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RIHANNA

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**R&B/HIP-HOP**
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The End Is Here

BY ANDY HURWITZ

This year, my partners and I decided that we were done with CDs. While all three of us used to collect vinyl, we didn’t have any use whatsoever for those little, shiny metal things. CDs took up too much room, were overpriced and had become impossible to find even if we did want them since all of our favorite “record” stores closed down.

All this would have been fine if we were working in any other industry, but for us, this revelation hit hard—we were in the business of selling those things.

If one had to keep going longer than the need for CDs, which did we think our generation we fan base felt? So, we asked them via a survey on our Web site. The response was staggering. More than 90% of our audience said they hadn’t purchased a legal CD from a record store in more than 12 months, while more than 75% indicated that they had purchased new music via iTunes within the past 30 days. It’s not like we were surprised by our findings, but it did make our decision easier—almost no one made CDs for Ropeadope.

The new model was devised based on common sense. We sign artists to an exclusive digital license with a reasonable term, we share all profits equally with artists, we account (and pay) monthly, and we pay no advances. The artist is free to press CDs on their own to sell at shows and on their own Web site, or even to sign a deal with another label to put out the same recording or future recordings. Our Web site has always been a priority for Ropeadope, where we build our traffic via podcasts, daily content and a great store that sells our line of branded clothing in addition to exclusive merch for like-minded labels such as Giant Step, Ninja Tune, Blue Note and others. So, under this new model we get new fans, new traffic and new income. The artist gets tremendous exposure, a solid marketing and publicity push, street-team support and one giant step forward in their dream.

This decision makes sense on every possible front for a niche label like ours. Economically, by eliminating large artist advances, manufacturing costs, design fees, retail spend, not to mention the massive headache that is returns and restock, we are now basically in the black the second we sell our first download on any given artist. From a creative angle, it finally allows us to get back to what we loved about the music business in the first place—finding great music and putting it out, regardless if it sells 10 or 10,000 copies. But really, from a practical perspective, who buys CDs anymore? That’s the question we put to our fans, our employees and ourselves. And the answer?

HURWITZ

Not enough fans to justify the enormous amount of time and resources we put into making, marketing and selling them. To use it was a no-brainer. Is this the future? Shit, we feel like it’s the present. The disc is dead. Long live the music...

Andy Hurwitz is president of Philadelphia-based indie label Ropeadope Records.

HIP-HOP NEEDS CLEANING UP

I have to say that I disagree most with Hillary Clinton’s comments about the Oprah Winfrey “Town Hall” discussion (“Oprah’s Omissions,” Billboard, May 5). We can discuss why Don Imus said what he said for years, but we need to clean our own backyard first.

My problem with hip-hop has nothing to do with the words “bitch” or “ho.” Because I’m grown, intelligent and have a sense of who I am. I can dismiss that crap. However, my 10-year-old daughter doesn’t have the maturity to understand this is a “business” and the thugs and/or gals would send their soul to the devil for a new Bentley.

I don’t want to see Winfrey “waving her hand in the air like she just don’t care.” Winfrey is 54 years young—she is not the hip-hop generation, and it’s not her responsibility to embrace hip-hop because she’s black. I black, I don’t like all hip-hop—and I am a product of my environment that saw the good, bad and ugly of hip-hop.

On another note, none of the artists—such as Ludacris, 50 Cent, LL Cool J, T.I. and Snoop Dogg—send their kids to a public school in the hood. Why? Because they don’t have to, and they want their kids to enjoy and have what we all want for our kids: safety, the best education money can buy and to be well-rounded adults. They think before they do a song as to whether or not they would let their child listen to it.

LaShawn Lindsey

New York

NEXT-GEN PUBLISHERS: PUSHING BOUNDARIES

I read Little Steven’s “Underground Garage” column (Billboard, May 5) with mixed emotions. Yes, the major publishers are engaged in “wild publishing stuff,” primarily through their ongoing acquisitions of notable catalogs. Nothing new there. But Steven’s distance from what the next generation publishing community is doing was surprising. Is he at least aware of this new face of music publishing, and that there is a fresh crop of innovative, savvy street publishers who are committed to developing new writers and aggressively promoting and placing their music. I am aware of a growing handful of smart, artful, well-connected young publishers who understand new music, older music, new marketing, older marketing and, above all, how to develop and represent writers to their best potential.

Given the radical sea changes in our music landscape, I am proud to be part of this new face of music publishing, and I remain excited about the prospects that lie ahead for us as not-so-underground publishers and our writers.

Ron Sobel

President

North Star Media

FEEDBACK

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Andy Hurwitz is president of Philadelphia-based indie label Ropeadope Records.
It's Not Easy Being Green

Merchandisers Mixed About Environmental Packaging Initiatives Introduced At NARM

When talk at this year's NARM convention focused on new environmental packaging, as it did in a closed-door meeting attended by leading accounts and major distributors and in the bars afterward, the discussion wasn't just geared toward stimulating CD sales—it was also a centerpiece of a developing industrywide "green" movement. Artists clearly appear to be backing green innovations—on May 29, Perry Farrell's new Columbia album with his band Satellite Party, "Ultra Payloaded," will be issued in a recycled-paper Digipak; the carbon dioxide used to make and ship the disc is being offset with contributions to renewable energy projects. But labels and retailers are on board as well. At NARM, held April 30-May 2 in Chicago, budding initiatives by nearly every major label were either introduced or widely debated.

LABEL MOVES

Sony Sales, the shared-services department that represents Columbia and Epic, was testing three different packages for every new release, a retail source says. The eco-friendly "paperback" version would feature either a one-page card or at most, four pages of liner notes, and retail for between $9.99 and $11.99, the source says. In addition, a standard package would list at $18.98 and a deluxe version at $19.98-$21.98.

The latter package, a digital and physical hybrid, would allow users to access ringtone, wallpapers and other downloads, all of which would be priced accordingly. But retail accounts could only order the paperback version in conjunction with one of the other packages. Initial releases in the triple format are expected in July.

Virgin Entertainment Group North America VP of marketing Dee McLaughlin revealed at NARM that the chain is converting all its shipping bags and point-of-purchase material to recycled stock. Company owner Richard Branson has been at the forefront of the green movement.

Warner Music Group, which has launched a companywide initiative to reduce or offset greenhouse gas emissions, reported at NARM that it has also been using ecologically enhanced paper for the last month.

Universal Music Group has reissued its Millennium greatest-hits series in eco-friendly packages that replace the CD booklet with a single card, featuring only the cover of the album on the front. On the back, a small notice directs the buyer to a web site to obtain complete liner notes.

Montreal-based catalog reuse specialist Madonna Entertainment, meanwhile, has experienced an fourfold increase in sales since it began issuing product in recyclable "tin can" containers last fall, according to Madonna CEO Arnon Mila. Tins used for Madacy's 30-title Collector's Series hold as many as three discs, each with generic packaging. Such releases are available at varying price points. The budget version, for instance, contains a single disc retailing for $5.99 and features 12 tracks plus a bonus ringtone valued at $9.99. Alter says.

RETAILER REACTION

While retailers as a whole support going green, some larger accounts anticipate significant retrofitting costs when they transition into carrying the newer configurations. And with music manufacturers considering streamlined CD packaging, rackjobbers worry that modifying or replacing an estimated $100 million in inventory sorication equipment would also be costly.

"The rackjackets don't want the new green package too thin or too light," one retail source says. "But that could translate to additional savings in shipping and trucking costs."

Other retailers are concerned that one-card packaging could cut into sales. Without liner notes, says Brian Faber, director of operations for the eight-unit Phoenix-based Zia chain, such a product could be misused given a burned CD. "Packaging absolutely matters," Faber says. "It's part of the perceived value of the CD."

Another merchant expressed concern that, when store customers are directed to a Web site for liner notes, they might also make purchases there from the label, which could hurt physical retail. "I hope the labels, under the guise of green, don't use this effort to increase direct sales to consumers," the merchant says.

"My fear," one account familiar with NARM's closed-door meeting says, "is that the logistics people will win out over the visionary green guys."

Still, retailers largely welcome the changes and acknowledge that they'll have to adapt. The green issue is like the Longbox all over again," Newbury Comnas CEO Mike Dreses says. "There are two instances the industry can take—we can do nothing and wait 18 months and react to a coming negative attack from environmentalists, or we can be truly proactive. The question is: Are we going to man the dykes or build a new bridge to the future?"
Handful of independent record labels are poised to launch what they are calling a "revolt" against digital subscription service eMusic, citing unhappiness with the company's pricing model as their core concern.

Billboard has learned of at least six specific eMusic partners—three of whom were listed among eMusic's top 60 labels this week—that plan to either pull their catalog from the service entirely or limit content to back catalog tracks when their current licensing deals expire.

Several representatives of these labels, attending the NARM annual convention in Chicago, told Billboard they feel eMusic is trying to pad its subscriber base to make itself a more attractive acquisition target. Unless the service raises prices and, in turn, the compensation provided to labels, they intend to withdraw their music in protest:

"We've been partners with eMusic since its very beginning, and it is a great way for our customers to discover music," says the head of one of the larger such labels who asked not to be identified. "I hope they can make it a better value proposition for the labels. But if they don't, we are planning on pulling out."

Victory Records' Tony Brummel first raised the issue in early April when he pulled his catalog from the service after eMusic introduced the new Connosseur Plan, which offers existing customers 300 downloads a month for $49.95—or about 25 cents apiece. The most eMusic subscribers pay per track is 33 cents under its $10 per month for 30 downloads plan.

After factoring in distribution costs and other expenses, some labels receive as little as 12 cents per song in profit, sources say, far less than the 60 cents-65 cents per track received from iTunes.

The service counts more than 13,000 indie labels as partners, and, at the moment, complaints about the revenue share seem constrained to a disgruntled few. But even independent labels that support eMusic say they understand the growing concern.

"I'm a subscriber of eMusic, and I love it," says Rian Murphy, head of digital sales for Chicago-based Drug City, who says he has no plans to leave the service. "But from the point of view of the label, the profit margin is greatly constructed, and it's a concern to anyone selling records. They would be better off being more equitable, or they will probably lose some labels. Everyone has to live.

eMusic CEO David Pakman last month denied the company was seeking a buyer. He defends the company's pricing and compensation structure, pointing out the average eMusic customer acquires 20 songs a month from the service, and he pays labels an average of $6 a month per subscriber. Compared to the average of 10 songs a year bought on iTunes, Pakman says the lower price ultimately results in more revenue through greater volume.

"There's no question that eMusic pays less on a per-track basis than either a la carte digital service," Pakman says. But "it's not clear that 99 cents a song is the right price. Music is an elastic good. If you lower the price, you'll sell more, and if you raise the price, you'll sell less."

eMusic surpassed 300,000 subscribers in April.

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Additional reporting by Ed Christman in New York.

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Second-Hand Woes

Used CD Merchants Shaken By New State Laws

Independent merchants selling and buying used CDs across the United States say they are alarmed by stepped-up pawnbroker-related laws recently enacted in Florida and Utah and pending in Rhode Island and Wisconsin.

In Florida, the new legislation requires all stores buying second-hand merchandise for resale to apply for a permit and file security in the form of a $10,000 bond with the Department of Agriculture and Consumer Services. In addition, stores would be required to thumb-print customers selling used CDs, and acquire a copy of state-issued identity documents such as a driver's license. Furthermore, stores could only issue store credit—not cash—in exchange for traded CDs, and would be required to hold discs for 30 days before reselling them.

At least one Florida town has enforced the law, resulting with the cited merchant pulling used CDs from its store.

The law in Utah and the legislation pending in Wisconsin and Rhode Island are also harsher than typical pawn-shop laws, NARM outside counsel John Mitchell says.

Brian Faber, director of operations for the eight-store, Phoenix-based Zia chain, says that while the rules sound more onerous and could devalue the used CD market, "we would comply and the market would ultimately adjust itself."

"Approximately 75% of his chain's volume comes from used CD sales, paying out 80% cash and 20% store credit. If retailers could only pay out credit, they say, it could negatively affect product flow. The used CD business' low pricing, he adds, is already being devalued by falling prices of new CDs.

Meanwhile, NARM says it will try to help shape the pending legislation. In Florida, retailers selling previously played videos and videogames managed to carve out a partial exception from the law, so they do not need a permit, and only have to wait 15 days before reselling the merchandise.

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WORD SEARCH

Yahoo's New Lyrics Service Negotiates Licensing Logistics

A new music lyrics service launched by Yahoo illustrates the potential and the challenges of integrating lyrics into digital music products today.

While demand for searchable music lyrics has always been high, the process of licensing these lyrics from the complicated maze of music publishers and songwriters has limited such sites to unauthorized, and often inaccurate, rogue sites.

Gracenote, began the task of navigating the process last summer, and has succeeded in striking licensing and payment agreements with many publishers. Gracenote claims it will add to the database on a regular basis as it clears additional rights.

Yet at Yahoo and elsewhere, lyrics remain a notable omission from digital music files, either purchased or acquired through subscription models. Not only do consumers not receive song lyrics with their downloads, they can't search for songs by lyrics within Yahoo Music Unlimited or any other digital music service including iTunes.

The cost of including the lyrics to these files—primarily due to the licensing fees—would either force digital retailers to increase the cost of their service or accept less of an already-thin margin.

But Yahoo and Gracenote see these issues will be resolved over time once publishers begin realizing the added revenue that lyrics bring them. Gracenote CEO Craig Palmate estimates license fees could result in as much as $100 million in annual revenue within 10 years.

Jeep Thrills
Tim McGraw And Faith Hill Expand Their Automotive Partnership

Tim McGraw’s first car was a Jeep. Years later, when McGraw and Faith Hill decided they wanted to take their relationship to the next level, a red 1976 CJ6 Jeep provided the wheels for the date. That was in 1996; the year they married. And now in 2007, their love for each other—and for Jeep—is unwavering.

Jeep is sponsoring the couple’s 15-city North American Soul2Soul 2007 summer trek, which kicks off June 6 in Omaha, Neb. (billboard.biz, March 7). What began as a straight-up tour sponsorship, Billboard has learned, is evolving into a multi-tiered partnership among Jeep, Soul2Soul and its stars.

RPM Management’s Scott Siman, who oversees McGraw’s career, calls it one of the biggest tour endorsement deals ever in country music—both on the financial and programming sides. “It comes at a challenging time for the automotive and music industries,” Siman says. “But the entertainment and touring industries are doing great.”

By sponsoring Soul2Soul, Jeep aims to connect with its customers on a deeper emotional level, build a more long-term brand image and sell more vehicles. On average, 400,000-500,000 Jeeps are sold each year.

“Being involved in concert tours is not great for a car manufacturer,” says Jay Kuhnie, director of Jeep Brand communications. “At a live event, people may miss a vehicle's involvement. There is often no DNA. Where is the relationship between the car and the celebrity?”

With McGraw and Hill, the DNA is there. Kuhnie adds: “They have an affinity for our brand. So, our messages become reasonable to the audience we’re going after. It makes sense to our consumer.”

In addition to Jeep signage—including footage of the artists on LED screens—at every tour stop, McGraw and Hill’s “date Jeep” will be on hand, as will a special edition Soul2Soul 2007 Jeep Wrangler Unlimited. The latter will be auctioned off to benefit Neighbors Keepers, a foundation the couple runs to benefit community charities. Kuhnie says Jeep will be “appropriately visible, without being too gratuitous” throughout the tour and accompanying print and TV ad campaign.

McGraw and Hill will also be on hand for a VIP performance at every show for Jeep dealers and radio contest winners. On July 26, McGraw will perform at Camp Jeep’s 13th anniversary in Virginia; the annual event is open to current Jeep owners.

As the tour travels from city to city throughout the summer, the next phase of the yearlong partnership will be unveiled. While details were still being ironed out at press time, it will likely encompass product placement, exclusive content (music and video), special events and online initiatives.

Creative Artists Agency—working closely with the artists’ managers, Jeep and marketing agency George P. Johnson—crafted the deal.

According to Siman, McGraw’s participation in Soul2Soul allows his client and Hill—who is managed by Gary Borman—to upgrade the show’s production. “A goal of this tour is to deliver to fans the state-of-the-art production of any music format,” Siman says.

With a haul of $88.8 million, last year’s edition of Soul2Soul was the top-grossing country tour ever in a calendar year, according to Billboard Boxscore. This year’s edition has fewer shows: 44 compared with 74. But it is on track to be the biggest two-year tour run. “It will exceed $100 million gross and 1.5 million fans for the run,” Siman predicts.

Tim McGRAW and FAITH HILL’S ‘date Jeep’ will accompany them on their 2007 tour.

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Caroline’s Crash?
Job Cuts At Indie Distributor A Hot Topic At NARM

Before arriving at the NARM convention in Chicago, one would have thought the week would be a time of celebrating for those in the indie community. But the news out of the Windy City wasn’t all good.

The announcement last week that EMI-owned indie distributor Caroline Distribution would be eliminating regional sales staff (billboard.biz, April 27) was a hot topic at NARM, and many were eager to talk about the fallout of such a decision.

For starters, the decision to bring Caroline’s regional sales under the EMI Music Marketing umbrella appears to be just the beginning of a large restructuring at the distributor. Multiple sources confirmed that Caroline is drastically trimming its label roster, planning to continue carrying somewhere around 30 labels.

Even after the exodus of such labels as dance imprint Ultra and rock/indie label Ipecac Recordings, a former Caroline employee says the distributor recently carried “well over 50 labels.”

An EMI representative did not respond to requests for comment by press time, and Caroline president Bill Heim did not return multiple calls and e-mails. When cornered at NARM, Heim was unable to go into much detail, but stressed the distributor would soon be able to discuss its ambitions at length, and did note that the company is hiring in other divisions.

Label reaction ran the gamut. While some were furious at the cutting of Caroline’s regional sales staff, others took a more measured, long-term view of the situation.

Definitive jazz head Aamaachi Uzoigwe, for instance, opted to look at Caroline’s moves as those that reflect a company slowly adjusting to the digital age. His label will release a highly anticipated album from Aesop Rock in August, and he points to the decline in overall physical CD sales, as well as the rise of indie-centric digital outlets such as Insound and Other Music’s download store, as the real motivation behind the moves. In his mind, other distributors will eventually follow suit, either in 2007 or in the near future.

“The business is becoming more rational,” he says. “There’s too many people and there’s not enough jobs to go around. There’s too much glut and it’s entirely inefficient. A collapse of Caroline for taking their painful medicine now in order to be healthy down the road.”

Even the labels that confirm Caroline will no longer be distributing their content—such as Chicago’s Krink Records, home to the smashing psych rock of Deerhunter—don’t appear overly concerned, knowing that their sales are up and other distributors will soon be begging for their content.

Still others thought the move may eventually benefit Caroline’s remaining labels, pointing to EMI’s first-quarter U.S. market share of 12%, the lowest of the four majors, according to Nielsen SoundScan. An influx of strong indie titles would be greeted with open arms by the regional reps for the majors, they suggested, with Caroline then putting a greater emphasis on marketing and the online world.

But that’s little consolation to many indies right now, especially those who had strong relationships with some of the sales reps who will be out of a job. Commenting on the changes, the head of one dropped indie label says, “They’re a huge multinational company, and they’ll do what they want to do. It’s anywhere from ridiculous to insane, but distributors come and go.”

