montaner revisits tracks from the '60s onward. They include dramatic ballads, like the single "Tengo Tongo Ganas de Ti" (originally recorded by Miguel Gallardo) and "Procuro Olvidarte," along with Lionel

Ritchie's "Lady," songwriter

fare like Joan Manuel Serrat's "LuCa" and Chico Buarque's fabled "Oh, Que Será." The unifying thread is lush

arrangements that bring touches of electronica to-

gether with symphonic strings and guitars, as well as a traditional tango ensemble on "Nostalgia." The choice

of repertoire is challenging be-

cause so much of it is known

by its original interpretation.

But in Montaner's hands, they

acquire new meaning, credi-

bility and beauty.—LC

**HOP-HIP**

**SLIM THUG PRESENTS BOSS HOGG OUTLAWZ**

Sleepin' With the Devil

Producers: Various

Koch

Release Date: Feb. 27

No one can ever say

that Slim Thug isn't a hustler. With several busi-

nesses, including his own label and group, Boss Hogg Outlawz, Slim does

miss any opportunity to make money. "Serve and Collect," out via hip-hop's favorite indie
collab, will serve local fans while he preps his sophomore album.

From a business per-

spective, the joint's just a
good mixtape. The songs in-

clude Killa Kyleon, Chris

Ward, PJ, Young Black, Rob

Smalz and Sir Daily to the

world over chopped-and-

screwed, tuba-laden tracks,
led by "Wood Wheel" and "Badge on My Neck"—two

standout pieces. Rob Smalz

is the crew's hook king and

the melodic "Cheating" is a

refreshing change from the

braggadocio "candy girl"

lyrics. Overall, this compila-

tion advances Slim's notable

industriousness, creating

buzz for he and his crew.—HC

**COUNTRY**

**LUKE BRYAN**

All My Friends Say (3:46)

Producers: Jeff Stevens

Writers: L. Bryan, J. Stevens,

L. Wilson

Publisher: not listed

Captor

Modeling one of the most
dazzling smiles in music

biz history—Crest White Strips,

sign this man up—is an intrigu-

ing enough entry point for
country newcomer Luke Bryan, but

that would be shallow now,

wouldn't it? Behind the pretty

mug is debat "All My Friends

Say," a consummate twang-

them about imbibing a bit too
ebuliently to distract from fac-

ing a lost lover. Sounding

like a youthful John Anderson,

Bryan sings. "Aint go a clue what

went down/So I started calling

around/And all my friends say I

started shooting double/when you walked in/You know I don't

remember a damn thing." This

work-class meets frat-party

hand-clapper is itching for its

own dance and destined to be

a club staple. It's also got the

melodic immediacy to launch

one of the format's new stars of the year—something to

smile about, yes?—CT

**AC**

**EDDIE MONEY**

You Don't Know Me (3:45)

Producers: Eddie Money,

Randy Forrester

Writers: E. Arnold, C. Walker

Publisher: UniChappell

Big Deal/Warner

Eddie Money is the latest artist to
down on the bayonne blind-

ed "Wanna Go Back," a collection of '60s classics—his

first album of the decade. Cover of standard "You Don't Know Me"—which charted for Jerry

Vale, Ray Charles and Elvis Pres-

ley, among others—is earning

cash at AC, obviously cashing in on name recognition at adult-driven radio. The well-known

rock delivers an appreciably

novel approach, though, man, it's a far cry from 1978 signature "Baby Hold On." While it sounds on the surface like a well-tro-

ped route of Rod Stewart's success within the rekindling ranks, should he reinforce a relationship with long-time fans, then Money's

mission is accomplished.—CT

**DANCE**

**DANIELLE BOLLINGER**

You'll Always Have Me (3:33)

Producers: Mike Rizzo, Mike G.

Writers: R. Rizzo, M. Guerrero, A. Skye

Publishers: various

Remixers: Mike Rizzo, Junior

Vasquez

EMI/Mega Silver

Beat heiress Danielle

Bollinger established solo

reputation as a signature dance

siren with "Kiss the Sky" and

"When the Broken Heart, Love

Again." Third release "You'll Al-

ways Have Me" is not as instant, but Junior Vasquez's radio mix adds urgency to the original that will drive a beeline to the dance-

floor. Mike Rizzo's mix is ideal for (the few) stations that remain a slave to the beat. Still, we stand by Vasquez's remix to maintain

Bollinger's rep as the Amber of the millennium. Vocally she re-

mains a genre champ, while

melodically there is no question. She is emitting the best main-

stream dance music (OK, with

Reina) since Cher's heyday.—CT
The welcome juxtaposition of the Grammy Awards telecast and Valentine’s Day shopping warmed sales for lots of albums and picked up volume in The Billboard 200’s top 10. Yet despite those advances and chart history made by "Nice," Old Man Winter combined with the winds of change for a chill that continues the year’s downward trend.