Indeed, the indies contacted largely believe Caroline’s moves were nothing more than a precursor to a merger between EMI and Warner Music Group, the latter of which is home to the extremely large Alternative Distribution Alliance. On top of that, word is that Caroline will be missing some July street dates, with two distributed labels confirming such news. Chicago label Drag City, which released successful albums in 2006 from Joanna Newsom and the Jeff Tweedy/Jim O’Rourke project Loose Fur, did not hold back. Head of sales Ryan Murphy expressed dismay about the depth of the information Caroline has given its label about the changes.

“They’re communicating to us about it, but a lot are along these unsatisfactory company lines, like everything they’re doing is going to make everything better,” he says. “Sufficient to say, that’s unbelievable talk.”

Last year, Caroline let go of its sales staff in Los Angeles, and Murphy and multiple labels that declined to be quoted see the latest moves as little more than a further erosion of the company. Murphy summed up the responses of at least four Caroline-distributed labels: “When you get rid of your sales reps, where is the company? It’s a name.”

“It is bittersweet,” Uzoigwe says. “It sucks for the employees, but I understand they need to do this. It’s a healthy thing in the long run. It’s a natural correction, in terms of today’s marketplace.”

For 24/7 news analysis, see www.billboard.biz/indies.

Having already worked on one of 2007’s bigger rock records in the Shins’ “Wincing the Night Away,” Joe Chiccarelli just completed some engineering work on the White Stripes’ upcoming “Icky Thump,” and will next tackle the Raconteurs. Chiccarelli, who got his start as an engineer for Frank Zappa, has spent the better part of three decades jumping from mainstream to underground fare, having produced for such adventurous acts as Ono Boingo, the Verlaines and American Music Club, while mixing/engineering for everyone from U2 to Elton John.

You just wrapped some engineering work with Jack White on the upcoming White Stripes album. What is your take on the new material and working with the band?

It’s heartfelt and emotional with Jack. He doesn’t over-intellectualize. It’s not about perfection. I think that’s something all of us have gotten away from in music over the past 20 years. It’s been about radio formats or keeping up the trends, but the stuff that breaks through is the stuff that doesn’t sound like carved records. He took a lot of chances on this new White Stripes record. It’s bigger, it’s more cinematic, and I think it’s pretty bally.

Much of your production work has been more on the indie/avant-garde side. Is that by design, like a director moving between blockbusters and independent work?

I think that’s accurate. The artists I choose to produce are typically totally or uniquely twisted. They do something that other people don’t. There are plenty of great rock bands out there that make great rock music, but historically in the long run, I don’t think you’ll be able to differentiate one from the other. After working with people like Frank Zappa and U2, you respect that commitment to being honest to the music.

This was the Shins’ most atmospheric record. What was your role in that?

I think [Shins lead singer James Mercer] really wanted to get back to what he did with the first album. "Oh, Inverted World." I think he felt like the second record was a little too straight-ahead and was a little rushed. He wanted to get back to something that was more layered and textual. I had started on its own, and I think he felt like he needed some fresh perspective and someone to give him some feedback on things. My role was showing him options, saying, "Here’s what you’ve done so far. What if we change the arrangement of the song structurally and add

New-Release Numbers
More Titles Didn’t Equal More Sales In 2006

The U.S. music industry issued 75,774 album titles in 2006, or 15,000 more than the 60,331 albums that came out in 2005. But despite that jump, new-release sales dropped 9.4% last year to 220.3 million from the 243.1 million units scanned in the prior year. That decline in sales is nearly double the overall album market’s 5% drop between the two years.

New releases were up 25.6% last year compared with 2005, with most of that figure coming from digital-only albums, the SoundScan service reported. Last year, digital-only album releases jumped to 24,720 from the 16,580 released in 2005, according to Nielsen SoundScan, which provided all data for this article.

On the other hand, major label digital-only releases held steady, with 2,957 released in 2006 versus the 2,935 in 2005. When majors do digital-only releases, the labels tend to repackage greatest-hits albums or compile new digital bundles of songs from various albums within an artist’s catalog, although the occasional deep catalog title—Back Street Crawler’s “The Band Played On,” for example—did appear.

Whether from a major or independent, digital-only new-album releases still remain microscopically accounting for 1.22 million units in sales,
This?" It was about opening the doors.

_How has the accessibility and availability of home recording/digital equipment changed your role?_

It's impacted me in some wonderful ways. Artists can now do demos of a song that are record-like quality. There, in many cases, is no need to record a song for technical reasons. There is a magic that happens when a song is recorded for the first time. It's now easier to capture that essence.

_VERLAINES LEADER GRAEME DOWNES WRITES ON HIS WEB SITE THAT IF YOU HAD PRODUCED 1991'S "READY TO FLY," YOU WOULD HAVE SACKED THE DRUMMER IN A MATTER OF DAYS. SO YOU'RE TOUGH IN THE STUDIO?_

That's funny. There are times when you do have to be taskmaster and sometimes you have to be the cheerleader. Sometimes you're the musician and sometimes you're the engineer and sometimes it's all the above. There are times where I'm 90% psychologist and 10% engineer. Other times, it's a 50/50 split between musician and engineer. I try to stay really loose about it.

_Do you like to take on a concept for a record and then you're playing on the record?_

I realized many years ago when I was a teenager I just wasn't a good enough musician. I was never going to be an artist or a studio musician. I always gravitated toward the technical and producing side. Your role is to serve the artist. If they don't have a clear vision of what they want to do, they're not ready to make a record, and no one should be in the studio with them.

_VERLAINES LEADER GRAEME DOWNES WRITES ON HIS WEB SITE THAT IF YOU HAD PRODUCED 1991'S "READY TO FLY," YOU WOULD HAVE SACKED THE DRUMMER IN A MATTER OF DAYS. SO YOU'RE TOUGH IN THE STUDIO?_

It's now _indie labels_-or essence. That happens when a record now is _a_ key. This is _mature_. It's impacted me in some ways.

_PENDING SECTOR_ LEASES _lion units scanned_ slipped released 64,544 albums new releases at 38.8 million to 2005. Meanwhile, indie labels—counting physical and digital titles—issued 11,230 new albums in 2006, which was only slightly more than the 11,070 issued in 2005. Sales from those albums dropped 9.6% to 184.8 million from 2005's total of 204.3 million units.

Meanwhile, indie labels continued to issue new releases at a breakneck pace, issuing 64,544 albums last year, up from the 49,261 released in 2005. Despite that large increase in new releases, total sales from those albums slipped to 35.6 million units from the 38.8 million units scanned by independent new releases in the prior year.

Looking at physical only, last year the independent sector issued 42,781 titles—up 20% from the 35,616 titles issued in 2005. Last year, 33 new releases—led by the "High School Musical" soundtrack and Rascal Flatts’ "Me and My Gang"—managed to hit the million mark or beyond, up one from the 32 that accomplished that feat in 2005. But the extra million-seller didn't help sales as those 33 albums generated 51.1 million units versus the 57.2 million units generated by the million-unit movers in the previous year. All those albums were issued by major labels.

In total, 364 albums sold 100,000 units or more last year, practically the same as the prior year when 363 hit that mark. Those 364 albums that sold 100,000 units or more combined to generate 149.4 million scans. In other words, less than half of 1%—0.4%—of all new-release sales. Independent labels issued 28 of those 364 albums, with the bulk coming from majors. Six of the 28 indies released topped the 250,000-unit mark.

On the other end of the spectrum, 55,516, or 73.3% of all new releases last year, failed to sell even 100 units. Of albums earning that dubious distinction, 4,364 came from the majors, and a whopping 51,152 from indies.

Excluding those titles that sold less than 100 units each, major-label new releases last year averaged sales of 26,895 units per title, while independent titles averaged 2,603 units.

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

Six Degrees Records Turns up the Brazilian Heat

_Bebel Gilberto - Momento_

First week:
- #169 on Billboard Top 200 Chart
- #4 on Billboard World Chart
- #20 on Billboard Indie Chart
- #6 on Billboard Heatseeker Chart
- #29 Soundscan - Digital Chart

_CÉU_ self-titled debut album

This week:
- #36 on Billboard Top 200 Chart
- #2 on Billboard World Chart
- #8 on Billboard Indie Chart

Peak positions:
- #1 Billboard Heatseeker Chart first week
- #57 Billboard Top 200 Chart (Greatest Gainer and Heatseeker Graduate second week)
- #1 Billboard World Chart
- #2 Billboard Indie Chart
- #42 Soundscan - Digital Chart

Everything is closer than you think. www.sixdegreesrecords.com
**BOXSCORE** Concert Grosses

| GROSS/ 
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<th>Attendance</th>
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For more Boxscores go to billboard.biz

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**UPFRONT**

**On The Road**

RAY WADDELL rwaddell@billboard.com

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**Festival Money**

Agents, Talent Buyers And The Favor Factor

The relationship between agents and talent buyers is a bit of a chess game, with the fact that talent is the commodity in question brings its own dynamic to the traditional sales equation. Call it the favor factor. "In our business everybody tries to end every deal with their side having done a 'favor' for the other side," says Seth Hurwitz, president of I.M.P. producer and talent buyer by Virginia Live at Polkico Race Course in Baltimore.

"I've heard that the main thing is about the favor. And by the time it was all over it was, 'You owe me.' People in our April 26 is diverse and creative, now in a class with the Big Four and Coachella, Bonnaroo, Lollapalooza and the Austin City Limits Music Festival. Asked if there were bands he wanted but didn't get, Hurwitz says, "Absolutely."

"Some people you can call up and if they can make $5,000 more playing the shed, that's the offer they'll take. I've had bands turn gigs down over $10,000 and tell me not to offer them who's nickel-and-dime. When one side is nickel-and-dime, the other side is too."

Whichever brings us to the topic of festival money. Is it really much better than stand-alone gigs? I've had bands that are absolutely indignant about what I offered them, then they put a date on hold at the 9:10 Club in Washington, D.C., which Hurwitz owns and books for a quarter of the amount," he says.

"There's this perception—and, unfortunately, I'm finding out it's a reality—where people look at festivals and say, 'Oh, let's go with the festival price,' and to some degree the economics do support that," Hurwitz says. "The problem is there are some bands that think it's a license to print money for themselves, and they're not in that position as the bands that deserve to make that demand."

There is such a thing as festival money and rightfully so, according to Sommer. "As of today, it is fair to assume that any festival with major corporate sponsorship should be delivering a significantly larger offer than a true hard-ticket market play in a traditional venue," he says.

Sommer handles William Morris' contemporary roster on a wide range of festivals. "The fortunate artists get overpaid, some pay to play and others are taken for an invitation on a better day," he says. "Nine Bush five percent of the time the artist receives higher pay on a festival."

All festival buyers have bands they desperately want to book and will pay dearly for them. "Unfortunately, once that happens, if you're the next one calling about that act, [agents] assume that's the going festival price," Hurwitz says. "It is, after all, an agent's duty to get the best deal possible for the artist, which can involve some cagey disclosure of information. "If they're getting a lot of money somehow else, they're more than happy to tell you," Hurwitz says. "It's a pretty good bet that the offer was not so great if they tell you it's none of your business."
Keep On Trunkin’

Merch Firm Purchase Points To Live Nation’s Future

Live Nation’s purchase of the remaining interest in Trunk Ltd. from its founder and CEO Brad Beckerman (billboard.biz, April 27), who has exited the company to pursue other opportunities, would seem to herald the company’s ongoing efforts to control its own destiny when it comes to ancillary revenue opportunities.

Live Nation, the world’s largest concert promoter and venue operator, purchased a majority stake in Trunk, a high-end licensing and merchandising firm, last July (billboard.biz, July 13, 2006).

“Artist merchandise,” Live Nation CEO Michael Rapino said at the time, “represents a new area of growth and services we can provide the artist.”

Trunk has more than 60 exclusive licenses, including AC/DC, Aerosmith, the Beatles, Jimi Hendrix, the Grateful Dead, the Doors and the Rolling Stones. Trunk products are available at 600 specialty stores and boutiques around the world.

Still, Trunk merch is not yet in Live Nation amphitheaters, though that move is “something we’re definitely looking at,” Live Nation spokesman John Vlautin says. Similarly, after Live Nation acquired a majority stake last year in Musictoday, the Charlottesville, Va.-based Web services and e-commerce firm, it seemed a natural fit that Live Nation would somehow integrate Trunk and Music today operations. But Vlautin says there are “no current plans” to do so.

Billboard has learned that former Musictoday VP/chief of staff Nathan Hubbard has relocated to Live Nation’s Los Angeles headquarters, so more synergy between these related holdings seems likely.

In the wake of the departure of Beckerman, who founded the company in 2003, Marc Choper has been promoted to president/CEO of Trunk, after most recently serving as executive VP/COO.

Choper says growth strategy for the Trunk line is “to expand our lifestyle-collection product offerings into additional apparel and accessories categories.” He adds that “there will be links” between Trunk and Musictoday.

Meanwhile, Henry Duarte, who has designed clothes for rock’n’roll and film stars for more than 20 years, has been named director of product design at Trunk.

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IEG/BILLBOARD TOUR SPONSORSHIP

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Swedish apparel retailer signed with the inaugural multidiscipline arts festival to demonstrate its community involvement and shine its logo in front of festival-goers, who are trendsetters,” company spokeswoman says. The retailer was also drawn to festival co-founder David Bowie, who curated this year’s event. “David’s a white collar who has had a major impact on music and fashion throughout the years,” says. This benefit funds4 events for the High Line, a nonprofit working with the city of New York to transform the 1930s railroad into a public park.

High Line Festival co-founder Josh Wood and H&M advertising manager Steve Lubomski

Bumperstick producer Heather Smith and IEGM of strategic accounts Johnny Hart

Viva Marketing Group CEO Luis Rossi and Verizon Wireless manager of multicultural marketing for the Midwest area Miguel Rosell

Compilied by William Ochoa, senior editor, IEG Sponsorship Report
LITTLE STEVEN'S UNDERGROUND GARAGE

GARAGE ROCK

A Serbian animal rights organization called ORCA is protesting the Rolling Stones' plans to play the city's Hippodrome because the sound and vibration will disturb the 300 horses housed there. I strongly recommend that the Stones take this seriously, because animal rights freaks worldwide stick together and never forget. I know, because I am one. And there's one more thing to consider. Besides doing the right thing, this may be the last chance Mick Jagger and Keith Richards have left to do the maitre'd, so to speak, and get into heaven.

In a related story of potential abuse, the Swedish government is one of the most liberal in the world. OK, it ain't Holland, but what is? Sweden, however, has one bizarre law that requires government approval of baby names.

Well, you'll be relieved to know Karolina Tomaro's seven-monthfight to name her daughter Metallica has just been won. Swedish tax authorities objected to the baby being named after the rock band (licensing complications) and have the right to approve both first and second names to protect the unsuspecting child of being the victim of a monster that is unsuitable, offensive, embarrassing or just plain stupid.

I have to wonder how they would have ruled on a few of these interesting handles that immediately come to mind. You know, like, Dweezil (son of Frank Zappa), Moon Unit and Diva (daughters of Zappa), Zak (son of Ringo Starr), Doremi (daughter of Justin Hayward of the Moody Blues), Dog (son of Sky Saxon), Zowie (son of David Bowie), Apple (daughter of Chris Martin and Gwyneth Paltrow), Bamboo (son of Big Boi of OutKast), Chastity (daughter of Sonny & Cher), Titi Trixabelle (daughter of Bob Geldof and Paula Yates), Hendrix Halen Michael Rhodes (son of Zakk Wylde named after four guitar players), god (Grace Slick and Paul Kantner were just kidding, but the nurse wrote it in), Jagger (son of Scott Stapp of Creed) or--and here I've got to go with Sweden--Jermajesty (daughter of Jermaine Jackson and cousin of Prince Michael and Prince Michael II, sons of guess who).

I wonder what Karolina's second choices would have been had Metallica been turned down. Blue Cheer, Tomato? Iron Butterfly Tomato? Megadeth Tomato? Tomorrow Tomato? Tomorrow Never Knows? Somebody stop me... Twisted Sister Tomato...?

See you on the radio.

COOLEST GARAGE SONGS

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Michael PAOLETTA mpaoletta@billboard.com

MAKING THE BRAND

Doesn't Smell Like Teen Spirit

A Bodyspray Brand Enters The Entertainment World

Whether or not their personal hygiene is suspect, Kevin Federline, Beth Hart, Sick Puppies, 8mm and others are spotlighted on rgxlife.com, the online destination sponsored by RGX Bodyspray from Right Guard. The recently launched site is equal parts men's lifestyle magazine and social networking destination. But unlike most brand-sponsored sites that use the Web to hype products, RGXLife is less about the physical product and more about gaming, sports, fitness, style and music.

"The decision was made early on to create a site that promotes the values of our target audience," says Stephen Koven, brand manager for Dial Corp.'s Right Guard/RGX brand. "We don't feel the need to hit 15- to 29-year-olds over the head.

The site's music section is divided into five departments: Buzz, Brain Salad, Backstage Pass, Sticks and Stones, and Word. Visitors are driven to the site via URL info in RGX's print and TV ads, as well as on the packaging for the new men's body spray itself. Once logged on, music fans can watch videos, listen to music and read reviews and blogs. Interactive elements include contests, sweepstakes and advice columnists. Jeff Weber is the section leader for music at RGXLife, while Sam Turcotte heads up all digital efforts for RGX.

With the site, RGX strives to give music enthusiasts behind-the-scenes access and offer insight on up-and-coming artists. Weber says this is particularly true of Buzz, Backstage Pass, and Sticks and Stones. For example, Sticks and Stones follows the trials and tribulations of aspiring groups Fact and Fiction.

Turtles founding members Mark Volman and Howard Kaylan deliver a humorous video, "Every Band Needs a Manager... Right?" in the Brain Food section. It is as sadly funny as TLC's "Behind the Music" episode, wherein the trio broke down its disastrous business dealings. Unfortunately, this is not original content for RGXLife, as it arrives via YouTube. In fact, RGXLife does not generate much original content, compelling as it may be. (Much of it comes from partners such as www.billboard.com and rehersals.com.) If RGXLife truly wants to stand apart from the men's lifestyle pack online, it would do well to feature exclusive content and work directly with artists and labels.

In fact, husband-wife duo 8mm—Juliette and Sean Beavan—learned of its inclusion on the site after Billboard connected the pair. But the couple is cool with it. "This is smart marketing," Sean says. "RGX has created a lifestyle site that promotes a product by promoting a way of life that fits its target audience.

Taking cues from MySpace and YouTube, Juliette appreciates how RGXLife is creating a "communal environment." The brand is having a direct dialog with consumers. There is instant feedback.

With RGXLife, 8mm could find more fans, who may in turn purchase its debut album, "Songs to Love and Die By..." (Curb Appeal Records). Sean says that there was a sales spike after a couple of album tracks were featured in episodes of MTV's "Grey's Anatomy" and "One Tree Hill." Visitors to the duo's MySpace page jumped, too.

Here's more good news for 8mm. Since launching, traffic at RGXLife has doubled each month. Turcotte says, by the end of March, RGXLife was averaging 500,000 page views per week. In other words, the eyeballs are there.

Still, folks like Noah Kerner—CEO of New York-based agency Noise Marketing and co-founder of "Clasping Cool—Standing Out in Today's Cluttered Marketplace" (Atira/Simon & Schuster)—remain cautious. He says brands should consider three things when contemplating a move into branded entertainment. "First, a brand can do a great integration deal with an existing site, which usually makes the most economic and strategic sense," Kerner says. "They can also think about buying an existing entertainment property, which would give real ownership over an existing audience base. Or they can create their own, which RGX has clearly done."

So now, a deodorant brand has entered a brand-new business—in this instance, "one that is really competitive and saturated," Kerner continues. Before, RGX was competing with AXE. Today, with RGXLife, "they're competing with the likes of Rolling Stone, Maxim and RadarOnline.com. That's a tough competitive set, not one that I would choose."

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Miles Davis Comes To Universal
Renewal-Right Claims Complicate The Deal

At first, the news sounded like a typical business transaction. Universal Music Publishing Group (UMPG) signed a worldwide administration agreement with Miles Davis Properties, which holds certain assets of the late Miles Davis. But it turns out that setting up this deal was not so easy after lawyers discovered copyright claims by two disinherited sons who sold some of their rights to others.

Manatt Phelps & Phillips in Los Angeles took over legal work for the Davis Properties last year. Gerry Margolis, the partner in charge of the estate, says the first step was to marshal the assets—to figure out which songs were written or owned, in whole or in part, by Davis and who held those rights. During this process, Margolis says, the firm learned that two of Davis' four sons were expressly disinherited in his will. Nevertheless, they still had claims to many songs under copyright law.

But these claims couldn't just be sorted out with the sons' lawyers. The sons each signed deals with individuals who bought the two sons' "contingent renewal rights." These are rights that legal heirs may hold in songs written before 1978 when, under the old Copyright Act, copyright registrations had to be renewed in 28 years. If the songwriter died before the renewal period began (Davis died in 1991), heirs owned those renewal rights.

Some heirs sell renewal rights (or part of them) to individuals—often lawyers—who form a publishing company to buy these types of rights from deceased songwriters' heirs. The companies promise to assert the heirs' legal claims against other publishers or anyone using those songs. Sometimes the companies opt to hold onto rights rather than allow someone else to administer them, which can throw a wrench into other publishers' hopes to streamlined licensing processes.

While Davis' rights were being sorted, the Davis Properties decided to switch publishers. GM of the Davis Properties Darryl Porter says that, out of all the publishers they met with, he believed that Universal had the "greatest reach" to generate new streams of revenue for the catalog, and UMPG chairman/CEO David Renzer has the greatest passion for the songs. Vince Wilburn, one of Davis' heirs, adds that he particularly liked the "youthful enthusiasm" at Universal, which reminded him of Davis.

Once they chose Universal, "the claims became a very big, and somewhat complicated, issue," Margolis says. The catalog could best be promoted if administration rights were all under one roof, the sons' publishers had not yet agreed. So the lawyers had to set up a way to move the deal forward.

The law firm set up an escrow account to hold a portion of the advance in case either son decided to be part of the deal. To come up with a figure for an advance on future royalties in light of this situation, Margolis says, the firm looked at historical earnings for the songs in which the sons claimed an interest. Since they could not determine precisely what the sons' shares will be worth in the future, Margolis says, the lawyers looked at historical revenue to find some rational basis for an amount. If, for example, those songs represented 10% of the historical earnings, and the two sons represented a 50% interest in those songs (the other 50% belonging to the other two sons), then 50% of 10% of the advance could be apportioned to them.

That portion of the advance was transferred to the escrow account. If the sons and their publishers don't become part of the deal, the money will be returned to Universal. Margolis says he is not optimistic that they will agree to be part of the deal, which would leave 30 or fewer songs out of the exclusive control of UMPG. The entire catalog contains more than 250 songs.

Another part of the deal involved business terms for the contract, handled by Manatt Phelps partner Jeff Biederman. Certain restrictions prevent Universal from licensing the songs for certain political, religious or other types of commercials that Davis would have found objectionable, Margolis says. But there are also contractual requirements for Universal to make reasonable deals whenever the Davis Properties want to do a particular project.

Now, Universal is working on ways to create new revenue for the catalog. "The marketing council at Universal brings together our creative, film/TV and marketing departments," Renzer says. "We all meet on a regular basis for a brainstorming session. We're going to be meeting with the Miles estate and Darryl for their input—the inside track on their past dealings—to come up with the marketing ideas."
SPANISH CROSS

Latin Rappers Aim For Trans-Atlantic Appeal

As Spain's hip-hop scene matures and reggaeton broadens its stateside appeal, urban artists are crisscrossing the Atlantic in search of new audiences.

Spanish rapper Mela Rodriguez has seen her last two full albums on Universal Spain sell a combined 130,000 copies there, according to the label. But new album "Malamarismo" stands to benefit from a more international approach. That includes a June 19 U.S. release from Machete and collaborations with Tego Calderon, Calle 13 and Julietta Venegas—acts with whom Rodriguez shares a mutual respect.

"I always listened to music from all over the world," says Rodriguez, who traveled this time to Miami, Las Vegas, Los Angeles and Puerto Rico to record and mix her album. "I don't know if it's because I became a mother, and it gave me an energy I've never felt before. I'm so satisfied with every drop of this project that I can't stop wanting the whole world to know it.

Rodriguez also appears on a track on Calle 13's new Sony BMG album. Her international sojourn comes as the style she pioneered in Spain is finally enjoying commercial success there. Last November, Violetadores del Verso's "Vivir Para ConTaro" became the first rap album to hit No. 1 in Spain (Billboard, Jan. 13).

"When La Mala came with her first album, it was hard to pinpoint [Latin] urban acts that were really moving units," Machete president Gustavo Lopez says. But now that they have cracked their home markets, "these acts want to be known in Spain as well. Anything they do with her will reflect there."

Another act with global aspirations is Wisin & Yandel, who appear on a remix of labelmate David Bisbal's "Torre de Babel" and recently shot the song's video with the Spanish pop star.

Other Universal Music Group reggaeton powerhouses, like Daddy Yankee, Don Omar and Rakim & Ken-Y, are also becoming priorities in Europe, which has proved receptive to more melodic, less chaotically incarnations of the genre, says Jesus Lopez, chairman of Universal Music Latin America and Iberian Peninsula.

"The social and cultural connections of young people are closer than people think," Universal's Lopez says. "I believe record companies need to bet on that—and betting often means taking a while to sell albums."

In Rodriguez's case, the U.S. approach will emphasize touring, the Internet and college radio, but also Spanish-language video play and talk-show appearances—avenues that were less available to a Latin hip-hop artist when her last album came out in 2005.

"The market is ready for her," Machete's Lopez says, "and she's made a record that is credible yet commercial enough for today's marketplace."

—Ayala Ben Venuta

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Compilation Comeback

LONDON—The United Kingdom's compilation market, previously hurt by consumers' downloading of hits a la carte, is fighting back.

Labels' body the BPI report a hefty 10.2% year-on-year rise in volume for compilations in the first quarter of 2007, with 6.6 million albums sold, up from 6 million in Q1 2006. That follows a 1.6% rise to 11.9 million units in the fourth quarter of 2006—the sector's first growth for two years.

"People are bored of downloading," says Brian Berg, managing director of Universal Music U.K.'s UMTV compilations unit. "It had an effect on compilation sales, but after a couple of years [consumers have realized that], for the cost of a good value double-CD compilation, you can get everything you want, well-packaged."

The latest rise contrasts with an 8.9% Q1 slump in artist album sales to 25.4 million units. The figures combine physical and digital sales collated by the Official Charts Co. (OCC), co-owned by the BPI and trade body the Entertainment Retailers Association. The OCC does not release value figures.

The top Q1 compilations were "Radio 1's Live Lounge" (Sony BMG), gathered from performances on the national BBC pop/rock station, with 168,714 units; the "High School Musical" soundtrack (Parlophone/EMI) at 115,700; and "BRITs Hits—The Album of the Year" (UMTV), with 105,876.

Retailers and e-tailers alike admit to cautious encouragement from the numbers.

"The compilations market obviously remains challenging," hmv co-CEO Mark Jones says, "but recently a number of titles have bucked the trend a little, particularly where record labels adopted a more creative approach: 'Live Lounge' and 'High School Musical' are great examples," he continues. "Both performed strongly over Christmas and well into quarter one. 'Live Lounge' presented interesting, unusual combinations of artists and music, while 'High School Musical' demonstrated the power of TV-related merchandising and the potential of the territory market."

"More targeted and fewer releases have helped," says Keith Black, music buyer at national retail chain Woolworths, "as has the emergence of successful TV spin-offs in the kids' market, such as 'High School Musical' and 'Hannah Montana.'"

Those Disney Channel soundtracks are licensed to EMI in Europe. Steve Pritchard, co-managing director of commercial marketing and catalogue at EMI, says, "It remains hot, thank you."

"Floorfillers 5" (Virgin EMI) is the most Rubberducky record of all time, according to the OCC, with 66,551 sales. The chart's "Now!" compilation series, "Anthems," and "Club Classics," are both on the U.K. compilation chart. Berg reckons all of the "Floorfillers" lineup will sell a million copies each.

"That's the third "Floorfillers" compilation to feature Snow Patrol. I think the band's on to something here," says Brian 

Cambridge.

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A Win For Win

Spanish Deal Gives Indies Global Access To Telefonica Services

MADRID—A breakthrough accord on digital music distribution gives repertoire from independent labels around the globe access to the entire range of digital platforms operated by Spain's telecommunications giant Telefonica.

The deal was brokered by Spanish indie labels body UFI with Telefonica's Madrid-based digital content arm Telefonica Servicios de Musica (TSM). The terms it offers are available to UFI members and also to members of the international associations to which UFI is affiliated, namely European body Impala and the World Independent Network. The latter's membership includes U.S. group the American Assn. of Independent Musicians.

"Now 66)' and "Floorfillers 4" feature Diam's, "Now 65" was sung by Snow Patrol. But UFI/Impala board member Mark Kiccat says the percentages are comparable to those already agreed on by

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GLOBAL NEWSLINE

IFPI Eases Online Licensing

The IFPI has teamed with European collecting societies representing labels to forge a framework agreement that is intended to facilitate collective licensing for Internet-delivered music broadcasts.

The development will allow participating collecting societies to license repertoire in each other's territories for certain Internet and mobile streaming services, including podcasts, to online music services/broadcasts within the 30-nation Economic Area. Until now, obtaining cross-border online rights licenses for these services required dealing with each territory separately or approaching rights-holders directly.

EMI France in Canadian Switch

Montreal-based Distribution Fusion III has taken over handling EMI Music France's French-language repertoire in Canada, effective May 28. The independent will work with the EMI Music Canada. The EMI Music France catalog includes product by Charles Aznavour, Renaud, Julien Clerc, Françoise Hardy, Raphaël, Diam's, Yann Tiersen and Mickey 3D. EMI Music France's head of international development Laurent Muller says, "We're confident the expertise of Fusion III in has the market will make them the powerful link needed to secure the continued success of EMI France's artists."

BRUNINI TO BRANDAMP

Gianluca Brunini has been appointed CEO of London-based BrandAmp, the Swiss/UK joint venture set up in September 2006 by Universal Music Group and advertising giant WPP's media investment unit GroupM. He was head of marketing solutions at Yahoo in London, having previously spent several years at leading U.K. advertising agency Saatchi and Saatchi.

According to Universal Music Group International chairman/CEO Lucian Grainge, "We like Giulio's mixture of client and agency experience, but crucially his digital experience made Giulio stand out as a compelling leader of this business."

BrandAmp's role is to develop music and brand partnerships for WPP agencies and clients.

-Lars Brandle

GLOBAL NEWSLINE
DEEP COVER

Yahoo China Ruling Spurs Labels' Battle Against Download Links

TOKYO—Fresh from its landmark legal victory over Yahoo China, the IFPI is planning a renewed offensive against Chinese Web sites offering "deep links" to unauthorized content such as MP3 downloads, lyrics and ringtones.

"This ruling gives us a good basis for us to take action against similar Web sites," IFPI chairman Yann Padrón says, noting that the IFPI's targets include such major portals as sina.com and sohu.com.

Leong doesn't buy that. "They cannot hide behind the veil of being an [Internet service provider] anymore," she says. "The judgment said they are more than just a conduit." The ruling, Leong says, makes the IFPI more optimistic about winning its appeal against a Nov. 17, 2006, court ruling that said it was too hard to stop the use of deep links on China's biggest portal.

‘Now we must see that this ruling is respected by all those who seek to profit from providing access to music online.'

Representatives of those two portals did not reply to requests for comment concerning Leong's statement. In its April 24 ruling, the Beijing No. 2 Intermediate People's Court sided with 11 record companies, including the four international majors, which in January sued Yahoo China operator Alibaba for copyright violation due to the portal's practice of providing deep links. The court ordered Yahoo China to pay 200,000 yuan ($27,200) in damages to the labels and to delete the links to the free-download Web sites.

Beijing High Court in June. She sees the ruling as the first court decision to fully reflect the Chinese government's June 2006 announcement of its intention to clamp down on Internet music piracy—including deep-linking and other content.

"The court has effectively called 'time' on this type of mass digital piracy in China," IFPI chairman/CEO John Kennedy said in a statement. "Now we must see that this ruling is respected by all those who seek to profit from providing access to music online in this way."
Creative Service

Startup Sites Work Out Their Business Model While Helping Musicians Collaborate

Christopher Short needed a partner.

The professional sound developer normally makes acid and ambient loop recordings, which can be used as samples, with his band Ma La Le—something they've been doing for the last 13 years. But when he wanted to collaborate with another professional, Short found slim pickings locally. In the past, Short would have left with little recourse but to place a want ad in the usual publications and hope someone nearby would fill the bill. But instead he turned to indaba.com, a startup online music collaboration service that allows musicians to post files of their work, listen to other musicians' posts and create private sessions through which multiple parties can collaborate on a specific project.

Soon, Short found a kindred spirit in Canada, and the pair began collaborating on an experimental piece titled "Satanic Concertos for 200 Double Bass." The Internet has already proved effective as a means of distributing and promoting music. Services like indaba and others are now transforming it into an outlet for creation as well. The combination of today's sophisticated home recording products like Garageband and Pro Tools with the ongoing advancements of broadband Internet accessibility and proliferation of Web-based applications can now provide musicians playing different instruments in different areas of the country a virtual studio.

Indaba launched the beta version of its service in January and has since gained 5,000 storage and transfer, while NetMusicMakers charges the same once usage surpasses 500 MB. Eventually, they hope to become profitable through a Web advertising model.

Some also allow professional studio musicians to charge for their work—InJamNow is that Internet connection can still be pricey, causing a lag in audio streams that would basically ruin the experience with pauses and skips. Anyone using Internet phone services like Skype or Vonage know the drill.

The founders of jamming, for instance, warn against using the service if members are further apart than a few hundred miles. Another live jamming service, NINJAM, limits the "live" jam to just a measure at a time.

Indaba users however were able to get around this problem by building its own network, backed by such tech-heavyweights as Schuyler Quackenbush (chairman of the MPEG audio subgroup and contributor to the MP3 and AAC formats) and networking expert Ted Darcy.

Eventually, all these services—both live jamming and not—hope to convert their systems into a consumer business as well. NetMusicMakers already airs several Internet radio stations exclusively featuring the music created by the members, while Indaba and JamNow give artists the option to open sessions to fans at their discretion.

The idea is to offer emerging acts a forum to gain an audience, while more established acts can give fans a peek inside their development process.

"All the other [services] out there focus on a finished product to promote," Indaba founder Ted Siegel says. "One of the things we think is really unique about our product is that you can actually engage with musicians as they're creating things."

Will virtual collaboration ever replace the traditional concept of live collaboration? Unlikely. But for hobbyists to aspiring musicians to professional artists, these services are slowly establishing themselves as yet another digital resource redefining today's music industry landscape.

For more on musicians making money from the Web, see "Cashing In," page 28.

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

Winning With Widgets

To promote its Cingular Sounds mobile music services, Cingular has created a user-generated music contest with partners Freewebs. The promotional campaign is asking users to design multimedia "widgets"—or mini Web applications that can be embedded in Web sites and blogs—consisting of remixed music, self-created dance videos, karaoke recordings and more inspired by Ne-Yo and other artists promoted via the Cingular Sounds program.

Freewebs will post the best submissions on its Web sites and award the top three $300.

Mobile Music Mag

Wireless operator Virgin Mobile USA has launched a new interactive music magazine for mobile phones called Headliner. The downloadable app contains news and features and, access to breaking artist news, Billboard charts, concert dates, reviews and artist profiles. Subscribers can opt to receive text messages notifications about local concerts and other live events coming to their areas. The service costs $2.50 per month, with a 14-day free trial.

They Never Heard of You Either

Game publisher Electronic Arts, along with MySpace, Virgin Records and Epiphone, have named the winners of its second Burnout Bandslam contest. With more than 7,000 entries and 2.5 million MySpace user votes, a band named Never Heard of it won the U.S. contest, while Showing Off to Thieves took the European prize. Both receive a demo recording deal with Virgin Records and a chance for their songs to be featured in an upcoming Burnout videogame.

FOR BILLY JOEL'S BIRTHDAY

Sometimes a new device comes along that defies explanation or rationale. Gardner Post's Baby Grand Master is it.

The piano-shaped multimedia center not only has it all... it has too much. Packed into the frame of a typical baby grand piano are two Pioneer DVE Players, three LCD monitors, a video mixer, an Allen & Heath Xone audio mixer, four subwoofers in varying sizes, two tweeters and a 100-watt amp. Then comes the fun stuff. For an extra fee, buyers can get custom paint jobs, neon trim accents, fog and laser machine attachments, and, of course, hydraulic legs and lid.

Exact prices are quoted by inquiry only, but start in the mid-$50,000 range. Contact information is available at babygrandmaster.com. —Antony Bruno
Ernie Lake & Josh Katz

By working with tastemaking hotels and restaurants, the men behind El Records are changing the very concept of what it means to be a record label.

What kind of business is El Records?

Ernie Lake: It's a two-tier company. First, we have CDs, and then we've got the programming side. For either side, it's about capturing the essence of what a space is about. Much like an interior designer, we're music stylists. We come in and assess the environment—whether it's for shopping, eating or lounging. We need to know the customer's lifestyle. They might be coming in from a business meeting, or they might be coming in from a photo shoot. On the back end, the CD side, we're more geared toward extending the brand. When they take the CD out of the environment, it's going to remind them of their stay, of this environment. It's like buying the robe from the hotel.

How much does each project cost the client?

Josh Katz: That depends on the size of it. With any kind of space, you need to assess how many zones there are—bathroom, lobby, conference room, bar and lounge, somewhere to eat, somewhere to drink, somewhere to stay. We'll price that kind of work. We're looking at a CD that's going to be designed to fit into the environment of the space to present the music as an extension of the space. It's not a set of CDs that you're going to throw at the client and say, "Here's what you're going to have to listen to." It's about what we can make for that environment.

Have you considered selling your albums through traditional retailers like Target or Virgin?

Katz: Part of our strategy and what makes our projects special is that they're only available on-site. Whether the hotel leaves them in a patron's room, or the CD is sitting on the desk at reception, people will feel it was exclusive to their experience. It can't hurt us much, though. A couple of our titles have sold or been distributed over 100,000 copies. Our clients ask for something unique and original and that's what we provide them.