This issue’s 10.4% decline from album numbers in the comparable 2006 week—a particularly confounding, because this week’s top 10 shows a 21.5% gain from a year ago. Beyond that, 147 titles on The Billboard 200 show improvement over prior-week sales, compared with 124 in last year’s comparable stanza, when the impact of Grammy and Valentine shopping fell into different frames. That market condition prompts us to lift the chart’s bullet criteria by 5% over normal turnarounds. Despite those positive indicators, total scans between Nos. 11 and 200 are down by 13.9%, dragging the chart’s overall volume down by 5.7% against the comparable 2006 file under weird but true.

This is the first time since 2004 that Valentine’s Day and the Grammy telecast nestled into the same week, a possibility owed in part to where the Super Bowl falls in a given year. That glorious week, current chart champ "Nasty," Norah Jones saw her sophomore album start at 1 million, which helped industrywide sales reach 18 million for the frame, the largest stanza outside of a November or December in the Nielsen SoundScan era.

The calendar played an extra favor in 2004, because Valentine’s Day fell a week and a day after the Grammy telecast, which guaranteed gift shopping in the weekend that closed the tracking period. This time, there was only a two-day window between the awards show and Valentine’s Day. One major distribution president notes that business tracked briskly until the weekend arrived, when a severe cold snap enveloped much of the country, including big markets in the Northeast and mid-Atlantic regions.

**POST-AWARDS WINNERS:** We've seen larger unit increases than the pop of 91,000 that "Nice" Chickens enjoy after sweeping five Grammy Award categories. Norah Jones' first album, for example, swelled from 144,000 copies to 621,000 after she dominated the 2002 awards. Santana's "Supernatural" soared from 219,000 to 583,000 when the band carried home a load of trophies in 1999. But never in the history of The Billboard 200 has a Grammy telecast inspired a bigger jump to the top 10 than the 72-karat "Taking the Long Way" has posted, literally allowing the album to live up to its title.

The Chickens sold a bunch of song downloads, too, as digital tracks from "Long Way" post more than 136,000 transactions in the tracking week (see Between the Bulletins, page 52). They did 27,000 in the week that ended with the Grammys and less than 8,000 in the week that ended Feb. 4. Grammy fans know winning isn’t everything, as contenders get to deliver a winning performance. Corinne Bailey Rae, who did not win any of her nominations, and Justin Timberlake, whose two wins were announced before the telecast, offer the latest proof; as well as Rustie Chicks. She moves 120,000 copies of her self-titled album (7-3, up 132%). His two turns outstage bring an uptick of 123% (10-7, 108,000).

Mary J. Blige—who also had two performances and made two acceptance speeches—completes the theme with a pair of splices. "The Breakthrough," for which she was honored, gets a 161% lift; her newer hits set gains 62% (57.21 and 37.24, respectively).

Also parlaying wins and performance slots are Recording Academy fave John Mayer (39-10) and Red Hot Chili Peppers (39-12)—both almost triple their prior-week sales. Carrie Underwood rides a 60% bump (19.13). John Legend, who shared the stage with Mayer and Rae, gains 186% for his biggest sales week since Christmas week (51.23, 51,000). Above the Grammy pack stand two albums that benefited from Valentine’s theme, with modest 10.5% decline allows Jones to reclaim No. 1, while a posthumous release by Gerald Levert nets the biggest Nielsen SoundScan week of his career (No. 2, 165,000).  

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**Market Watch**

**A Weekly Music Sales Report**

**National Music Sales Report**

<table>
<thead>
<tr>
<th>Weekly Unit Sales</th>
<th>National Music Sales Report</th>
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<tr>
<td><strong>This Week</strong></td>
<td>11,073,000 940,000 17,883,000</td>
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<tr>
<td><strong>Last Week</strong></td>
<td>9,421,000 908,000 16,891,000</td>
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<tr>
<td><strong>Change</strong></td>
<td>12.7% 3.5% 5.9%</td>
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<tr>
<td><strong>This Week Last Year</strong></td>
<td>12,370,000 606,000 11,611,000</td>
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<tr>
<td><strong>Change</strong></td>
<td>-10.5% 55.1% 54.0%</td>
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**Weekly Album Sales (Million Units)**

**Digital Tracks Sales**

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<th>No.</th>
<th>2006</th>
<th>2007</th>
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<tr>
<td>06</td>
<td>79.6 million</td>
<td>124.9 million</td>
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<tr>
<td>07</td>
<td>124.9 million</td>
<td>62.8 million</td>
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**Sales by Album Format**

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<th>2007</th>
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<td>CD</td>
<td>71,323,000 57,752,000 -19.0%</td>
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<tr>
<td>Digital</td>
<td>3,983,000 6,448,000 61.9%</td>
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<tr>
<td>Cassette</td>
<td>226,000 60,000 -73.0%</td>
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<tr>
<td>Other</td>
<td>138,000 126,000 -8.7%</td>
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</tr>
</tbody>
</table>