Do you use original and/or licensed music?

Lake: Around 90% of the music we put onto CDs is music we make or own. The other 10% is newer artists we like to use. Recently, it's been songs by Slowdancer, Andrew Bird, Rachael Yamagata, Maximo Park, Aqua-duct. Sometimes [brand] managers already know what artists, or what kind of artists, they want to represent their property. Katz: Owners want to feel like they're introducing somebody new to their patrons, or at least feel like they're giving them something fresh. They may not be mega-stars today. A good example is Citizen Cope. We featured him on one particular disc. After that happened, he came up to me and told me he received more recognition off that compilation than from his own discs. It's because we distribute the CD to a specific audience.

What pitfalls do business and brand managers fall into when it comes to music programming today?

Lake: One of the biggest complaints you'll hear about an establishment is that the music is too loud or too aggressive or didn't make people feel good. Music is so core to people's lifestyles. Katz: Managers also don't want to just let anybody throw on some music. There needs to be a standard. You may really love a band and want to listen to them all the time, but that doesn't mean that that's what your customers should be listening to. You have to know what people want to hear without it inhibiting them from what they're enjoying.

What is El Records' brand and business?

Lake: First, it's been important for us to have a studio. We get hotels wanting more than just an album's worth of music. They'll want a whole day's worth of exclusive music. So we need to turn that stuff around and be able to record with artists on the spot.

Katz: We're also starting to be more vocal about licensing opportunities. We've already licensed [music] to Warner and Rhino for some nontraditional uses, particularly around the holidays. We are growing our own catalog. A good amount of stuff Ernie's put together was used during the Winter Olympics a couple years back. El, Access Hollywood, VH1 and other TV opportunities have opened up, too.

Lake: We've done tons of restaurants and hotels, but we wouldn't be opposed to working with a grocery store or something like that. We've already worked places like Citarella and Bank of America. But whatever the business is, there must be a need for the brand to have a sound.

What have you done that all other record labels can't do?

Lake: [laughs] We're not, not really, in the music industry—that is, in traditional sense of a label. Maybe we're what labels will look like in five years.

In what ways are you trying to expand El Records' brand and business?

Lake: We're working with tastemaking hotels and restaurants, the men behind El Records are changing the very concept of what it means to be a record label.
A Bold New Marketing Partnership Ensures Rihanna’s Upcoming Release Will Be In The Spotlight. Not That She Ever Left. By Michael Paoletta Photo By Roberto D’Este It May Come As No Surprise That When The Newest CoverGirl Commercial Starts Airing Nationally In July, It Will Feature A Beautiful Young Woman Dancing And Twirling About. But This Is Not Your Typical Model For Hire. It Is SRP/Def Jam Recording Artist RIHANNA, Clearly Identified In The Spot. >>>
And that’s no Muzak in the background. It is “Umbrella,” the first single from Rihanna’s new album, “Good Girl Gone Bad,” due June 5. Island Def Jam Music Group (IDJMG) is surely hoping the added exposure from CoverGirl will help elevate its star pupil into the upper levels of pop’s stratosphere. The multiyear and multiplatform business deal with CoverGirl debuted April 26 when the beauty brand presented the exclusive video premiere and free video download of “Umbrella” (featuring Jay-Z), at thisisrihanna.com, with a direct link to covergirl.com. The text “presented by CoverGirl” appears at the beginning of the video download for a brief moment.

The partnership kicks into high gear in mid-June and early July—just after the album is released—with, respectively, print and TV campaigns for CoverGirl’s new lip gloss, Wet n Wild Fruit Spritzers. The TV spot was lensed on the set of the song’s video shoot, both helmed by director Chris Applebaum. Video footage has also been integrated into the TV ad, which includes a chyron identifying the artist, song title and album.

The campaign is based on a foundation of mutual admiration. “I always wanted to be a CoverGirl,” Rihanna says. “Every little girl wants to become one. CoverGirl has worked with other music artists, and the brand itself is about makeup. What’s not to like? It’s a natural fit for me.”

Indeed, CoverGirl marketing director Vince Hudson says, “Rihanna’s natural beauty and musical talents make her a perfect fit for CoverGirl.” Hudson calls Rihanna a “strong, successful woman” and a “confident, talented performer who exemplifies the CoverGirl ideas with her fresh beauty and upbeat personality.”

Rihanna follows in the footsteps of Queen Latifah, Faith Hill and Brandy, among others, who have each partnered with CoverGirl in varying degrees through the years.

“We were always looking for the right beauty endorsement,” says Rebel One Management’s Marc Jordan, who, along with Christa Shaub, oversees Rihanna’s career. “But the timing had to be right … CoverGirl gets a hot artist who could potentially boost their sales well into the future. Rihanna, meanwhile, will be introduced to people who may not be aware of her. They have a new product. We have a new album. We all benefit.”

The timing for this partnership was particularly strong because Rihanna was in the process of giving her image a more mature makeover. “My new look is purposely adult,” she says. “I did what felt natural. As for the album’s title, consider it Rihanna’s way of breaking out of her innocent shell. I wanted to show growth as a person and artist. But for me, ‘bad girl’ does not mean ‘wild girl.’ It’s more about taking chances, trying new things—visually and musically.”

Those paying close attention to Rihanna’s two years in the spotlight have witnessed artist development in action. Gone are the cotton Ts, sweatshirts and hip-slung jeans, replaced with stiletto heels and leather ensembles. Musically, she has gone from a booty-shakin’ teenager (her first hit, “Pon De Replay”) to a singer of heartfelt emotion (last album’s “Unfaithful”).

And this album? “Rihanna wanted to take a step forward—to grow and evolve as an artist,” Jordan says. “She wanted to have her own edginess, but still be respectable. A classy edginess, nothing too trashy. The album reflects this.”

Rihanna and CoverGirl “both have the same demographics and the same sexiness,” Def Jam VP of strategic marketing Jeff Straughn says. “Don’t let the ‘Good Girl Gone Bad’ title fool you. She’s pushing the envelope, but not too far.”

Rihanna describes herself as “very green” with her first album, “Music of the Sun,” released in August 2005. “I had just moved to America [from Barbados]. Everything was new. It was all a learning process,” she says. With her second album, she was more prepared. Now, with “Good Girl Gone Bad,” Rihanna says she knows where she wants to go and that she’s more involved with singles, video treatments and her image. “Bad girls take risks,” Rihanna says. “We tried things on this album that we never tried before.”

“Good Girl Gone Bad” is evenly split between dance grooves and hip-hop jams. “Push Up,” “Don’t Stop the Music” and “Breakin’ Dish” are decidedly uptempo and recall Latin freestyle and electro sounds of the ’80s. The new wave-leaning “Shut Up and Dance” is rooted in the same decade.

The second album’s sales are any indication, “Good Girl Gone Bad” is poised to sell big. “Music of the Sun” and last year’s “A Girl Like Me” have sold 539,000 and 1.2 million units, respectively, according to Nielsen SoundScan.

In slightly less than two years, Rihanna has also sold 4.1 million digital songs, with “S.O.S.” accounting for 1.3 million.

Last year, Rihanna scored a No. 1 hit with “S.O.S.,” and follow-up “Unfaithful” went top 10. At the 2006 Billboard Music Awards, she picked up four top honors, including female artist of the year.!”

Rapid Release

With Her Third Album In Two Years, Rihanna’s Approach Is Old School

Think Rihanna’s been overworked? In 1965, Motown released five albums by the Supremes. In 1968, the label issued six albums by the girl group, including “TCB” by Diana Ross & The Supremes with the Temptations.

Or try this workload on for size: Between 1967 and 1969, Berry Gordy’s label released 12 albums by the Temptations.

Sure, Motown struck while the iron was hot and kept acts like the Supremes and the Temptations recording all the time. But albums were also a new concept then. Around 1966-67, labels realized that albums were selling, where before, singles dominated the marketplace. In August 1967, because of the growth of the LP, Motown held its first sales meeting.

“The classic early-period single-and-filler approach to creating albums reflected the singles orientation of the music industry in the ’50s and ’60s,” music historian Brian Chin says. “Certainly the artistic conceit of the later ’60s of an album as a cohesive statement or song cycle—Sgt. Pepper’s Lonely Hearts Club Band being the model, of course—would dictate more time put into creating an album and more time between albums.”

By the mid-to late ’80s, the breakthrough of albums going to a fourth, even fifth single, video or even a focus track put the yearly album to bed. Artists like Michael Jackson, Bruce Springsteen, Whitney Houston, Cyndi Lauper, Prince, Tina Turner and Mariah Carey were breaking records and establishing new benchmarks for how long a label could market and promote one album.

“That’s when individual albums started looking like greatest-hits albums,” Chin says. —MP

www.americanradiohistory.com
Rihanna and CoverGirl repeated this bookending concept. Within the first 62 hours of debuting "Umbrella" at thisirianna.com, there were more than 600,000 views of the video at YouTube, making it the third most-viewed video on the site. Additionally, the CoverGirl-branded videos live on in fans' mobile phones and computers.

Conversations with CoverGirl began with the 2005 release of "Music of the Sun," Straughn says. Secret, another Procter & Gamble brand, sponsored the supporting tour, Secret Body Spray Tour. This time around, the label and management worked closely with Alliance—the entertainment marketing agency for CoverGirl—and Grey Worldwide, the cosmetic company's ad agency, to craft and seal the deal.

Alliance worked with Rihanna's team at the label and her management to craft a program that not only could work as an entertainment marketing platform, but also reside within an ad campaign that Grey would build simultaneously. "Effective communications programs are built when everyone has a seat at the table and everyone can collaborate," Alliance president/CEO Jarrod Moses says.

With Fall Out Boy and Rihanna, the label can afford to offer free video downloads because of the paid sponsorship fees from brands like TAG and CoverGirl. Nobody involved in the dealmaking process will divulge exact figures, but Moses says "big, big money" was involved.

According to sources involved in putting together similar pacts, the Rihanna/CoverGirl deal's value was likely in the ballpark of high six to low seven figures. The artist, manager, label, publisher and agency all get paid—with the artist/management team sharing the largest slice of the pie.

When licensed music is used in a TV spot, the fee is split between the label and publisher, which may pay through to the artist based on label and music publishing contracts. In a straight-up endorsement deal, the client pays a fee to the artist usually by way of the artist's manager, who receives 10%–20% of the total. The artist's lawyer will receive an hourly fee or percentage of the total. In many cases, the label goes along for the ride, gaining exposure for its act.

But for such a multiplatform deal as Rihanna's with CoverGirl, there are no hard and fast rules or standard rate card. Every deal is different from the next, and Rihanna's benefit ultimately comes back to the deal she has with Def Jam.

"With endorsements, people pay a lot of money for big-name stars," Moses says. "For CoverGirl, it is less about a transaction and more about a true partnership. CoverGirl gets to be part of the magic of an artist becoming a star."

Jordan says Rihanna—who has, in less than two years, partnered with JCPenney, Nike, Fuzed, the Barbados Tourism Board and others—bases her endorsement deal decisions not on money, but on relationships and potential exposure.

Such be getting plenty of the latter, Grey music su-

pervisor/director of licensing Amy Rosen says, pointing to "a huge media buy," encompassing print, TV and the Internet for the CoverGirl campaign. "It's a priceless partnership—one that is seamlessly integrated," she says. It is also one that could include exclusive, original music from Rihanna in the future, though no one is willing to confirm details—yet.

In addition to the online video premiere for "Umbrella," those logging on to covergirl.com can watch B-roll footage from the video shoot and enter the Slice of Paradise sweeps, with three grand-prize giveaways to Rihanna's hometown of Barbados.

The first 800,000 copies of "Good Girl Gone Bad" will include discounted coupons for Wet Naps Fruit Spritzers. Some of these will likely be sold at Walmart, which will have "press-and-plays" (mini music players that let customers hear the song "Umbrella") and lifestyle Rihanna cutouts in CoverGirl departments, Straughn says.

If all goes according to plan, CoverGirl's multifaceted campaign will coincide with "Umbrella" becoming a major contender for the summer song of 2007, IDJMG's Lowenberg says.

A multiformat hit, "Umbrella" is one of the fastestclimbing songs at top 40, rhythmic and R&B/hip-hop stations it hit radio at the end of March. In a little more than four weeks, the single has amassed more than 135 million audience impressions and 17,000 spins at all formats, according to Nielsen BDS. In this issue, "Umbrella" ascends the Pop 100 (No. 36) and Hot R&B/Hip-Hop Songs (No. 34) charts, as well as The Billboard Hot 100 (No. 63). The last of which is impressive considering the song still lacks digital availability, one of the key drivers for chart placement. The song will be released as a digital track May 22.

But then, Rihanna is used to things happening quickly in her career. "Good Girl Gone Bad" is her third album in less than two years. In this way, Rihanna and her label are creating a new model for today's challenged music industry: release an album, get a couple of hits and then shove the artist back in the studio. This way of doing business harks back to Motown's heyday in the '60s (see story, page 26).

While some artists like to depressor between album cycles, Rihanna prefers to keep going. She's an artist who wants it all and has something to prove. Lowenberg says: "She has that drive."

Rihanna says she expected to take time off between albums two and three, but "I tend to be a very spontaneous person. If it feels right to keep working, that's what I do."

For Def Jam, there are certainly challenges in releasing three albums in such a short time frame. "We have to make sure people know this is a new Rihanna album, as there has been no downtime between albums," Lowenberg says. "It is important that fans know that this is a new chapter in Rihanna's career."

Lowenberg explains it this way: Up to now, Rihanna's songs have been bigger than the Rihanna brand. "Her being seen as a true artist will enable her brand to grow and grow," he says.

Furthermore, Lowenberg stresses the importance of keeping an artist active and in the consciousness of consumers—particularly at a time when there is "a plethora of music out there."

Consider it a byproduct of the digital age. "It makes it much easier for an artist to come with a constant stream of music," says Cat Thomas, OM/D of the Thomas Agency in Las Vegas, a supporter of "Umbrella." The difficulty, Thomas adds, is maintaining a high-quality level. From where he sits, Rihanna has yet to falter in this area.

Because Rihanna has remained in the public's eye for two years, her recognition level is high. "If you say her name, people know who she is," Thomas says. "But is she at a level where she can sell out an arena? No."

Pausing, he adds, "But that could change."
To get a handle on how the Web is creating new opportunities for independent artists to make money from selling their music online, consider the case of Soul Kid #1. The Los Angeles-based genre-mashing performer has managed to sell 90,000 downloads of the track “More Bounce in California,” according to Nielsen SoundScan, without any radio airplay or music video exposure. Instead, awareness of the song largely was built during the last year through a placement via his publishing company in the soundtrack to the recent season of “Laguna Beach.” And thanks to a digital distribution deal with CD Baby, a specialist in getting music from independent acts on iTunes and other digital services, Soul Kid #1 has been able to take advantage of consumer interest in the song. While those kinds of numbers may not mean much in comparison to the download sales of leading major label acts that move significantly more downloads in a given week, for smaller acts they represent a welcome, and sometimes vital, new source of income. In the case of Soul Kid #1, the volume on his track business far outpaces his album sales. “Americanized,” the Secret Agent Records/Organic set on which “More Bounce in California” appears, has sold less than 1,000 copies, according to Nielsen SoundScan. “The fact that you can promote yourself more directly using tools that are not expensive makes being a musician as a job so much more easy to do than it was even less 10 years ago,” says Steve Ellis, CEO of PumpAudio, a specialist in providing sync licensing opportunities for indie labels and artists. “If you really want to work at it, you can do it and make a living.” To boot, there are a growing number of companies stepping into the fray to help artists sustain that livelihood. While players like PumpAudio and CD Baby have been in the market for years, the rise of Web 2.0 during the last 24 months has sparked an explosion in artist services designed to help independent acts of all shapes and sizes generate exposure and revenue online. Billboard breaks down some of the key methods and services independent artists can use on the Web to make money.

SELL THROUGH MAJOR RETAILERS
As evidenced by Soul Kid #1, there’s money to be made selling tracks through leading digital retailers like Rhapsody, Napster and Yahoo. CD Baby, the leader in the indie artist aggregating space with a client base of more than 150,000 acts, charges a $35 setup fee for uploading music to the site and takes a 9% commission on digital transactions. It also will sell CDs for artists and takes $4 on each unit sold.

But that’s not the only option for artists. Brooklyn-based TuneCore, a new company from SpinArt Records owner Jeff Price, is getting in on the act, too. It charges a one-time setup fee of $99 cents per track as well as 99 cents per store in addition to a $9.98 annual maintenance fee. The company estimates that the average artist selling a five-song album through iTunes stores in the United States, Japan and Canada as well as via Rhapsody in the States will pay a fee of $18.98 in the first year.

TAKE ADVANTAGE OF AFFILIATE PROGRAMS
Price, TuneCore’s CEO, also recommends that independent acts take advantage of digital retailer affiliate programs. iTunes offers a free affiliate program that allows artists to link and sell their music via any Web site, MySpace page or e-mail. Affiliate members earn a 5% commission on each sale generated from an affiliate link.

“It’s a simple and very effective way to sell your music,” Price says. “The affiliate program auto-generates links for you. All you have to do is place them on any Web page or within an e-mail.” Artists can also generate money by integrating links to music and content from Rhapsody onto their sites. Artists can earn up to $15 for every user who starts a free Rhapsody trial through their links.

TURN YOUR SITE INTO A STORE
Some of the biggest developments in artist services for independent acts surround offerings that help artists turn their blogs, MySpace pages and Web sites into stores. MySpace is the most well known example of this trend. It has inked a deal with Snocap, the digital music services company from Napster mastermind Shawn Fanning, that allows MySpace bands to sell tracks and albums in the MP3 format. Bands set the price on what to charge for their music, but they must pay a 39-cent service fee—almost 40% of a typical 99-cent download—on every song they sell. PayPal handles the payments. Snocap is hardly alone, however. Rivals like Musicane, a unit of Sava Monica, Calif.-based MyMPD, compete for business on price (commissions in the 20% range) and features (videos, ringtones and multimedia bundles as well audio).

EMPOWER FANS
In addition to allowing musicians to sell music directly from their own Web sites and social networking pages, a number of new services also enable fans of independent acts to turn their Web pages into stores as well and get paid for referring
purchases. At the head of this trend is Indie911.com, which reports that blues rock act Grace Potter & the Nocturnals has sold more than 75,000 downloads through its site, the majority via links in fan playlist pages. Taking the concept one step further, the company in March launched a service called the HooKa, a music store widget that allows Indie911 members to make music available for sample and purchase on sites outside the social network. MySpace posterchild Tila Tequila was one of the offering's initial users. Fans make a 10% commission on sales that they provide the link for. Seventy percent goes to the artist and 20% goes to Indie911.

Motivating consumers to promote music by cutting them a check is a popular concept. Nashville-based PassAlong Networks is working on its own build-a-store-on-your-site program called StoreBlocks. Likewise, users will get paid for purchases they refer, although fees have not been announced. New York-based Burnlounge is developing an updated version of its service, which allows anyone to create a music store on their Web page and participate in a portion of the sale with no setup fee. "It's a natural step," Indie911 CEO Justin Goldberg says. "People on social networks are communicating with each other, so why not give them a platform to not only create playlists that show off the artists they love, but also, most critically, to enter the economic equation as well?"

SELL RINGTONES
So far, independent artists have largely been on the outside looking in when it comes to the growing opportunities in mobile music. But now a variety of companies are offering tools to help smaller acts and labels create and sell ringtones. At the front of the pack is Los Angeles-based Xingtone, which allows users to create their own Web-based ringtone store through a feature called mStores. Prices on DIY ringtone stores start at $9.95 per month for hosting plus a 40%-50% commission on net sales. The company is also teaming with PassAlong Networks on a co-branded offering, likely to be live by the time you read this. Seattle-based Mixxer is also chasing the growing demand for independent artist ringtones with a service called Indie Trax. Indie911 and MusicFreedom are also targeting the business. "As more phones become music-enabled it's becoming easier and easier to pull down a ringtone," PassAlong CEO Dave Jarowski says.

OFFER MERCH
Many independent acts build their own Web sites and use them as a platform to run a crude mail-order operation. For artists looking for a more sophisticated merch service there's Cleveland-based IndieMerchandiser.com, which lets bands design their own merch Web stores. The platform accepts credit cards, checks and cash and handles accounting and fulfillment. Fees range between 15% and 30% of shipped sales. Likewise, Greensburg, Pa.-based micro-merchandiser Spreadshirt allows users to design customized T-shirts and other apparel, and set up free Web stores with transactions handled by PayPal.

EMBRACE SYNCH OPPORTUNITIES
Expansion in visual media is creating unprecedented demand for music synchronization in everything from TV and film, to student projects, to user-generated content. Independent music is emerging as a particularly attractive option for cost-conscious music supervisors and casual filmmakers who don't want to pony up for pricey major label fare. Companies like New York-based PumpAudio are working to place music from independent acts anywhere and everywhere film creators need music. "We are providing synch opportunities in a bunch of new environments," Ellis says. "The user-generated space presents a lot of opportunity because of the legal issues.

Artists can make anywhere from $10 to $20,000 and beyond based on the type of placement. Top PumpAudio clients can make as much as $100,000 in a year, Ellis claims. PumpAudio takes a 50% cut on placements.

RESULTS VARY
Of course, not every indie act starts immediately raking in cash when it starts selling music on the Web. When New York-based singer-songwriter Mandi LeBlanc was looking for a way to sell copies of her self-released debut EP "This Is Me," which bowed at the end of November, she decided to take advantage of as many opportunities as possible.

She signed up with CD Baby to get distribution through iTunes; registered with Snocap to sell MP3s through MySpace; joined MusicFreedom, another music-oriented social networking service that allows her to sell MP3s and ringtones directly through her profile page; created an electronic press kit with Sonicbids to help with her touring and press; and created her own Web site to handle merch sales.

So far LeBlanc is taking a wait-and-see attitude to the opportunity. She has sold more than 100 CDs through her merch table at shows versus a handful of sales via iTunes and MusicFreedom. "People see us play and want a CD more than they seem to want to purchase it online at this point," she says. But the fact that such opportunities exist at all is an important step in the right direction, a fact Ellis acknowledges. "I don't know if it is going to make you rich and famous. But if your objective is to make a living, you can do it now more than ever with these tools."

IN
7 Ways For Musicians To Work The Web For Dollars

BY BRIAN GARRITY

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Björk's Blend
Collaborations, Online Opportunities Aim To Reverse The Off-Kilter Artist's Downward Sales Trend

Björk plays well with others. For her sixth studio album, "Volta" (due May 8 via Elektra/Atlantic, one day earlier internationally), the Icelandic artist collaborated with longtime partner-in-music Mark Bell, Congolese outfit Konono No. 1, Antony Hegarty (of Antony & the Johnsons), Malian musician Tourou Mouta Diabate, hip-hop guru Tim "Rah" Bell, Chinese pipa player Min Xiao-Fen and others.

"Since I was a child, singing and writing melodies have always been quite a solitary process," Björk says. "More and more, since I've become savvier on the computer, I spend perhaps 90% of the time working on the album alone. So, collaborations are the treat at the end of the stick."

"With every collaborator, there is a completely different method," she continues. "It is probably part of my philosophy, a little romantic, I know, that one of the main targets is to communicate, to merge. Then magic happens—when one plus one becomes three. It is easy to do solo albums where you play absolutely every note, but merging is tricky. It takes courage to let go like that."

Yet no matter who Björk works with, she still enjoys following the beats and rhythms of her own beautifully off-kilter drum. The array of musical instruments on "Volta" encompasses a Chinese lute, French horns, a brass band and, Björk being Björk, major slabs of electronic programming. Aggressive instrumentation intertwines with suspenseful cinematic rushes, but there are also quiet and meditative moments like "Pneumonia," which builds and builds with no release. Björk says she wrote the song at the piano in one take, after seeing the film "Pan's Labyrinth"—and after having pneumonia for two weeks.

"There is a physical sadness to wheezing away with that disease," she says. "That, coupled with the determination of the little girl in that film to believe in her imagination, wherever it took, even though no one believed her," struck a chord with the singer. A few days later, the song was recorded with seven horn players.

While lyrics on "Volta" frequently veer toward motherhood and religion, other tracks could very well have been ripped from today's headlines. One of the latter—the war-themed "Earth Intruders"—recently made headlines of its own. One of three Timbaland collaborations on "Volta," it became the first Björk track to appear on The Billboard Hot 100 in 13 years, since "Big Time Sensuality" in 1994. Though its chart visit was fleeting (one week, attributed to 16,000 download sales), "Earth Intruders" is being spun by 31 modern rock stations.

But whether exposure for the single translates into sales for "Volta" and helps turn around the downward slide of each of Björk's past solo studio albums, remains to be seen. Her solo debut, 1993's "Debut," sold 918,000 copies, according to Nielsen SoundScan. "Post," released in 1995, has sold 810,000 units. "Homogenic" (1997) stands at 501,000 sold, "Vespertine" (2001) at 402,000 and "Medúlla" (2004) at 235,000.

Still, Björk's label is optimistic that this trend can be reversed—and for good reason. Her head-turning performances on "Saturday Night Live" (April 21) and at Coachella (April 28) have been widely covered. She has just commenced a yearlong global tour, and her online activity is up.

As of April 27, for instance, the video for "Earth Intruders" was in the top 10 of downloaded videos at iTunes, while pre-orders for "Volta" were in the top 15. Björk also supplied iTunes with an exclusive six-part podcast series.

Dane Venable, senior VP of pop/rock marketing at Atlantic Records, says, in fact, that all marketing for "Volta" has been initially launched online. In March, for example, 10 15-second webisodes covertly introducing snippets of the album's music were seeded to various sites to get fans talking. Expect the label to explore other Web opportunities with the July release of second single "Declare Independence," with an accompanying video leaked by Michel Gondry.

And for the first time, Björk has agreed to license her catalog for ringtone and video ringer use. "This offers additional ways for us to get her music out there," Venable says. While the label execs focus on extending Björk's reach, the singer herself remains focused on her music. "One of the reasons I have a headspace on this album to take on issues like the Earth, suicide bombers and so on is possibly because all things are pretty good at home right now—as good as it gets."
**MUSIC**

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**Avalon’s Loss**

**Founding Member Jody McBrayer Leaves Group For Health Reasons**

It’s always a bit of a surprise when a successful, established act loses a key member. One of the most talked about topics during the recent Gospel Music Week gathering in Nashville (April 21-25) was founding member Jody McBrayer’s departure from award-winning group Avalon. But the surprise was overshadowed by sadness as news spread that it was a health issue that prompted McBrayer to leave the group.

“Not only is leaving Avalon going to be difficult but the circumstances surrounding my departure make it even harder,” says McBrayer, who is suffering from hypertrophic cardiomyopathy, a heart condition that is manageable, but affects McBrayer’s ability to continue his career. “I have to do what’s best for my health and the welfare of my family. I want to give my sincerest thanks to everyone at EMI (Christian Music Group) and Proper Management for 12 of the most amazing years of my life. I know that when I leave, I am leaving amazing friends and with me that I will cherish for a lifetime. As for Avalon, I love them like family and will miss them terribly but I am excited to see what God does with their ministry in the future.”

Known for such hits as “Adonai” and “Testify to Love,” Avalon has sold more than 3 million records, according to EMI CMG. The act has won six Dove Awards, including new artist of the year in 1998 and pop/contempo-ry recorded song of the year for “Testify to Love.”

McBrayer has been in the studio recording his last album with Avalon, which is slated for a September release. He will continue to travel with fellow Avalon members Greg and Janna Long and Melissa Greene through the end of the year. “I know it is in his best interest to step down and take care of himself,” says Janna Long, the other founding member of the Sparrow Records group. “I am saddened to see Jody leave Avalon. He has walked this amazing road with me from the very beginning.”

No word yet on who will assume McBrayer’s role in the group, but rumor has it that Curb artist Michael English might be among the contenders.

**SONGWRITERS HONORED:** ASCAP and BMI both held special awards dinners during Gospel Music Week to honor their top songwriters and publishers. The BMI event took place April 21 at the company’s Music Row headquarters. “Voice of Truth,” penned by Steven Curtis Chapman and Casting Crowns frontman Mark Hall, was BMI’s most performed Christian song of the year. Hall was named songwriter of the year. The Christian publisher of the year was Songs of Greater Vision. The evening included performances from Sanctus Real, Hall and Kirk Franklin.

ASCAP honored its writers and publishers April 23 at Nashville’s Richland Country Club. Chris Tomlin was named songwriter of the year. “Praise You in This Storm,” penned by Berni Herm’s and Hall, was honored as song of the year. EMI Christian Music Group Publishing took home the Christian publisher award. The evening included performances by songwriters Brett James, Ruby Amanfu and Katie Herzig, new INO duo ConnorsVine and, in a landmark moment, the reunion of pioneering rockers DeGarmo & Key, who were honored with ASCAP’s Vision Award. Eddie DeGarmo and Dana Key led the groundbreaking Christian rock outfit, the first Christian band to get a video played on MTV. “People talk about Eddie and I being pioneers,” Key told the crowd. “There’s a fine line between vision, courage and stupidity. We crossed that line a lot.”

**SIGNINGS:** Rick Cuñas signed a distribution deal with TAG Artist Group for his new project, “Won’t Fade Away.” The 12-song set is Cuñas’ first recording in 10 years. Cuñas began his career in mainstream rock, recording two gold albums with legendary group The Outlaws before becoming a pioneering Christian rock. In recent years, he worked in publishing at EMI Christian Music Group and had his own management company. It’s great to see this talented artist back on the performing side of the biz.

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**Diamond Days**

**Jack Ingram’s Dozen-Year Climb From Indie Obscurity To Country Stardom**

“I’m just an old chunk of coal/ but I’m going to be a diamond someday,” sings Jack Ingram in an expansive rehearsal studio on New York’s West Side. The song, in many ways, is a perfect fit for the 36-year-old musician. “Old Chunk of Coal” was penned by Billy Joe Shaver, who has written for the Texas country scene where Ingram cut his teeth.

But a different cover has helped propel Ingram further into the spotlight—his take on Hinder’s “Lips of an Angel.”

Most of all, though, “Old Chunk of Coal” fits because these really are, finally, Ingram’s diamond days.

After a dozen years, nine albums and the jump from indie to major to indie, Ingram is celebrating commercial success on the airwaves, on the charts, at concerts and with sales.

“I think what’s been most important is that I’m on the right label,” Ingram says. After releasing a pair of albums independently in the mid-’90s, he signed with Warner Bros., then shuffled to Sony’s Lucky Dog imprint. In 2006, he found his label home in Scott Borchetta’s Big Machine Records. “I wasn’t anybody’s real priority before, and part of that is because I didn’t know what I wanted, didn’t understand at the time that I wanted to be on the radio.”

And on the radio he is. So far, four cuts from Ingram’s recently released (and appropriately titled) “This Is It” have managed their way onto Billboard’s Hot Country Songs tally. “Lips of an Angel” and “Whatever You Are” topped the chart last week; tongue-in-cheek “Love You” reached No. 12. “Lips of an Angel” peaked at No. 16 and No. 77 on The Billboard Hot 100; and current single “Measure of a Man” is No. 43. The album bowed at No. 4 on The Billboard 200 the week of April 14 and has sold 63,000 copies in the United States, according to Nielsen SoundScan.

In sales and spins can be attributed to country radio’s still-growing affinity for country with a rock edge, which exploded with the popularity of superstar artists like Keith Urban, Dierks Bentley and Brad Paisley—the last of whom Ingram recently hit the road with. The tour, which kicked off April 26, is slated to run through Aug. 23.

“We’re on the front side of the bell curve for rock crossover in country,” says industry veteran Kevin King, PD for WSM Nashville. “[Ingram] has that edge that people love now—plus he’s a phenomenal performer. This sound is not an anomaly in country radio anymore, it has become the format.”

“I’m because I’ve got songs like ‘Lips of an Angel’ that my record sold more in its first week than the total sales of the record before it,” Ingram says. “It’s rock songs with twang and slide, or whatever. It’s whatever this trend is that’s allowed me to walk through the door at last.”

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**COUNTRY**
BY KATIE HASTY

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**BETTER OFF ‘DEAD’**

System of a Down frontman Serj Tankian is planning a fast release for his first solo album. “Elect the Dead,” telling Billboard that it’s “a rock record, but it’s pretty progressive. It’s very wide-sounding—lots of different-sounding instruments. The excitement I had making this record was the same excitement I had making the first System record.”

The album will come out via Tankian’s own Serjical Strike label.

—Gary Graft
‘New Moon’ Rising

Two Dozen Elliott Smith Rarities Unveiled On New Compilation

Releasing “new” music after an artist has died is always a tricky proposition, especially when that artist has a fiercely protective fan base.

Olympia, Wash.-based indie label Kill Rock Stars will try to satisfy devotees of the late singer/songwriter Elliott Smith with the May 8 release of “New Moon,” a two-disc set of primarily unreleased material. It comprises tracks recorded during the three years Smith was with the label, from 1994 to 1997.

Smith was found dead in his Los Angeles home in October 2003. Although widely reported in the media as a suicide, the coroner never established a cause of death, and the case remains under investigation by the Los Angeles Police Department.

Larry Crane, a personal friend of Smith’s and the engineer who mixed most of “New Moon,” admits “there’s a real careful line to ride” with a release of this nature, but adds that so much depends on intent and “common sense.” If you put this out five months after he passed, that would be disgusting, but it’s been more than three years now, and it feels like the right time.”

Kill Rock Stars VP Maggie Vail says that “New Moon” is “a celebration of [Smith’s] music and his artistry. This time period was such a perfect and prolific time in Elliott’s life. I’m glad people are going to be able to hear it.”

Crane, whose Jackpot Studios often used for recording, is also the archivist for Smith’s estate. He was given the task of tracking down all the tapes Smith made during the Kill Rock Stars period, bringing them back to Portland, Ore., and listening to everything from start to finish.

“I seriously believe,” he says, “that if Elliott was still around, this sort of project would have come along at this point, because there’s quite a bit of great material from this period.”

Vail says the project arose from an initial plan to release an expanded edition of Smith’s second and final album for Kill Rock Stars, “Either/Or.” It was Smith’s most successful release and remains the label’s biggest seller. The album has sold 306,000 copies, according to Nielsen SoundScan.

“But the more we started digging in, and the more the estate and I were looking at things,” Vail says, “the more we agreed, ‘Let’s not repackage something people already have. Let’s give them all new material.’”

Vail adds, “It was pretty shocking how much there was. There were songs neither the estate nor Larry nor I had ever heard before.”

“New Moon” consists of 24 tracks, only three of which have been previously released, two in limited editions. Smith plays all the instruments and recorded most of the material himself.

“One of the primary concerns was being faithful to his vision,” Crane says. “Because I had worked with him before, I knew his working method, so that helped. I also listened a lot on headphones and tried to think about how he was feeling everything. We also didn’t want to modernize it too much.”

Many of the tracks, which range from more rocking numbers like “New Monkey” to parser, brusking voice-and-guitar items like “High Times,” were strong contenders for Smith’s two Kill Rock Stars albums and therefore make a nice complement to his existing catalog.

The challenge is to get the music out to old and new fans alike, without the benefit of the artist-centered promo campaign that surrounds most releases.

“I have always believed getting people to listen to things is the best possible promotion, especially when the material is strong,” Vail says. Kill Rock Stars is centering its efforts at radio and new media, hiring Ioda to spearhead the latter campaign. “They’ll focus on blogs and making sure approved MP3s get in the right hands.”

“We’re also doing a lot of retail promotion,” Vail says, “and, of course, print ads, but it’s not a really complicated marketing plan. Our goal is just to make sure people know that it’s out, that it’s new material, that it’s Elliott Smith and that he’s this incredible songwriter.”

GONE BUT NOT FORGOTTEN

Like Elliott Smith, late singer/songwriters Nick Drake and Jeff Buckley continue to inspire new generations of fans well after their untimely deaths, thanks to an ever-growing catalog of posthumously released material.

Drake’s canon will be expanded with the June 19 release of early recordings, “Family Tree,” via Tsunami Entertainment/Fontana. Buckle, who drowned 10 years ago this month, will be back in the spotlight with the May 22 release of “So Real: Songs of Jeff Buckley” (Columbia/Legacy).

The 23-track “Family Tree” includes Drake’s own take on songs like “Cocaine Blues,” a number of Jackson C. Frank’s songs, Bob Dylan’s “Tomorrow Is a Long Time” and Bert Jansch’s “Strolling Down the Highway.” It also contains early versions of “Day Is Done” and “Way to Blue” (both from his 1969 studio album “Five Leaves Left”), plus nearly a dozen unreleased originals like “Blossom” and “Come Into the Garden.” Drake’s mother Molly, a major influence in his music upbringing, contributed a pair of her own songs, “Do You Ever Remember?” and “Poor Mum.”

Drake also sings with his sister Gabrielle on the traditional tune “All My Trials.”

The album was compiled by Drake estate manager/archivist Cally, a veteran music industry art director and reissue producer. The reissue of the 1986 Drake boxed set “Fruit Tree” will arrive later this year, which will include the new addition of the documentary “A Skin Too Few.”

“We seldom allow vested interests of others to speed matters along with Nick. Besides, Nick’s lyrics often commented about a world that was moving ‘just a little too fast on that point’ and rendre the rarities. ‘Nick keeps me busier than any living artist might.’

Drake battled depression throughout his life, augmented by his frustrations with his music career. At 26, he over- dosed on antidepressants in his parents’ home in England. The folk artist left behind only three official studio releases but became a cult favorite during the past two decades. In 2000, the title track to his 1972 album “Pink Moon” was used in a Volkswagen commercial, spurring further interest.

That set has gone on to sell nearly 329,000 copies in the United States, according to Nielsen SoundScan.

Meanwhile, Buckle’s “So Real,” compiled by his mother, Mary Guilbert, offers a mix of studio and live tracks plus a handful of rarities, including a previously unreleased cover of the Smiths’ “I Know It’s Over.”

According to Guilbert, there still may be two or three albums worth of material worth releasing at a future date, like a set of Buckle’s live radio performances from throughout the world. A live DVD is in the works, comprising Buckle’s various live TV performances of nearly all the songs from “Grace,” as is the DVD release of the documentary “Amazing Grace: Jeff Buckley” (directed by Nyla Bluek Adams and Rob Trombley). Guilbert is also working closely with screenwriter Brian Jun to produce a biopic film on the late songwriter’s life, though a timetable for its release is unclear.