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**Over the Counter**

GEOFF MAYFIELD gmayfield@billboard.com

**Weathersman Chills Grammy, Valentine’s Day Heat**

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<td>BRAD PAISLEY</td>
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<td>Time Well Wasted</td>
<td>2</td>
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<tr>
<td>HARRY CONNICK, JR</td>
<td>32</td>
<td>Oh, My Nola</td>
<td>1</td>
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</tbody>
</table>

**THE BILLBOARD 200 ARTIST INDEX**
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Terry McBride
CEO, NetTwerk

Matthew Knowles
President & CEO, Usher

Björn Ulvaeus
Entrepreneur, ABBA, Ulva Gardens

Michael Rapino
CEO, Live Nation


canada's international music convention
CANADIAN MUSIC WEEK
conference • festival • awards • trade show

March 7-10, 2007
Toronto Canada

www.cmw.net

MARCH 3, 2007 | www.billboard.biz | 49
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>RELEASE DATE</th>
<th>LABEL (PRICE)</th>
<th>CHART PRINT</th>
<th>FEET</th>
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<tbody>
<tr>
<td>JOHNNY CASH</td>
<td>&quot;Folsom Prison Blues&quot;</td>
<td>1956</td>
<td>Mercury (12.98)</td>
<td>141-157</td>
<td>140</td>
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<tr>
<td>SNOOP DOGG</td>
<td>&quot;Still D.R.E.&quot;</td>
<td>1999</td>
<td>Death Row (18.98)</td>
<td>142-158</td>
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<tr>
<td>ROD STEWART</td>
<td>&quot;The Killing Moon&quot;</td>
<td>1971</td>
<td>Atlantic (12.98)</td>
<td>159-174</td>
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<tr>
<td>PAUL McCARTNEY</td>
<td>&quot;Hey Jude&quot;</td>
<td>1968</td>
<td>Apple (18.98)</td>
<td>175-190</td>
<td>140</td>
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<tr>
<td>BRUCE SPRINGSTEEN</td>
<td>&quot;Born to Run&quot;</td>
<td>1975</td>
<td>Columbia (18.98)</td>
<td>191-206</td>
<td>140</td>
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<tr>
<td>DAVE CROCKETT</td>
<td>&quot;B.B. King&quot;</td>
<td>1992</td>
<td>MCA (12.98)</td>
<td>207-222</td>
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<tr>
<td>BOB MARLEY</td>
<td>&quot;No Woman, No Cry&quot;</td>
<td>1978</td>
<td>Island (18.98)</td>
<td>223-238</td>
<td>140</td>
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<td>PAUL McCARTNEY</td>
<td>&quot;Yesterday&quot;</td>
<td>1965</td>
<td>Apple (18.98)</td>
<td>239-254</td>
<td>140</td>
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<td>ELVIS PRESLEY</td>
<td>&quot;Hound Dog&quot;</td>
<td>1956</td>
<td>RCA (18.98)</td>
<td>255-270</td>
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<td>&quot;Hey Jude&quot;</td>
<td>1968</td>
<td>Apple (18.98)</td>
<td>271-286</td>
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<td>&quot;All My Loving&quot;</td>
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<td>Apple (18.98)</td>
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<td>THE BEATLES</td>
<td>&quot;It's Only Love&quot;</td>
<td>1963</td>
<td>Apple (18.98)</td>
<td>319-334</td>
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<td>THE BEATLES</td>
<td>&quot;From Me to You&quot;</td>
<td>1963</td>
<td>Apple (18.98)</td>
<td>335-350</td>
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*This list includes the top 100 songs from the Billboard Hot 100 chart for the week of March 3, 2007.*
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<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Production Label</th>
<th>Chart Position</th>
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<tr>
<td>0207</td>
<td>IT'S NOT OVER</td>
<td>CUPID'S CHOKEHOLD</td>
<td>UNIVERSAL MOTOWN</td>
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<tr>
<td>0207</td>
<td>40 NOT READY TO MAKE NICE</td>
<td>LIL WAYNE</td>
<td>THE INC</td>
<td>2</td>
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<tr>
<td>0207</td>
<td>ANYWAY</td>
<td>JAY-Z</td>
<td>R. KELLY</td>
<td>3</td>
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<tr>
<td>0207</td>
<td>SMILE</td>
<td>DESTINEE</td>
<td>COMPACT</td>
<td>4</td>
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<tr>
<td>0207</td>
<td>9C Z-B</td>
<td>RICK ROSS</td>
<td>MAYHEM /LAVA</td>
<td>5</td>
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<td>0207</td>
<td>IT'S NOT OVER (PART 1)</td>
<td>CUPID'S CHOKEHOLD</td>
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<tr>
<td>0207</td>
<td>CALL ME WHEN YOU'RE SOBER</td>
<td>LIL WAYNE</td>
<td>THE INC/UNIVERSAL MOTOWN</td>
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<tr>
<td>0207</td>
<td>GONE (REMIX)</td>
<td>T.I.</td>
<td>JUICE WIZ/INTERSCOPE</td>
<td>8</td>
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<tr>
<td>0207</td>
<td>47 EYE SPY</td>
<td>JIMMY ELTON</td>
<td>COLUMBIA</td>
<td>9</td>
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<tr>
<td>0207</td>
<td>EVERYTHING I WANTED TO SAY</td>
<td>JAY-Z</td>
<td>T-BONE</td>
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<tr>
<td>0207</td>
<td>WE'RE HOME</td>
<td>3OH 3</td>
<td>3OH 3</td>
<td>11</td>
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<tr>
<td>0207</td>
<td>JUICE</td>
<td>JAY-Z</td>
<td>R. KELLY</td>
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<td>0207</td>
<td>TRENCH</td>
<td>TANK</td>
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<td>0207</td>
<td>FEEL LIKE A WIELD</td>
<td>LL COOL J</td>
<td>R. KELLY</td>
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<td>0207</td>
<td>10 THE SWEET ESCAPE</td>
<td>CHRISTIAN SLATER</td>
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SALES DATA COMPILATION BY

TOP R&B/HIP-HOP ALBUMS

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<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>GERALD LEVERT</td>
<td>In My Songs</td>
<td>1</td>
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<tr>
<td>2</td>
<td>CORINNE BAILEY RAE</td>
<td>The Evolution Of Robin Thickes</td>
<td>1</td>
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<tr>
<td>3</td>
<td>JIBBS</td>
<td>Corinne Bailey Rae</td>
<td>1</td>
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<tr>
<td>4</td>
<td>PRETTY RICKY</td>
<td>FutureSex/LoveSounds</td>
<td>1</td>
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<tr>
<td>5</td>
<td>TYLER PERRY'S LITTLE GIRLS</td>
<td>Tyler Perry's Little Girls</td>
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<td>6</td>
<td>MARY J. BLIGE</td>
<td>Reflections (A Retrospective)</td>
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<tr>
<td>7</td>
<td>DRAMAGIRLS</td>
<td>Converse</td>
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<tr>
<td>8</td>
<td>YOUNG JEEZY</td>
<td>The Inspiration</td>
<td>1</td>
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<tr>
<td>9</td>
<td>MARY J. BLIGE</td>
<td>Once Again</td>
<td>1</td>
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<td>10</td>
<td>BEYONCE</td>
<td>The Breakthrough</td>
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<td>11</td>
<td>JILL SCOTT</td>
<td>B'Day</td>
<td>1</td>
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<tr>
<td>12</td>
<td>CIARA</td>
<td>Like Father, Like Son</td>
<td>1</td>
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<tr>
<td>13</td>
<td>JR WRIGHTS</td>
<td>Diplomat Records And JuelzWaaGod Present: Wright's Block 4</td>
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<tr>
<td>14</td>
<td>LUPE FIASCO</td>
<td>Kingdom Come</td>
<td>1</td>
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<tr>
<td>15</td>
<td>OMARIAH</td>
<td>You</td>
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Date for week of MARCH 3, 2007 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data

TOP REGGAE ALBUMS

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<tr>
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<th>ARTIST</th>
<th>Title</th>
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<tbody>
<tr>
<td>1</td>
<td>BOB MARLEY</td>
<td>Forever Bob Marley</td>
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<tr>
<td>2</td>
<td>DAMIAN &quot;Jr. Gong&quot; MARLEY</td>
<td>Welcome To Jamrock</td>
<td>1</td>
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<tr>
<td>3</td>
<td>SEAN PAUL</td>
<td>The Trinity</td>
<td>1</td>
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<td>4</td>
<td>MATTYHUKU</td>
<td>No Place To Be</td>
<td>1</td>
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<tr>
<td>5</td>
<td>MATTYHUKU</td>
<td>You</td>
<td>1</td>
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<tr>
<td>6</td>
<td>YOUNG DRO</td>
<td>Live At Shubu</td>
<td>1</td>
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<tr>
<td>7</td>
<td>BOB MARLEY</td>
<td>Live At The Wailers</td>
<td>1</td>
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<tr>
<td>8</td>
<td>FURIOUS BANTON</td>
<td>Aluna Uno: The Singles Collection</td>
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<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>Reggae Goes Gold</td>
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<td>Strictly The Best Vol. 36</td>
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<td>11</td>
<td>CHAM</td>
<td>Sudden Death</td>
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<td>BEEHIVE MAN</td>
<td>Undiscovered</td>
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<td>14</td>
<td>BOB MARLEY</td>
<td>Golden Legends: Bob Marley</td>
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</table>

Date for week of MARCH 3, 2007 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data

BETWEEN THE BULLETS - rgeorge@billboard.com

"In My Songs" earns the late Gerald Levert the No. 1 slot on Top R&B/Hip-Hop Albums and his best Billboard 200 week, as 165,000 sold pnts him at No. 2 on the big chart.

Prior to this week, Levert's album g h mark was "C" with 122,200 units in 2000.

On R&B Albums, "Songs" proves superior to Robin Thicke's fifth straight Greatest Gainer medal (No. 2) and the increases of Grammy Award performers Corinne Bailey Rae (up 15%) and Justin Timberlake (up 11%).