—KHS
Cranberry Comeback

Irish singer/songwriter Dolores O’Riordan is back to prove that a cranberry by any other name sounds just as sweet. More than five years after their swan song “Wake Up and Smell the Coffee” (Island/Universal), the Cranberries’ former vocalist releases her first solo album, “Are You Listening?” (Sequel/Sanctuary), May 7 internationally and May 15 in the United States. Lead radio single “Ordinary Day” is picking up top 40 airplay across Europe.

“Dolores comes to us with an immense international CV,” Sanctuary’s London-based senior VP of international sales and marketing Julian Wall says. “The Cranberries sold over 40 million records across the world.”

Wall reports early enthusiasm from Sanctuary’s international distributors and media.

“Our collective challenge,” he says, “is now to match those expectations with worldwide sales at the very highest level possible.” All five Cranberries studio albums made the top 50 of The Billboard 200, including the band’s biggest seller, “No Need To Argue” (1994), which Wall says has sold more than 16 million units worldwide.

O’Riordan played April shows (in Asia ahead of an 11-date Continental European tour in May and a June 15 London show, booked by London-based Creative Artists Agency. She will be reintroduced to American audiences through appearances on NBC’s “The Tonight Show with Jay Leno” and “Last Call With Carson Daly” in the week of the album’s U.S. release. O’Riordan’s publishing is copyright control.

—Nick Kelly

Rhythm & Blues

WARNERS RAMP UP LABEL READIES AN IMPRESSIVE SLATE OF NEW & R&B RELEASES

Aside from releases by E-40, Brian McKnight, Crime Mob, Lil’ Scrappy and, most recently, Lil’ Flip, Warner Bros.’ urban division (which also handles acts on Reprise, Machine Shop Recordings, Blacksmith Music and Asylum) has pretty much been on the down low. But that’s about to change.

Warner Bros. is ramping up big-time. I learned during a recent visit to the label’s Burbank, Calif., offices. During an informal listening session, senior VP of urban promotion Cynthia Johnson, urban executive Kevin Black (formerly of Interscope), VP of urban & R&B Naim Ali and other staff members laid out what will be an aggressive campaign between now and the end of the year.

Leading the charge starting June 26 is Bay Area hyphy act the Federation with “Whateva.” The album includes tracks like “If I Was Your Man,” aimed at expanding the group beyond its regional base.

Houston rapper Mike Jones checks in with his sophomore set, “The American Dream.” July 10. Second single “My 64”—a homage to rap icon Eazy-E and the 1964 Chev Impala—teams Jones with Snoop Dogg and Bun B. Also on the album are Devin the Dude, Trey Songz and Jones’ brother King Mello.

Rapper Talib Kweli lands in stores July 24 with his first album on his Blacksmith Music label, “Ear Drum.” In addition to Will.i.am, who produced “Say Something,” Kweli’s set includes pairings with UGK and Raheem DeVaughn (“Country Cousins”). Norah Jones (the languid “Soon the New Day”) and Kanye West (who produced “In the Mood,” with tasty vibescourtesy of Roy Ayers).

Also in the studio recording follow-up albums are E-40, Eric Benét and Lil’ Scrappy.

R&B newcomer Leela James (remember her impressive 2005 debut “A Change Is Gonna Come”) is no longer with the label. But rounding out the urban slate are several other newcomers.

KeAnthony: His original moniker was Cruna when the label signed him in 2003. A throwback to singers like Bobby Womack and David Ruffin, KeAnthony can shift from gospel-stomping soul to crooning balladeers without missing a beat. He’ll finally get to show his stuff in late August when “A Hustler’s Story” bows.

Wiz Khalifa: The just signed 19-year-old is proof that there are rappers in Pittsburgh. His versatile flow (drawing one minute, rapidly firing off a series of syllables the next) and engaging beats (check out the funky “Pittsburgh Sound”) bring a welcome freshness to the hip-hop scene.

J’DavEY: Single out last year in Billboard as a key act on the indie soul circuit, this Los Angeles duo fuses soul and electronics a la Prince meets Grace Jones.

Southern Girls: Hailing from the block Entertainment camp (Bad Boy/Atlantic’s Yung Joc), this Houston female trio met while students at Texas Southern. The ladies are in the studio recording with T.I., Tank and Yung Joc.

Jay Rock: This 20-year-old is a product of Los Angeles’ Nickerson Gardens housing project and local indie label Top Dawg Entertainment. Using only young L.A. producers, Rock spins message and community-oriented raps (like cruising down one of L.A.’s main black thoroughfares on “California Soul”). His moving “Lift Me Up” is already getting play on local station KDAY.

Also due to release projects under the W.B banner this year are Timbaland writing partner Ne-Yo, Murs, Tynisha Keli, former BME artist Bo-hagon, Styles of Beyond, Jean Grae and Strong Arm Steady. W.B has also inked production deals with Nitti, Terrace Martin, the Underdogs and Three 6 Mafia.

www.americanradiohistory.com
songwriter and Tiziano Ferro. His previous album, “Convivendo,” was released in parts during 2004, with each nine-track set featuring a half regular album price. Both topped the Film chart with combined domestic sales of 1.2 million, according to Zischka.

Antonacci is playing two summer stadium shows to promote “Vicky Love: Milan’s San Siro (June 30) and Palermo’s Velodrome (July 6). Antonacci is booked by Milan-based agency Friends & Partners. Zischka says Universal has no immediate plans for international releases. —Mark Worden

**TOUNED UP:** He has yet to set the sales charts on fire at home, but British R&B singer/songwriter Nate James is building a bona fide success story abroad. James’ debut FrOunk album “Set the Tone” (2005) has sold more than 125,000 copies worldwide, his London-based manager Anthony Hämmer-Hodges says. ProFunk is jointly owned by James and Hämmer-Hodges, and distributed through a string of partners in other territories.

“The U.K. and Italy are on a par, saleswise, with approximately 25,000 sold in both territories,” Hämmer-Hodges says. Reservoir Records/Virgin/Emi-Toshiba has shipped 60,000 units in Japan, he adds, where follow-up set “Kingdom Falls” was released March 21. The new album will street June 11 in the United Kingdom, where the title track is gaining support at specialist radio ahead of its May 21 single release. James is signed worldwide to Universal Music Publishing and booked by London-based Marshall Arts.

Hämmer-Hodges says “Kingdom Falls” will be supported with a string of summer performances in Japan and Europe. “If we can find a label partner in the States, Nate will finally have the world stage he deserves,” Hämmer-Hodges says. —Kwaku

Nashville made sense. “It's a town that is all about songwriters,” he says. “I didn't think it would be better received here, but I thought it would be better understood. The reception was better, because people here get it—not just the music, but the music business.”

When he first agreed to have independent filmmaker Billi Grisman follow his move from lead singer and primary songwriter of Matchbox Twenty to a solo artist, it was simply meant to be a keepsake. Halfway through filming—Grisman captured 350 hours of Thomas over two years—they realized a story was developing. “That was when my wife and I decided to take over production and the payment of the film,” he says. Atlantic Records. Thomas’ label, had hoped to use the footage for a behind-the-scenes look at the recording of his “Something to Be” album. “We said, ‘We're not done yet, we want to follow it through,’” Thomas says.

“For me it became about a person who considers himself a songwriter,” he says. “That's what I do. I come down in the morning, sit down alone with a cup of coffee, and I sit at the piano or with a guitar in the studio and I write.”

“I got to go out and find that line between being a songwriter with integrity and being a force on the radio,” he adds. “Trying to figure out that line was what this movie became about.”

Plenty of industry heavyweights show up in the film—Lyor Cohen, Julie Greenwald, Clive Davis, Jason Flom, Matt Serletic and manager Michael Lippman—as do many musicians—Alicia Keys, Carlos Santana, John Mayer and Robert Randolph, among others.

In one hilarious studio scene Thomas and Mayer, who played guitar on the album, trade stories about being recognized and subsequently signing autographs in porn shops. In another, his wife questions his decision to do a photo shoot for High Times magazine. “A fucking magazine devoted to ‘I smoke weed, what the hell is that about?’” she says with a laugh.

Another scene, which takes place before an NBC “Today” concert appearance, finds Thomas berating an Atlantic publicist for a Q & A story gone wrong. The movie’s “warts and all” approach is refreshing, even for Thomas. “If nothing else, it’s the most I can imagine it being,” he says. “I don’t look good all the time, there’s no prep or makeup. So anytime you get to step outside and say, ‘Oh, I see that he exists outside of the photo shoot,’ that’s a nice place to be.”

Thomas hopes to have the movie distributed via the Independent Film Channel or another outlet. “Eventually the idea is to get it on disc so people can have it,” he says. While he doesn’t rule out the idea, he leaves the decision to show it at another festival to Grisman. “I don’t think I’m that interesting, so it’s hard for me to say it should be at every festival,” he says with a smile.

**R&B/HIP-HOP BY HILARY CROSLEY**

**FAB FOUR**

After Three Big Albums—And Three Years Off—Fabolous Returns To The Grind

Three years ago rapper Fabolous—who released his fourth album Fab’s not done with Reservoir Records in 2009—will sell the biggest record of his career. The Just Blaze-produced track “Breathe,” which set Fab’s wisty to a wild piano sample and thunderous cutting bass lines, hit No. 4 on Billboard’s Hot R&B/Hip-Hop Songs chart and R&B’s urban chart. The style record pushed his third album to 179,000 units and had hardcore hip-hop heads giving the Brooklynite, whose bread and butter had become enamored female radio listeners, a renewed respect.

In subsequent months, Fabolous’ relationship with his label home, Atlantic Records, changed. And while Fab was re-packaged as one of the faces of Atlantic’s relaunch campaign along with Trick Daddy, Fat Joe and Twista, he didn’t stay long.

“Hard feelings, our business relationship at Atlantic went sour,” Fab says. “And it was time to make some new business.”

Fabolous, born John Jackson, spent three years out of the public eye. During that time, he switched labels after being courted by Def Jam’s new president, Jay-Z, started his own clothing company, Rich Yung, in 2006; and recorded “Rain From Nutnin’ to Somethin’.”

The release is a new beginning. Though three previous albums—“Ghetto Fabolous,” “Street Dreams” and “Real Talk”—sold more than 140,000 units in their first weeks, Def Jam is approaching his upcoming album like a debut.

“Fab’s not a new artist, but we’re almost treating him as such because he’s been gone for so long,” Def Jam director of marketing Aishaunna Ayars says. And especially given how rare such first-week numbers are in today’s slimmer-down- business climate, it’s a giant time for Fabolous.

“Diamonds,” the first single from his new album, sits at No. 88 on the Hot R&B/Hip-Hop Songs chart this week, while the second single, “Make Me Better” featuring labelmate Ne-Yo, climbs to No. 47.

“You can never take for granted on artists’ initial fan base,” says Jay Brown, executive VP of A&R at Def Jam. “With Fabolous it’s not about trying to develop him. But he’s not in the street hustling anymore, he’s moved on, and his fans should grow with him.”

Fab’s core crowd was accented with years of consistent mixtape appearances along with “big radio records,” Ayars says. And the aforementioned double-single strategy is aimed at renewing interest and pulling in new female consumers. Def Jam just shot the video for “Diamonds” and premiered it on allhiphop.com instead of the traditional TV outlets, MTV or BET, as they did with Young Jeezy’s “Go Getta.”

“Honestly, we tried the online premiere with the Young Jeezy video and it was over 300,000 views,” Ayars says. “So it was almost the same viewership of a BET ‘Access Granted,’ and it’s more targeted toward a specific hip-hop consumer. If we invest $200,000 in a video, we want to make sure it gets seen.”

“From Nutnin’ to Somethin’,” like its pred-
Patti Smith is a musician, a poet, an activist and an artist, and she has been at it for more than 30 years. On April 17, Columbia issued "Twelve," her first album of new studio recordings since 2004's "Trampin'." The aptly titled 12-song set finds Smith interpreting songs made famous by Nirvana ("Smells Like Teen Spirit"), Tears for Fears ("Everybody Wants to Rule the World"), Jimi Hendrix ("Are You Experienced?") and others.

In March, Smith—along with R.E.M., Van Halen, the Ronettes and Grandmaster Flash & the Furious Five—was inducted into the Rock and Roll Hall of Fame. This month, she embarks on a tour of Europe and the United States. Just before the release of "Twelve," Smith chatted with Billboard about her career's influence, her place in the business and the art of interpretation.

What does it mean to you to be inducted into the Rock and Roll Hall of Fame?

I love rock'n'roll, and I love history. So, to be regarded as having some influence or some import in the history of rock'n'roll by an institution has some meaning for me. I look at it as a touchstone. I feel like my people are inducted, too—in terms of commercial success. Also, it made my mom and dad really happy. And made them unhappy a lot, so I'm happy to make them happy. They were alive when I was first nominated about eight years ago. My mother regretted on her dying day that she wasn't going to be able to be there with me. But she asked me to play her favorite song, and I did.

Which song is that? "Rock'n'Roll Nigger." My mom was, in some ways, always the lady and always conducted herself respectfully, but she was also rebellious at heart. She loved rock'n'roll. She loved the spirit and philosophy of that song.

My mom answered my fan mail for about 25 years. She once had a letter from a Mikey Stipe. And he has a letter from my mother. In the mid-70s, a lot of gay kids were disinherited or thrown out of the house by their parents, and my mom was there for them.

You were signed to Arista for nearly 30 years, and now you're part of the Columbia family. How does an artist like Patti Smith work within the major-label system?

They're obviously my patrons. Just like Leonardo da Vinci had the church, I'm of the old school where I still rely on patronage—and I'm grateful for that patronage. That doesn't mean I pander to the music business. I try to be respectful in a certain way, to my patrons, in the way that they deserve. But I don't make any compromises for them, and that's how I conduct my life. I'm not a nihilistic punk rocker who doesn't care about anything. I do care.

When you're gearing up for the release of a new album, what kind of expectations do you have?

I always think all my albums are great and that they're going to be giant. When I did "Horses," I never expected anybody to hear it, and then all these people heard it. I got a lot of criticism from people when "Because the Night" became popular. They said, "Oh, well, you've sold out." I basically said, "Fuck you." I don't make records for nobody to hear. I do records to share information, ideas, music, values. I admittedly did "Horses" for marginalized people like myself.

Covering songs is not new for you. How do you approach songs made famous by other artists?

First of all, I want to do justice to the person's song. Often, I'll pick a song that I envy. Or one that moves me so much that I want to try it myself. I also try to add another dimension to each song. Another goal of mine was to present the songs in a certain way that you could really get the lyrics. So, a lot of my attention for this record was focused on the inner narrative. It was to present these songs lyrically.

What can fans expect from your tour?

We're going to do all the songs on the record, and we'll also have another 15 or 20 cover songs ready to perform. In other words, "Twelve" will only be a springboard. I want each night to be somewhat different. I want this tour to be a celebration of the history of rock'n'roll. I want people to remember and think about all the great aspects of rock'n'roll and also realize its possibilities as our great cultural voice.

Classical Score

ANASTASIA TSIOULCAS atsioulcas@billboard.com

Classical Retail's New Composition

Indie, Online Stores Pick Up Where Tower Left Off

When Tower Records went under last fall, its closing sounded to certain observers like yet another toll in the death knell for the classical music recording industry. Indie and online stores are quickly picking up the slack, however—and digital sales are stronger than ever. In this and the next edition of Classical Score, we'll take a closer look at this phenomenon.

Billboard estimates that, at the time of its liquidation, Tower's 89 locations accounted for about 30% of the total classical market share. For the digital and smaller brick-and-mortar retailers that are aiming to grab some of Tower's old business, sales numbers make such moves seem like an excellent bet right now.

According to Nielsen SoundScan, classical sales overall leaped 22.5% in 2006, a year when overall U.S. album sales were off 5% from 2005. (These sales numbers combine traditional classical and classical crossover titles: In fact, in 2006, 43% of classical overall sales came from crossover titles, while 15% came from traditional classical albums—it's the first time in recent memory that crossover sales have outpaced their brethren on the traditional chart.) As we reported in Billboard last year, digital downloads of classical music sold through outlets like iTunes and eMusic are having an enormous impact on the recording business—and the pace has only increased since then. In 2005, digital sales of classical albums grew 93.9% from the previous year. During 2006, digital classical album sales rose another 108.9%.

Increasingly, classical labels understand what prominence on iTunes can mean for overall sales. For example, the new label CSO Resound, the in-house label of the Chicago Symphony Orchestra, launched exclusively on iTunes April 24 with a live recording of Mahler's Symphony No. 3 conducted by Bernard Haitink. (The street date for traditional retail is May 8; other digital sellers such as eMusic and Rhapsody will carry the CSO Resound release 90 days after it debuts on iTunes.)

In addition, online retailers like Amazon, Barnes & Noble and Arkivmusic.com are having an even greater impact after Tower's demise. Amazon senior music editor Thomas May says, "We don't, and couldn't, compare our growth to Tower's closing in an apples-to-apples comparison. I can say though, that our [total classical, including crossover] sales have grown by more than 22% in the past year alone."

To take advantage of this market, Amazon recently launched a Classical Blowout section on its Web site, offering core classical and crossover titles at a discount. May says, "We already had a Blowout storefront in place for pop music since 1998. We wanted to create a parallel universe for classical aficionados."

This new online storefront aims to appeal to consumers on more fronts than just pricing, though. "We're really trying to reach two audiences," May says. "In order to help amateur beginners decide where best to allocate their dollars, we're setting up audio profiles of different artists, composers and subgenres to help the neophytes learn more. The Classical Blowout offerings are also there for actual classical music experts with serious collections—for example, the completists who are looking for special editions like the complete works of Mozart or Bach."

Next time: not-so-traditional physical retailers that are also making big waves in the classical marketplace.

Additional reporting by Ed Christman in New York.
BARBRA STREISAND
Live in Concert 2006
Producers: Barbra Streisand, Jay Landers
Columbia
Release Date: May 8

Including soundtracks, “Live in Concert 2006” is Barbra Streisand’s 60th album during the past 45 years. Showcasing 31 tracks, sequenced according to the set list for her box-office busting 2006 tour and recorded in New York, Washington, D.C., and Fort Lauderdale, Fla., the double disc includes only a few hits that have appeared time and time again on previous onstage sets. Instead, it showcases 15 titles that have never appeared live on disc, including “My Shining Hour,” “Carefully Taught” and “Unusual Way.”