Grammy winners also help Mary J. Blige become the first artist to place two albums inside the top 15 (Nos. 8, 12) since Ray Charles in the post-Grammy week of 2305. Grabs Barkley zips 46-2, up 211% to earn the Pacesetter.  —Raphael George

LEVERT SHINES; GRAMMYS GLOW

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<th>Label</th>
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<tr>
<td>1</td>
<td><strong>WE FLY WITHOUT U</strong></td>
<td><strong>JEREMI</strong></td>
<td><strong>DEF JAM</strong></td>
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<tr>
<td>2</td>
<td>21</td>
<td><strong>RUNAWAY LOVE</strong></td>
<td><strong>FERGIE FEAT. LUDACRIS</strong></td>
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<td>3</td>
<td>27</td>
<td><strong>IN MY SONGS</strong></td>
<td><strong>JENIUS</strong></td>
</tr>
<tr>
<td>4</td>
<td>32</td>
<td><strong>GOOD TIMES</strong></td>
<td><strong>MARVIN GAYE</strong></td>
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<tr>
<td>5</td>
<td>37</td>
<td><strong>LISTEN</strong></td>
<td><strong>CRISTINA AGUILERA</strong></td>
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<td>6</td>
<td>42</td>
<td><strong>SWING</strong></td>
<td><strong>CHRIS BROWN</strong></td>
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<td>7</td>
<td>47</td>
<td><strong>GET IT STRAIGHT</strong></td>
<td><strong>DRAKE</strong></td>
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<td>52</td>
<td><strong>GOOD TIMES</strong></td>
<td><strong>MARVIN GAYE</strong></td>
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<td><strong>WE GONNA GET IT</strong></td>
<td><strong>JENIUS</strong></td>
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<td><strong>CONTROLLA</strong></td>
<td><strong>MEG MAMBA</strong></td>
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<td><strong>PUT IT TOGETHER</strong></td>
<td><strong>CHRISTINA AGUILERA</strong></td>
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<td><strong>CHRISTINA AGUILERA</strong></td>
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**Charts Legend for rules and explanations.**

1. **NEW** - Indicates recently tested title,

**Data for week of MARCH 3, 2007**
### HOT COUNTRY SONGS

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS ON CHART</th>
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<tbody>
<tr>
<td>&quot;Just Comes Natural&quot;</td>
<td>George Strait</td>
<td>1</td>
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<tr>
<td>Watching You</td>
<td>Traci Adkins</td>
<td>2</td>
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<tr>
<td>Ladies Love Country Boys</td>
<td>Tim McGraw</td>
<td>2</td>
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<tr>
<td>Stupid Boy</td>
<td>Jason Michael Carroll</td>
<td>2</td>
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<tr>
<td>Alyssa Lies</td>
<td>Billy Ray Cyrus</td>
<td>2</td>
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<tr>
<td>Beer in Mexico</td>
<td>Kenny Chesney</td>
<td>2</td>
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<tr>
<td>Anyways</td>
<td>Tracy Lawrence</td>
<td>2</td>
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<tr>
<td>Little Bit of Life</td>
<td>Craig Morgan</td>
<td>2</td>
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<tr>
<td>Last Dollar (Fly Away)</td>
<td>Tim McGraw</td>
<td>2</td>
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<tr>
<td>Wasted</td>
<td>Carrie Underwood</td>
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<tr>
<td>I'll Wait for You</td>
<td>Joe Nichols</td>
<td>2</td>
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<tr>
<td>Settin' In</td>
<td>Sugarland</td>
<td>2</td>
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<tr>
<td>I Wonder</td>
<td>Rascal Flatts</td>
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<tr>
<td>Hillbilly Deluxe</td>
<td>Brooks &amp; Dunn</td>
<td>2</td>
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<tr>
<td>I Feelin' That</td>
<td>Gary Allan</td>
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<tr>
<td>Greatest</td>
<td>Toby Keith</td>
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<td>Lips of an Angel</td>
<td>Jack Ingram</td>
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<td>A Woman's Love</td>
<td>Alan Jackson</td>
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<td>Good Directions</td>
<td>Billy Corrington</td>
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<td>More She Was Mama</td>
<td>Rascal Flatts</td>
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<td>Don't Make Me</td>
<td>Blake Shelton</td>
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<td>Moments</td>
<td>Emerson Drive</td>
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<td>Find Out Who Your Friends Are</td>
<td>Tracy Lawrence</td>
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<td>Startin' With Me</td>
<td>Jake Owen</td>
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<tr>
<td>I Keep Coming Back</td>
<td>Joan Gram</td>
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<tr>
<td>Dixie Lullaby</td>
<td>Pat Green</td>
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<tr>
<td>Isn't That Everything</td>
<td>Danielle Peck</td>
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### TITLE (Pos.) & Chart Rank