Duet versions of “Evergreen” and “Somewhere” with Il Divo breathe new life into well-tread tracks, while Streisand’s narration, often a distraction in concert recordings, showcases the notoriously hesitant live artist in a commanding comfort zone. Recording quality was obviously a priority, as it is utterly superb. Fans will revel.—CT
from >>p37

became. "This is not your typical cry for help," Francis declares on "Going Back to Rehab," where a smattering of cymbal-heavy beats rain down upon a forlorn piano line. He attempts to justify his noncommittal ways on the jazzy breakup rumination "Hell of a Year," and marriage becomes a death sentence on "Keep Moving" ("They confused prison for a bed and breakfast"). Early in the album, he declares himself af-

flicted at one point, and doubtful of ever breaking out as a "comedian of escapism," and "Human the Death Dance" plays out as his capitivating quest for a cure.—FM

BROther ALi

The Undisputed Truth

Producer: Ant

Rhymesayers

Release Date: April 10

With a rubber-cement

flow halfway between Slug's and Slim Shady's, and the ability to count himself as the planet's foremost al-

bino Muslim rapper, Brother Ali is certainly a rare persona in the hip-hop universe. And though his singular identity
doesn't translate necessarily into a singular sound, there's plenty in his road-tested for-
mula for fans of soulful, orga-

nic hip-hop to like. Ali ben-

efits from a plate full of
typically tasting tracks from Rhymesayers producer du-
jour Ant, whose funk- and soul-infused beats provide a
great counterpoint to Ali's meaty vocals (the duo even

finds some genuine melody in the horn-kissed "Take Me Home"). Those rhymes can be wicked—"I'm like Howard Stern meets Howard Zinn" he drops at one point, and deliv-
ers convincing indignation on "Uncle Sam Goddamn"

LEGEND & CREDITS

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

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

All albums commercially available in the United States are eligible. Details appear in the online listener reviews to Counterculture." (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

POD

KAISER CHIEFS

Ruby (3:23)

Producers: Stephen Street

Writers: Hodgson, Wilson, White, Rix, Baines

Publisher: not listed

Universal Motown

It sounds like Kaiser

Chiefs were held up in the studio with their Beatles collection, judging "Ruby." Throw in a sprinkle of XTC and a dash of Blond, and you have the ingredients for a Britpop revival. Frontman Ricky Wil-

son has a lil in his voice as he sings verses of regret—"Due to lack of interest, till my row is canceled/ Let the clocks be

rest, and the pendulums held"—backed by an instant beat and topped with a hook that lingers long after fade-

out. As the lead single from new album "Yours Truly, Angry Mob," "Ruby" has po-
tential to win over a new wave of listeners at modern rock and top 40. Let's hope the Leeds quintet can capitalize on the momentum of such U.K. acts breaking stateside as Arctic Monkeys, the Klax-

ons and Snow Patrol.—KT

R&B

U.S.D.A.

White Girl (4:02)

Producers: Drumma Boy

Writers: J. Jenkins, B. Faison Jr., R. Whitman, C. Gholson

Publishers: various

Def Jam

Young Jeezy's street dreams of success with feature group U.S.D.A. (United States Dopeboyz of America) might not come as easily as his early platinum career. Mashing his two protégés, Atlanta's 4th-

ward Slick Pulla and Panama City, Fla.'s Blood Raw, U.S.D.A. is creating musical mainstream buzz but plenty of controversy with debut "White Girl." Sorry, teeny-
boppers, the song does not feature pop pixie Christina Aguilera (though referenced in the hook), but rather a brain cell- killing song about selling an illegal Latin-American narcotic that would put a frown on Ronald Rea-

n's face. Each rapper takes turns rhyming about their chains and drug transporta-
tion, both issues sadly preva-

lent in hip-hop today. Debut album "Cold Summer" should be one of Def Jam's hottest releases this year, but this debut single creates a cold response.—CP

COUNTRY

MIRANDA LAMBERT

Famous in a Small Town (4:00)

Producers: Frank Liddell, Mike Wrucke

Writers: M. Lambert, T. Howard

Publishers: Sony/ATV/Music Rights, BMG

Country radio pro-

grammers reluctant to embrace such previous high-octane singles as manic "Crazy Ex-Girlfriend" or incendiary "Kerosene" should find it easier to spin Miranda Lambert's latest ef-

fort. Culled from her new sophomore set, she and co-

writer Travis Howard draw on real-life experience to paint this portrait of small-
town life—the characters and drama that populate American locales. The hook observes that "everybody dies famous in a small town." Production is flawless, and Lambert turns in a vibrant, distinctive performance with plenty of attitude, dis-

tangling her from other

new country female artists. This is the one to break her wide open.—DEP

DANCE

ERASURE

I Could Fall in Love With You (4:03)

Producers: Gareth Jones

Writers: Clarke, Bell

Publishers: Musical Moments/Minotaur/Sony

Mute

The long-enduring Andy Bell and Vince Clarke have accomplished the seemingly impossible. For nearly 30 years, despite changing moors in pop tastemaking, they managed to segue from contem-
porary to endearingly retro to refreshingly auspicious, with a pop/synth signature that has only occasionally strayed. "I Could Fall in Love With You" from upcoming "Light at the End of the World," sounds like so many beloved Erasure singles—and what an ac-

clamation. Most acts ultimately "ma-
ture" into a parody of them selves or, in an attempt to evolve, dispase founding luster. I could fall" is as inelisible as "Chains of Love," "Chorus," "A Little Respect" and on and on. Regardless of only three top 40 hits in the States, the duo is a persistent sellout wherever they tour. Here's a Bull's-eye to the brain for proponents. Bravo to the nth degree.—CT

J.C. CHASEZ

You Ruined Me (3:44)

Producers: Emmanuel Kinakou


Publishers: various

Jive/Zomba

After so many singles where former 'N Sync'er J.C. Chasez attempted to prove he removed the pop roots—a la bay a of urban/hip-pop, drum'n'bass, and faux rock—he at last sur-
renders to what he does best. Granted, balled "You Ruined Me" resembles Nick Lachey's "What's Left of Me, but at this stage it's make or break for Chasez, and he delivers a song that possesses a beautiful melody and a fine, robust vocal. It may not be groundbreaking, nor break Chasez from the pack, but is clearly his best work to date.—CT

AMY WINEHOUSE

Rehab (3:32)

Producer: Mark Ronson

Writer: A. Winehouse

Publisher: EMI Ltd.

Universal Republic

British bad girl Amy Winehouse is one of the mainstream pop media breakouts of the year—and consumers are responding, with debut "Back to Black" top five on the Top Digital and Top Internet charts and top 10 on The Billboard 200. So why the puzzling top 40 disconnect in support of alluring first single "You Know That I'm No Good?" Follow-up "Rehab" is all the more raucous, as she spouts, "They tried to make me go to rehab but I said no, no, no! Yes I've been black but when I come back you'll know know know! I ain't got the time? based on a true story of managing to send her away, defiance and subsequent firing of those detractors. Again, a jazzy blues backdrop, complete with blazing guitar sax, supports Winehouse's old soul Shirley Bassey-meets-Ella Fitzgerald vocals. A better buzz than a double-gin martini.—CT

Gwen Stefani

4 in the Morning (4:51)

Producer: Tony Kanal

Writers: G. Stefani, T. Kanal

Publishers: Harajuku Lover/Pride

Ship, ASCAP

Interscope

After dubious novelty singles like "Hollaback Girl" and "Wind It Up," Gwen Stefani proved her mettle as a deserving millennium mainstay on previous "The Sweet Escape," which peaked at No. 2 on The Billboard Hot 100. "4 in the Morning" is even more gratifying—a melodic retro ballad that could have come from 1983's "Flashdance" soundtrack (that's a good thing). Produced and co-written by No Doubt pal Tony Kanal, fast-talking verses offer contemporary flair, but he is his tip panache, instrumental simplicity and a singalong chor-

us pay homage to a time when hooks were more mean-

ingful than aligning with hostage-taking producers. At last, we truly respect Stefani in the "Morning."—CT

www.americanradiohistory.com
For the first week in anyone's memory, Nielsen SoundScan reports album volume of less than 8 million units. According to some of the voices at this year's NARM convention, reporting that detail somehow compounds a problem that seems too obvious to ignore.

One of the opinions raised by NARM president Jim Dono in his opening address to the trade group of music merchants, and one of the questions raised by a delegate when NPD Group analyst Russ Crumnick conducted a research presentation, implied that media attention to the music industry's declining sales somehow exacerbates the erosion of the CD.

In other words, if the business press were to stop drawing attention to the CD's slowed pace, consumers might be more eager to buy them. I'm not sure whether "cart before the horse" or "the chicken and the egg" is the more appropriate cliché to invoke, but blaming today's business climate on the media feels like misdirected energy.

The simple facts are that even with vigorous growth in digital distribution, album sales are down almost 17% from the same point of 2006, while album volume has declined in five of the last six years. If I tell you that a building is on fire, that observation won't cause the flames to rise higher.

I felt similarly about the controversy that ensued when Amaechi-Uzoigwe, head of independent label Definitive Jux, accused NARM's keynote panel that he might be more inclined to have an artist appear at an Apple store than a music store.

Like it or not, Uzoigwe was simply pointing out that young music fans are notength inclined to visit a traditional record store as you or I did during our high school and college years. Heck, in my college days, I probably went to the record store more often than I did the grocery or the library, but that's not how today's young music lover scrawls that itch, according to the behavior of my stepdaughter and every other young music fan I know.

In an era where personal computers and cell phones are practically staples, those age groups more typically engage in music discovery through MySpace and other forms of social networking.

That reality does not diminish the importance of browsing in a retail store, or the helpful suggestion from an informed clerk, but we need to reckon with the plain truth that today's teens and young adults are less inclined to put themselves in that environment.

I truly understand that the huge ratings compiled by cable TV series "American Idol," the plethora of cable channels and Web sites that cater to music experiences and the growth of music options offered by download merchants and cell phone carriers provide ample proof that kids still dig music. In fact, it might well be that interest in music has never been higher.

It's also clear that traditional music stores and labels are having a tough time translating that interest into sales. Yet I can't help think that an energy directed at blaming the messenger might be better spent looking for new solutions.

WELCOME BACK: With The Billboard 200 sporting new entries by Neil Sedaka (No. 22), Donny Osmond (No. 27), 72-year-old R&B singer Chuck Brown (No. 37) and 60-year-old Rock and Roll Hall of Fame inductee Patti Smith (No. 60), you might wonder if we've traveled back in time. Each album offers proof that while we live in challenging times, there is still life in the CD, particularly when you're targeting a more mature demographic.

A bulk of the 24,000 copies sold on Sedaka's "The Definitive Collection" came via an appearance on QVC. The nontraditional sector accounts for more than 8% of the title's first-week sales, while downloads only pull 1% of that take.

Downloads comprise about 10% of the albums sold so far in 2007 but only account for 5% of Osmond's start and less than 3% of Brown's. Smith, who probably interests young adults more than the other three, draws about 12% of her sales from the digital realm.

Meanwhile, a second-week decline of 58% cannot depeire Avril Lavigne from No. 1 (122,000 copies), while an opener of 98,000 places R&B singer Joe at No. 2, matching his career best rank on The Billboard 200...
The covers set is the Best Damn Thing by Alan Jackson and Christina Aguilera's "Gone Johny" debut and placed at No. 55.

Performances on "The Tonight Show With The Stars" and "The Tonight Show" yielded the biggest sell-out on the air (46,000).

The collection given him at his best record "Smoke" but sold 36,000, reaching No. 25 in 1975.

Artic Monkeys' debut at No. 1 with best sales week ever (44,000). Album also debuted at No. 1 in the United Kingdom.

Album sales for Avril Lavigne's No. 1 and No. 19 in the U.K. at 84,000, and 62,000 after acts performed "The Story".
**TOP R&B/HIP-HOP ALBUMS**

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<td>1</td>
<td>JOE</td>
<td>A Little More Like Me</td>
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<tr>
<td>2</td>
<td>CHUCK BROWN</td>
<td>We're About The Business</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>ROBIN THICKE</td>
<td>The Evolution Of Robin Thicke</td>
<td>3</td>
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<td>4</td>
<td>MUSG SOULCHILD</td>
<td>Hallelujah</td>
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<td>5</td>
<td>AKON</td>
<td>Konvicted</td>
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<td>6</td>
<td>YOUNG BUCK</td>
<td>Buck The World</td>
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<td>7</td>
<td>LLOYD</td>
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<td>Timberland Presents Shock Value</td>
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<td>PAUL WALL</td>
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<td>RICH BOY</td>
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<td>JUSTIN TIMBERLAKE</td>
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<td>CORINNE BAILEY RAE</td>
<td>Corinne Bailey Rae</td>
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<td>15</td>
<td>MARQUIS HOUSTON</td>
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**TOP REGGAE ALBUMS**

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<td>Mind Control</td>
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<td>2</td>
<td>BOB MARLEY</td>
<td>Return To Legend: The Very Best Of Bob Marley (1962-1987)</td>
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<tr>
<td>3</td>
<td>REGGIE MARLEY &amp; THE MIGHTY WAVE</td>
<td>Rasta Special: Product Of The Shining</td>
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<td>4</td>
<td>DAMIAN &quot;Jr Gong&quot; MARLEY</td>
<td>Welcome To Jamrock</td>
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<td>5</td>
<td>JACKIE MITCHELL</td>
<td>The Trinity</td>
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<td>6</td>
<td>MATSYAHU</td>
<td>Love Is My Religion</td>
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<td>7</td>
<td>ZIGGY MARLEY</td>
<td>Natural Vibrations</td>
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<td>8</td>
<td>STEPHEN MARLEY</td>
<td>Africa Unite: The Singles Collection</td>
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<td>9</td>
<td>BOB MARLEY AND THE WAILERS</td>
<td>Natural Vibrations</td>
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<td>10</td>
<td>LADY SW</td>
<td>Walk Out</td>
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<td>Get The Message</td>
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<td>NABIRAH ISKANDER</td>
<td>Call My Name</td>
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<td>13</td>
<td>BABY BOY DANDY</td>
<td>Across The Water</td>
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<td>14</td>
<td>SNOOP DOGG</td>
<td>Tha Blue Carpet Treatment</td>
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**BETWEEN THE BULLETS**

Go-go music icon Chuck Brown arrives at No. 2 on Top R&B/Hip-Hop Albums and No. 37 on The Billboard 200 with "We're About The Business." Perhaps it's no surprise that 76% of the Washington, D.C. native's overall sales came from his hometown. Brown, who spent most of release week hyping the album in the D.C. area, has earned critical raves for the set. It's his first new studio album of original material since 1979's "Bustin' Loose". That effort held his previous peak on the R&B chart at No. 5. Meanwhile, for matches his second chart-top (see Over The Counter, page 39), Norman Brown hits a new high (No. 11) with his first No. 1 on Top Contemporary Jazz, and Deniece Williams debuts at No. 41 with her highest charting album since 1987. —Keith Caulfield
BRIEFS

LAURENCE'S BACK WITH 'FRIENDS'... With the first single issued on his own Rocky Comfort imprint, format veteran Tracy Lawrence returns to the top 10 on Hot Country Songs for the first time in three years. Lawrence’s “Find Out Who Your Friends Are” gains 1.8 million audience impressions (for a total 21.8 million impressions) and sprints 1-9. He hasn’t competed in this part of the chart since “Paint Me a Birmingham” peaked at No. 4 in the May 29, 2004 issue. Lawrence distinguished himself as an in- traplay chart force when his debut single, “Sticks and Stones,” quickly rose to No. 1 in January 1992, followed by six other chart toppers. From the time he first topped the chart, Lawrence never peaked outside the top 13 until November 1997, placing 19 songs in the upper level of the list during that impressive chart run. Concurrently, Carrie Underwood’s “I’ll Stand By You” takes the Hot Shot Debut at No. 50. The “American Idol” charity single is an iTunes exclusive, and aired as part of a video segment during the show’s “Idol Gives Back” week.

— Wade Jessen
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week 24 20 19 18 17</th>
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<tr>
<td><strong>50</strong> Sí Nos Queda Poco Tiempo</td>
<td>Chayanne</td>
<td>5</td>
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<tr>
<td><strong>9</strong> Bendita Tu Luz</td>
<td>Magaly</td>
<td>9</td>
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<tr>
<td><strong>4</strong> Impacto</td>
<td>Daddy Yankee Featuring Mike Espinal</td>
<td>10</td>
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<tr>
<td><strong>11</strong> Tu Recuerdos</td>
<td>Ricky Martin Featuring La Man De Chambas Y Tommy Bahia</td>
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<tr>
<td><strong>12</strong> Shorty Shorty</td>
<td>Xtreme</td>
<td>11</td>
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<tr>
<td><strong>3</strong> Ese</td>
<td>Conjunto Primavera</td>
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</tr>
<tr>
<td><strong>5</strong> Eres Para Mi</td>
<td>Julieta Venegas</td>
<td>5</td>
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<tr>
<td><strong>7</strong> Sola</td>
<td>Hector El Father</td>
<td>7</td>
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<tr>
<td><strong>9</strong> Que Hiciste</td>
<td>Jennifer Lopez</td>
<td>9</td>
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<tr>
<td><strong>10</strong> Que Lloren</td>
<td>Ivy Queen</td>
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<tr>
<td><strong>12</strong> Detalles</td>
<td>Los Tigres Del Norte</td>
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<tr>
<td><strong>16</strong> En Guai</td>
<td>Raion &amp; Ke-K</td>
<td>16</td>
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<tr>
<td><strong>17</strong> Beautiful Liar Bello Embustero</td>
<td>Beyoncé &amp; Shakira</td>
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<tr>
<td><strong>19</strong> No Te Pido Flores</td>
<td>Paco Luu</td>
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<td><strong>20</strong> La Noche Perfecta</td>
<td>El Chape De Sinola</td>
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<td><strong>21</strong> Pegate</td>
<td>Ricky Martin</td>
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<td><strong>23</strong> Siente El Boom</td>
<td>El Bambino Featuring Randy Marquez</td>
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### Top Latin Albums

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<td><strong>1</strong> Calle 13</td>
<td>Residente O Visitaño</td>
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<td><strong>2</strong> Jennifer Lopez</td>
<td>Como Amo Una Mujer</td>
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<td><strong>3</strong> Vicente Fernandez</td>
<td>Historia De Un Idolo</td>
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<td><strong>4</strong> Raim &amp; Ken</td>
<td>Commemorative Edition</td>
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<tr>
<td><strong>5</strong> Chayanne</td>
<td>Mi Tiempo</td>
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<tr>
<td><strong>6</strong> Maná</td>
<td>Amor Es Combinar</td>
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<td><strong>7</strong> Iv Queen</td>
<td>Sentimiento</td>
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<td><strong>8</strong> Grupo Brynids</td>
<td>Solo Piensos En Ti</td>
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<td>Un Dia Como Hoy</td>
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<td><strong>12</strong> Jenni Rivera</td>
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<td><strong>13</strong> Juan Luis Guerra Y 440</td>
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<td><strong>16</strong> Quinto Trilla</td>
<td>Tachuelas</td>
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<td><strong>17</strong> Don Omar</td>
<td>King Of Kings</td>
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<td><strong>18</strong> Valentine Elizalde</td>
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<td>La Historia Continua</td>
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<td><strong>25</strong> Lila Del Boticario</td>
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Go to www.billboard.biz for complete chart data.
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<td>7</td>
<td>IAM</td>
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<td><strong>SINGLES</strong></td>
<td><strong>ALBUMS</strong></td>
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<td>CARA MIA</td>
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</tr>
<tr>
<td>2</td>
<td>DUNA MIG GUL &amp; BLA</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>LIVE FOREVER</td>
<td>3</td>
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<td>FOR ATT DU FINNS</td>
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<td>10</td>
<td>NEW</td>
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</tbody>
</table>

Data for week of May 12, 2007 | CHARTS LEGEND on Page 54
E U R O C H A R T S

S I N G L E  S A L E S

W E E K  2 0 0 7  5 2

1
BEAUTIFUL Liar
2
FORGET ABOUT EUROPE
3
SEX IN THE SHADE
4
GRACE KELLY
5
SAY IT RIGHT
6
WILD AND FREE
7
WHAT GOES AROUND... COMES AROUND
8
MAUVAISE POUR NOCTURNE
9
DESTINATION CALABRIA
10
MIRACLE
11
30 SECONDS TO MARS
12
ALL GOOD THINGS (COME TO AN END)
13
HELLO, MR. NIRVANA
14
BECAUSE OF YOU
15
BRIANSTORM
16
ARTISTS NOT LISTED

A L B U M S

W E E K  2 0 0 7  5 2

1
THE SWEET ESCAPE
2
EVERYTHING WE TOUCH
3
ARCTIC MONKEYS
4
MIKA
5
JENNIFER LOPEZ
6
TIMBALAND
7
JUSTIN TIMBERLAKE
8
MARK RONSON
9
BEYONCE KNOWLES
10
ELTON JOHN
11
EVERYTHING WE TOUCH
12
NINE INCH NAILS
13
CHRIS ROGUE WILDE
14
THE DREAM
15
KINGS OF LEON
16
THE REESE WITHERSPOON SONGBOOK
17
SHONTES
18
THE JACKSON 5
19
JOSHDUB
20
THE ARTIST
21
THE USAZE
22
THE HANNAH MONTANA SOUNDTRACK
23
THE TIERNEY SUTTON BAND
24
THE VOICE OF THE INDIAN INDIAN
25
VARIOUS ARTISTS

R A D I O  A I R P L A Y

W E E K  2 0 0 7  5 2

1
THE SWEET ESCAPE
2
ONE IN A MILLION
3
BEAUTIFUL Liar
4
REMEMBER THE TIME
5
THE PASSION
6
THE HUNGRY PENGUINS
7
THE LION KING
8
THE ARTISTS NOT LISTED
9
THE WRATH OF THE GODS
10
THE DA CLAN
11
THE EAGLES
12
THE LEGENDS
13
THE KILLERS
14
THE KRONOS QUARTET
15
THE LIONS
16
THE MELISSAS
17
THE MEMPHIS SLUGS
18
THE STRANGE QUARTET
19
THE BEATLES
20
THE FAITHFULS

D a t a  f o r  w e e k  o f  M a y  1 2 , 2 0 0 7  |  F o r  c h a r t  r e - p r i n t s  c a l l  6 4 6 . 6 5 4 . 4 6 6 3

Go to www.billboard.biz for complete chart data | 53
**ALBUM CHARTS**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for Billboard charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

Albums with the greatest sales and retail success are listed below. When included, this award indicates the title with the chart's greatest sales increase.