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<td>Luck Y Man</td>
<td>Montgomery Gentry</td>
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<td>Johnny Cash</td>
<td>Jason Aldean</td>
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<tr>
<td>Lost in This Moment</td>
<td>Big &amp; Rich</td>
<td>2</td>
</tr>
<tr>
<td>Come to Bed</td>
<td>Gretchen Wilson</td>
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<tr>
<td>Missing You</td>
<td>Bucky Covington</td>
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<tr>
<td>Ain't She</td>
<td>Caroline Rinne</td>
<td>3</td>
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<tr>
<td>Come on Rain</td>
<td>Steve Holy</td>
<td>3</td>
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<tr>
<td>Guys Like Me</td>
<td>Alison Krauss &amp; Jana Jaeck</td>
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<tr>
<td>I Got More</td>
<td>Cledge &amp; T. Lonesome</td>
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<tr>
<td>Teardrops On My Guitar</td>
<td>Taylor Swift</td>
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<tr>
<td>House Like That</td>
<td>Donny Chapman</td>
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<tr>
<td>I Wonder</td>
<td>Carrie Piecer</td>
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<td>Say Yes</td>
<td>DuWanda</td>
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<td>Spoken Like a Man</td>
<td>Catherine Britt</td>
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<td>What I Did Last Night</td>
<td>Mark Wills</td>
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<td>Take It All Out On Me</td>
<td>Sarah Buxton</td>
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<td>That Kind of Day</td>
<td>Steve Holy</td>
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<td>More</td>
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<td>All My Friends Say</td>
<td>Luke Bryan</td>
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<td>Nothing To Prove</td>
<td>Donnie Kranz</td>
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**BETWEEN THE BULLETS**

Toby Keith commands attention on Hot Country Songs with the chart's biggest gain. His "High Maintenance" wowed the deal with. Airpower strikes 7 reaching the top 20 in detections and audience rankings.

Up more than 5 million audience impressions, Keith's track aggregates 13.7 million impressions during the tracking week and jumps 22-18. The lead single from the Og-homans June 12 release titled "Big Dog Sad-" cracks the top 20 in its third chart week, a feat only fully appreciated when one considers that you have to look toward the lower end of the top 40 to find other tracks that young. Only Jason Aldean's "Johnny Cash" (No. 32) and Big & Rich's "Lost in This Moment" (No. 33) have had similarly fast starts. Only five tracks in the upper half of the chart have posted fewer than 10 chart weeks, a pack led by 8-week-old Tim McGraw's "Lost Dollar (Fly Away)" at No. 9. — Wade Jessen
**Hot Latin Songs**

- **Ricardo Montaner** - "Luna"
- **Luna** - "Manda una Senal" (Spanish)
- **Conjunto Primavera** - "Hoy"
- **Enrique** - "Cayuelo"
- **Shorty Shorty** - "Tu Recuerdo"
- **Richie** - "Tu Recuerdo"
- **Benda** - "A Mi Mano"
- **Alexandrea** - "Te lo agradezco, pero no"
- **Jeacks** - "Tu amor"
- **La Casa Perfecta** - "La loco"
- **Antes de que te vayas** - "Los Reyes del Norte"
- **México** - "Me mueren"
- **No me dejen** - "El Chape de Sinaloa"
- **Comodo Valiente** - "El paso"
- **Los que vienen** - "Los Reyes del Norte"
- **Mi querido" - "Los Reyes del Norte"
- **Que hiciste** - "Susy Quirarte"
- **Que llores" - "Los Reyes del Norte"
- **Nada puede cambiarme" - "Los Reyes del Norte"
- **La llave del corazón"** - "Los Reyes del Norte"

**Top Latin Albums**

- **Valentín Elizalde** - "Lo Mejor del Norte"
- **Aventura** - "En Vivo! Vol. II"
- **Banda El Recodo** - "Lo Mejor del Norte"
- **Mariachi Los Camperos** - "En Vivo! Vol. I"
- **Alejandro Sanz** - "El Amor Que Nunca Fue"
- **Los Tigres del Norte** - "Lo Mejor del Norte"
- **Javier Solís** - "Lo Mejor del Norte"
- **Aventura** - "En Vivo! Vol. II"
- **Román** - "Lo Mejor del Norte"
- **Javier Solís** - "Lo Mejor del Norte"
- **Aventura** - "En Vivo! Vol. II"

*Data for week of MARCH 3, 2007*
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ARTIST / RECORD LABEL / DISTRIBUTING LABEL (PRICE)

**TOP DIGITAL**

1. **DIXIE CHICKS**
   - Taking The Long Way (Red River Records)
2. **CORINNE BAILEY RAE**
   - Corinne Bailey Rae
3. **JOHN MAYER**
   - Continuum
4. **GUNS N' ROSES**
   - Use Your Illusion (CD)
5. **NORAH JONES**
   - Not Too Late

**TOP KID DVD**

1. **CINDERELLA II: A TWIST IN TIME**
   - Toonami
2. **DRAGON BALL Z 2: SEASON ONE**
3. **BEN 10: THE COMPLETE SEASON 1**
4. **AIR Buddies**
5. **STRAIGHT SHORTCAKE: THE SWEET DREAMS MOVIE**
6. **ELRO'S WORLD: WHAT MAKES YOU HAPPY**
7. **ASSAULT BOMBER: TAKAHIRO'S GREATEST CHASES**
8. **THE BACKYARDIANS: THE LEGEND OF THE VILLAGE SISTERS**
9. **MY LITTLE PONY: A VERY PONY PLACE**
10. **BARBIE AS RAPUNZEL**
11. **THOMAS & FRIENDS: MILKSHAKE MUDDLE**
12. **THE FOX AND THE HOUND 2**
13. **BARBIE OF SWAN LAKE**
14. **26TH.KID DVD**

**TOP ALBUMS**

1. **NORAH JONES**
   - The Sun下的花 (Sony BMG Music Entertainment)
2. **LUCINDA WILLIAMS**
   - The Long Road (Mercury Records)
3. **DIXIE CHICKS**
   - Taking The Long Way (Red River Records)
4. **JOHN MAYER**
   - Continuum
5. **GUNS N' ROSES**
   - Use Your Illusion (CD)

**TOP KID DVD**

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BONAFEDE

The touring industry is mourning the death of veteran tour producer Sal Bonafede, 74, who passed away Feb. 14 at his home in Los Angeles.

Bonafede worked as Neil Diamond’s tour director for more than 30 years, the last several in partnership with Jeff Apregon, who calls Bonafede a “friend and mentor.” Early in his career, Bonafede managed Dion; it was during that period that he first met Diamond, who was then a fledgling songwriter.

In the 1960s, Bonafede managed Rod McKuen and the Doors. As part of Manager Bill, he was involved in the careers of John Denver, Bob Dylan, Frank Sinatra and others. After he began focusing on the live entertainment business in the 1970s, Bonafede played a key role in producing Michael Jackson’s international “Bad” tour. He was also a booking consultant for the United Center in Chicago; HP Pavilion in San Jose, Calif.; and Xcel Energy Center in St. Paul, Minn.

Following Bonafede’s funeral Feb. 19 in Los Angeles, Diamond told Billboard, “Sal was Bonafede was a class act and larger than life. I was incredibly lucky to have had him in my corner for over 30 years and was always proud to call him my manager, my consigliore, and most of all, my friend.”

AEG Live CEO Randy Phillips worked with Bonafede on Diamond’s North American tours. “Sal was both excruciatingly relentless if he wanted something and wonderful if you needed a friend,” Phillips says. “He had survived three Neil Diamond tours, countless lunches and dinners, and a thousand hours of phone calls, his passing has left a giant—like the man himself—hole in my life. The industry has lost a brilliant and passionate executive.”

Last year in a Billboard special on Diamond, Bonafede spoke of working with the artist. “We’ve all been doing this together for a long time,” Bonafede said. “We have a great working relationship, and we know what it takes to get the job done.”

Bonafede said he found working on Diamond’s tours rewarding personally and professionally. “How many artists have had the type of career Neil has had?” he asked rhetorically. “It’s very proud to have headed up his team all these years.”

He is survived by his wife, Suzanne, sons Jeff and Chris and four grandchildren. Memorial donations can be made in Bonafede’s name to the Lange Foundation (langefoundation.com).

TWIN GIRLS: Grace Anne Herrn and Isabella Noelle Herrns, to Natalie Grant and Bernie Herms Feb. 16 in Tennessee. Mother is a Curb recording artist and the Gospel Music Assn.’s reigning female vocalist of the year.

BOY: Evan Matthew to Jeffrey and Judy Zakim Jan. 29 in New Haven, Conn. Father is senior director of e-commerce and Internet marketing for Blue Note Label Group.

DEATHS

Cindi C. Lazzari, 52, attorney for several country and rock acts, died Jan. 30 at her home in Austin after a long battle with breast cancer. Local and national recording artists represented by Lazzari included Pat Green, Eric Johnson, the Gourds, Kelly Willis, Bruce Robison, Charlie Robison, Spoon, Shawn Colvin and Cross Canadian Ragweed. She also represented many radio and TV personalities.

Last summer, Texas Gov. Rick Perry signed legislation Lazzari sponsored that protected a musician’s recordings from claims of other parties. Lazzari is survived by her husband, Joe Lazzari, and her children, Harrison Carter Watkins, Frederick Enzo Prieznatz and Anna Copeland Lazzari. Educational trusts have been established for Prieznatz and Anna Lazzari. Contributions may be made to College America FBO Frederick Prieznatz and Anna Lazzari, c/o Raymond James & Associates, 221 West 6th St., Suite 1210, Austin, TX 78701, or to the charity of your choice.

Mike Clark, 63, co-owner and manager of Southern Tracks Recording, died Feb. 1 at his home after an eight-month battle with cancer. Under Clark’s direction, Southern Tracks has become one of the most successful recording facilities in Atlanta’s history.

Southern Tracks has contributed to the combined sales of more than 40 million albums.

Clark was inducted into the Georgia Music Hall of Fame in 1999. He is scheduled to become a 2007 Recording Academy Honors Award recipient from the Recording Academy presented April 26 by the academy’s Atlanta Chapter. Clark also managed and produced contemporary Christian band Newsong, whose “Arise, My Love” has become a standard in contemporary Christian music.

He is survived by his wife, Melissa; his children, Courtney, Chris, Payton, Robyn and Travis; and his brother, Randy.

Sal Bonafede, 74

www.americanradiohistory.com
A BRAZILIAN TRIBUTE TO IGLESIAS

With caipirinha in hand, Track recently stumbled onto Brazilian star Alexandre Pires at Del Angel Music Studios in Miami Beach. Pires was putting the finishing touches to his vocals for his new album, "Homenaje... A Un Idolo," due this spring from EMI Televisa.

The album is a tribute to Julio Iglesias and includes songs popularized by the Spanish star. Pires, the only Brazilian artist since Roberto Carlos to gain entry into the Spanish-language pop realm, was previously signed to Sony BMG. "Homenaje," produced by Adrian Posse, will be his first Spanish-language album in three years.

CHART FLIRTATIONS

Eagle-eyed readers of Billboard's charts will surely have cocked eyebrows when they come across hip-hop track "I'm a Flint." The song has been recorded by both Bow Wow and R. Kelly. Bow Wow's version features Kelly, who co-produced the track, while Kelly's version features T.I. and T-Pain. Due to the similar characteristics of each song, the plays for both versions will be totaled under one chart listing.

"I'm a Flint" first appeared on Bow Wow's Columbia/Sony Music album "The Price of Fame" as a bonus hidden track. iTunes shoppers, though, can purchase the track as a single, as Columbia has download rights—but not the singles rights to promote it to radio. Kelly, meanwhile, is recording his as-yet-untitled new album (due May 29) for jive, it will include his version of the song.

Sater said of Sheik. The pair worked extensively together on the score for the new Broadway musical revival of "Spring Awakening." Now that he's gotten the chance to be a songwriter, Sheik is considering writing for R&B artists. "Sometimes I feel like that genre really is behind, that lyrics come so secondary to everything else," he said. "They could use an update." (Track likes this guy.)

FINISH WHAT YA STARTED

A planned Van Halen reunion tour featuring original frontman David Lee Roth with brothers Alex and Eddie Van Halen, and Eddie's son Wolfie on bass, has been postponed. But sources say the tour will likely be back on track. According to band sources, the delay is due not to any internal strife among band members. Live Nation had targeted the tour to be played at the 40-date amphitheater tour, first tipped Jan. 24 on Billboard.com.

ROBERTS SIGNS WITH KEITH'S NASHVILLE LABEL

Track hears that veteran background vocalist Mica Roberts is signing with Toby Keith's Show Dog Nashville label. Roberts, who has toured with Faith Hill, Martina McBride and Billy Bob Thornton, among others, is a key member of Keith's Easy Money Band.

BROWN RETURNS TO APOLLO

James Brown will be inducted posthumously into the Apollo Legends Hall of Fame at the Apollo Theater Foundation's third annual Spring Benefit. The fund-raising event, held June 11, will feature an all-star tribute concert to Brown, who was also recently honored with the Grammy Award.
"The must attend event in the Latin entertainment world"
-GABRIEL ABAROA, PRESIDENT, LARAS

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NETWORKING PARTIES
LIVE ARTIST SHOWCASES
LATIN MUSIC AWARDS
AWARDS AFTER PARTY

INDUSTRY LEADERS WILL DISCUSS:
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DIAL M for MUSIC: How Mobile has become the biggest revenue growth area for Latin music in the U.S. and beyond.
BREAKING THE DIGITAL FRONTIER: Following years of slow growth, Latin digital sales finally begin to take off
RADIO: Top programmers discuss the changing relationship between labels and radio.
TEENS: Latin teens discuss their musical preferences and buying habits with our attendees.
RAP RHYTHM & REGGAETON ALL-STAR PANEL: It's artists-only in this inside look at the growing urban sound of Latin music.
BIG SCREEN, LITTLE SCREEN: Top Music Supervisors reveal how to get your music on film, ads and television.
GIVE ME THE COVER: Journalists, TV producers and publicists give the inside scoop on what gets ink and what gets heat.
THE ART OF THE TOUR: Manager, promoter, sponsor and venue say it all.
MAXIMIZING YOUR ENDORSEMENTS AND PARTNERSHIPS WITH HISPANIC CELEBRITIES:
Hispanic star power drives revenue and increases market share.
DIFFERENTIATING HISPANIC CONSUMERS FROM THE GENERAL MARKET: THE LATINO FILTER:
Luzia and Gonzalo present the inside story on the launch of MTV Tr3s and their successes and milestones.
HISPANIC CONSUMERS IN THE MULTICULTURAL MARKETING EQUATION:
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