**PRICING/CONFIGURATION**

CD/Compact, prices are suggested list or equivalent prices, which are projected from wholesale prices. After price information indicates only available on Disc. CD prices are subject to change. **CD/Compact disc only available.** Disc only available. **CD/Compact disc available.** Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

**SINGLE CHARTS**

Radio Airplay Singles Chart is compiled from a national sample of retail stores, music merchants, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For CD/Compact, singles sales data is compiled from a national subset of core stores by Nielsen SoundScan.

**Singles with the greatest sales wins.**

**CONFIGURATIONS**


**HP PREDICTOR**

Indicates title earned HPI certification in that particular format based on research data provided by Promusica. Songs are listed online by Promusica staff to the best of their knowledge to reflect the most correct sales figure.

**TOP POP CATALOG**

Title of catalog has been validated by Billboard staff.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Top 20 Catalog (Weeks)</th>
</tr>
</thead>
<tbody>
<tr>
<td>PINK FLOYD</td>
<td>15</td>
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<tr>
<td>ONE DIRECTION</td>
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<td>JOSH GROBAN</td>
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<tr>
<td>NICK JORDAN</td>
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<td>2</td>
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<tr>
<td>CYNTHIA ALFREDO</td>
<td>1</td>
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<td>IL DIVO</td>
<td>11</td>
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<tr>
<td>KELLY CLARKSON</td>
<td>10</td>
</tr>
<tr>
<td>AC/DC</td>
<td>9</td>
</tr>
<tr>
<td>LINKIN PARK</td>
<td>8</td>
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<tr>
<td>CREED</td>
<td>7</td>
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<tr>
<td>METALLICA</td>
<td>6</td>
</tr>
<tr>
<td>BOB MARLEY AND THE WAILERS</td>
<td>5</td>
</tr>
<tr>
<td>MAROON 5</td>
<td>4</td>
</tr>
<tr>
<td>NICK JORDAN</td>
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</tr>
<tr>
<td>MARTINA McBRIDE</td>
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<tr>
<td>CHERYL LEE</td>
<td>1</td>
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<tr>
<td>BILLIE EILISH</td>
<td>10</td>
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<tr>
<td>JOSHDUB</td>
<td>9</td>
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<tr>
<td>DAUGHTRY</td>
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<tr>
<td>NOKIA JONES</td>
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<td>STEVIE NICKS</td>
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<td>MICHAEL BUBLE</td>
<td>5</td>
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<td>BOB MARLEY AND THE WAILERS</td>
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<td>MARTINA McBRIDE</td>
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<tr>
<td>CHERYL LEE</td>
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<td>MICHAEL BUBLE</td>
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<td>METALLICA</td>
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</tr>
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<td>BOB MARLEY AND THE WAILERS</td>
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**TOP DIGITAL SONGS**

Title of song has been validated by Billboard staff. **Digital song only available.** **Digital song only available.**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Top 20 Digital (Weeks)</th>
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</thead>
<tbody>
<tr>
<td>AVRIL LAVIGNE</td>
<td>The Best Damn Thing</td>
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<tr>
<td>ARCTIC MONKEYS</td>
<td>Fluorescent Adolescent</td>
<td>10</td>
</tr>
<tr>
<td>AVRIL LAVIGNE</td>
<td>The Best Damn Thing</td>
<td>11</td>
</tr>
<tr>
<td>AVRIL LAVIGNE</td>
<td>Me against the World</td>
<td>12</td>
</tr>
<tr>
<td>AVRIL LAVIGNE</td>
<td>What The Hell</td>
<td>13</td>
</tr>
<tr>
<td>AVRIL LAVIGNE</td>
<td>Under The木地板</td>
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<tr>
<td>AVRIL LAVIGNE</td>
<td>Me against the World</td>
<td>15</td>
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<td>AVRIL LAVIGNE</td>
<td>What The Hell</td>
<td>16</td>
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<td>Under The木地板</td>
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<td>Me against the World</td>
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<td>What The Hell</td>
<td>19</td>
</tr>
<tr>
<td>AVRIL LAVIGNE</td>
<td>Under The木地板</td>
<td>20</td>
</tr>
</tbody>
</table>

**NEVER EAST SEASHEETHEEKE**

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for Billboard charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.
COMPILED SALES DATA

1992

1. a

2. b

3. c

4. d

5. e

6. f

7. g

8. h

9. i

10. j

11. k

12. l

13. m

14. n

15. o

16. p

17. q

18. r

19. s

20. t

21. u

22. v

23. w

24. x

25. y

26. z

For chart reprints call 546.654.4633

Data for week of May 12, 2007

Go to www.billboard.biz for complete chart data

Notes: All sales are based on retail reports provided by the respective record companies. The listings are compiled by Nielsen SoundScan.
**SINGLES & TRACKS**

**SONG INDEX**

**MAY 12, 2007**

<table>
<thead>
<tr>
<th>Artist/Title</th>
<th>Publisher/Producer</th>
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<tbody>
<tr>
<td>CANDYMAN</td>
<td>Xtira Music.</td>
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<td>ASCAP</td>
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<td>SESAC/Universal</td>
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<tr>
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<td>BMI</td>
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<tr>
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<td>BMV</td>
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<td></td>
<td>Don't Make Me Beauty (Beatz)</td>
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<td>Black Bull Music.</td>
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<td>SESAC</td>
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<td>Warner Bros. Music</td>
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<td>EHS NYSA</td>
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</tbody>
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REAL ESTATE

**NJ Gold Coast Real Estate**

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Visit us at [www.NJGoldCoastCrib.com](http://www.NJGoldCoastCrib.com)

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- **North Ranch**
  - Country Club Estates
  - Westlake Village
  - Southern California
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- This magnificent Mediterranean estate, sited on 3+ acres with panoramic views of rolling hills and golf course is located in the prestigious guard gated Country Club Estates. Perfect for entertaining or hibernating, this 8000 sq ft custom home has just experienced a $1M remodel and can provide the most discriminating of creature comforts. 5 bedrooms, 6 bathrooms, media theater room, private balconies, patio, pool/spa, lovely courtyards. The kitchen is a gourmet's paradise.
- This home includes a 500+ sq ft space that would be perfect for a sound studio or home office; its separate entrance ensures privacy from the rest of the home.
- **Price available upon request**
- **805-778-9251**
- Contact: Bernard Goodman/Integrity Realty
  - Integrityrealty@adelphia.net - integrityrealty@roadrunner.com - [www.integrityrealty.org](http://www.integrityrealty.org)

While all care has been taken to be accurate, the information above is not guaranteed.

--

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5721 Topeka Dr, Tamarac FL 33309 Gorgeous 5 bedrooms, 4.5 baths 3750 sq ft with exclusive waterfront amenities. Office or 6th bedroom, 2-car garage, Elevator, 2400 sf of outdoor entertaining space. Custom Gourmet Kitchen, Pool/Spa, 3-car garage. Walk to Downtown Tamarac!!

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Realtor: Joc Haddad 213-924-9945
delaci@charter.com
$1,399,900

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**MAY 12, 2007 | www.billboard.biz | 57**

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- **300 CD Package: $775.00**
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- **100 12" VINYL $789.00**
- **500 12" VINYL $1,279.00**
- **1000 12" VINYL $1,889.00**

**REGULATIONS**

- **Include a color booklet & 1 color CD booklet with artist ready Acetate Jackets. Includes:** 2 color booklet & 2-color CD booklet w/ 2-color printing on artwork. No minimums, Steinway.

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- **3668 John Ave, Carlsbad, CA 92008 - 760-931-1100**
- **Fax: 760-931-1181 - www.rainbowrecords.com - info@rainbowrecords.com**

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**www.americanradiohistory.com**
EXECUTIVE TURNTABLE

RECORD COMPANIES: EMi names

Roger Ames
head of EMi Music North America. He was chairman/CEO at Warner Music Group.

Universal Music Group international broadband mediavp.com

Tom Land
director of international marketing for Interscope Geffen A&M.

Universal Music Latino names

Daniel Osuna
VP of A&R and marketing for its StarMx Records imprint.

was VP at Radio Lazer Network.

Zomba Label Group in New York appoints Shannah Miller
to senior VP of video/adult promotion. She was VP.

West New Records in Los Angeles appoints David Lesoff
to senior VP of business affairs. He was senior director of business affairs at Capitol Records.

Street Records promotes

Ashley Herron
to senior manager of marketing. She was manager.

Mercury Records in New York appoints Evan Lipshutz
to director of A&R.

director of A&R at Daylight Records, a division of Sony BMG Music Entertainment.

Publishing: EMi Music Publishing promotes Dan McCarroll
to senior VP and head of its East Coast creative department.

was VP of the West Coast office.

ASCAP in New York elevates

Carolyn Jensen
to senior VP of human resources. She was VP.

TOURING: Live Nation names

Marc Cho
president/CEO of its Trunk Ltd. apparel division.

was executive VP/COO.

Ticketmaster names

Vito Iaia
senior director of music services for Ticketmaster Europe. He previously served in the same position in the United States.

AEG in Los Angeles names

Eric Stevens
president of its new unit AEG Events & Media. He was president at EPS Media and Marketing.

Digital: Bebo in London taps

Angel Gambino
as VP of music. She was VP of commercial strategy and digital media at MTV.

Media: MTV promotes

Robin Reinhardt-Locke
as senior VP of studio relations and celebrity talent. She was VP.

Related fields: SESAC promotes

Ellen Bligh Jones
as associate VP of corporate relations. She was senior director.

—Edited by Mitchell Peters
A word of caution for prospective buyers of luxury real estate in any of the nation's entertainment capitals: After the market chill of 2006, prepare for a renewed scarcity of prime properties and bidding wars for the most sought-after homes.

While the general real estate market continues to be sluggish, the high-end markets in New York, Los Angeles and Miami generally have rebounded from the slump of the past six months or were never caught in the downturn to begin with. In Nashville, there are still deals to be found as the Music City recovers more slowly. In all these cities the comforts of space, security and privacy remain priorities for music artists and executives.

But there is a new trend in town, too. Fast-paced industry buyers increasingly are seeking so-called turnkey properties or completely furnished homes. In some cases, that's because they are buying nonprimary residences in a music-driven town. In others, it is more a factor of time.

In New York, many industry clients are willing to pay big bucks to get a property "furnished down to the silverware," says David Michonski, CEO of Coldwell Banker Hunt Kennedy. "The idea is to move in on Saturday morning and have a party Saturday night," he says. "Many of these properties are second or third homes for these buyers where they'll spend only eight weeks in a year. No one has time for dealing with decorators.

A similar trend set reigns in Miami, which is not the primary residence for the vast majority of high-end clients, according to Gus Rubio, Coldwell Banker senior VP for Miami and Dade County.

For those drawn to the city's sun and surf, "deals happen a lot quicker than with the typical buyer," he says.

Contrary to the slump still shadowing much of the country, New York's luxury real estate is booming. And with a cool $3.1 billion recorded in Wall Street bonuses alone in 2006, it's easy to see why.

"Any city with that kind of discretion is going to have a very strong market," says Robert K. Shiller, professor of economics at Yale University.

Above: Owner Julio Iglesias slept in one of eight bedrooms on exclusive Indian Creek Island, Fla. Asking $24 million.
**SELECTED PROPERTIES**

**GREENWICH, CT**
Belle Haven Retreat: Victorian, built 1888, renovated. 1.2 acres. Gracious room scale. $5,950,000. WEB: BB0361886. Greenwich Brokerage, Christopher Finley, 203.869.4343

**BROOKLYN, NY**
New walk Condo: Spacious private yard. Offering by prospectus. #CD000116. $1,600,000. WEB: BB0133331. Downtown Manhattan Brokerage, Rachel Wood, 212.431.2432

**LARCHMONT, NY**
1896 Estate: Gated. 7 bedrooms, 7 1/2 baths. $5,850,000. WEB: BB0015574. East Side Manhattan Brokerage, A. Neulss, 212.606.7707

**NEW YORK, NY**
The White House. CPW: Classic and spacious 9-room home with private balcony. $11,500,000. WEB: BB0015576. East Side Manhattan Brokerage, J. Jarsneem, 212.606.7670

**CHAPPAQUA, NY**
Classic Colonial Style: On almost 11 acres. Stone terrace, pool, cottage, tennis court, greenhouses, and barn. $9,750,000. WEB: BB0721114. Chappaqua Brokerage, 914.661.9625

**BEDFORD, NY**
Elegant Contemporary: Set on 4+ park-like acres with pool. 5 bedrooms, 4 1/2 baths, first-floor master suite. $2,795,000. WEB: BB0701095. Armonk Brokerage, 914.273.8400

**BRENTWOOD, CA**
New Construction: 8,000+ sq. ft. Spanish-style estate. 5 bedrooms, outdoor room, pool, spa. WEB: BB0352314. Brentwood Brokerage, Lisa Minkes, 310.481.6255

**KATONAH, NY**
Tribeca in Katonah: Sophisticated stylish contemporary set on 3.5 beautiful acres. 3-car garage. Minutes to town and train. $2,279,000. WEB: BB0721118. Katonah Brokerage, 914.767.9681

**KATONAH, NY**
Armonk: Sophisticated stylish contemporary set on 3.5 beautiful acres. 3-car garage. Minutes to town and train. $2,279,000. WEB: BB0721118. Katonah Brokerage, 914.767.9681

**RIVERSIDE, CT**

**NEW YORK, NY**
Dramatic Chelsea Penthouse: 3 terraces, fireplace, 4 exposures, garage. $4,750,000. WEB: BB0133899. Downtown Manhattan Brokerage, Stephen Mifflin, 212.431.2424

**NEW YORK, NY**
Dramatic Chelsea Penthouse: 3 terraces, fireplace, 4 exposures, garage. $4,750,000. WEB: BB0133899. Downtown Manhattan Brokerage, Stephen Mifflin, 212.431.2424

**RAINFOREST, CA**
Premier Condo: 2-bedroom, 2-bath designer home. Full amenities, 24-hour doorman. $659,000. WEB: BB0382922. Los Feliz Brokerage, Linda Chamberlain, 323.671.2303

**SUNSET PLAZA, CA**
Bobby Darin Residence: Classic 1955 mid-century Showpiece. 5 bedrooms, 3 ½ baths. $3,689,000. WEB: BB0828386. Los Feliz Brokerage, Linda Chamberlain, 323.628.7269

**MALIBU COLONY, CA**

**ENCINO, CA**

**WEST HOLLYWOOD, CA**
Premier Condo: 2-bedroom, 2-bath designer home. Full amenities, 24-hour doorman. $659,000. WEB: BB0382922. Los Feliz Brokerage, Linda Chamberlain, 323.671.2303

**WEB: **www.americanradiohistory.com

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**SELECTED PROPERTIES**

- **BIHPO, CA**, Hideaway: 3 bedrooms, 2 baths. Living room with vaulted beamed ceilings, hardwood floors, and bay windows. $1,099,000. WEB: BB0024794. Beverly Hills Brokerage, Jory Burton, 310.860.4513


- **PASADENA, CA**, Jamie Residence: Classical modern: Mountain views, 3 bedrooms, 2½ baths. $1,695,000. WEB: BB0083051. San Francisco Brokerage, Sheri Margens, Jessica Wynne, 707.431.0777


- **SANTA NEZ VALLEY, CA**, Fairstone Manor: 13+ acres, Pennsylvania Blue Stone Farmhouse. Spectacular, showcase home. $6,250,000. WEB: BB0621087. Los Olivos Brokerage, Scot Foss, 805.325.8053

- **BELVEDERE, CA**, At the Water’s Edge: Spectacular contemporary by Charles Gwathmey. $18,000,000. WEB: BB0082823. San Francisco Brokerage, Louis Silvis, Danielle Chavez, 415.296.2219

- **SAN FRANCISCO, CA**, Cow Hollow Modern: Golden Gate Bridge and Bay views. 3 bedrooms, 3-car garage. WEB: BB0083062. San Francisco Brokerage, Joseph Luceti, 415.296.2218


- **SONOMA, CA**, Glorious Eastside: 9± acres to include main home, guest house, barn. $5,495,000. WEB: BB0024154. Wine Country Brokerage, Carol Sebastian, Ginger Martin, 707.933.2277


- **SAN FRANCISCO, CA**, Remodeled Presidio Heights: 2-Level Condo with Views. 4 bedrooms, 3½ baths, deck, parking. $2,250,000. WEB: BB0083148. San Francisco Brokerage, Debbie DiCello, 415.901.1777

- **KENTFIELD, CA**, Mediterranean: 5,500± sq. ft. pool. Excellent school district. $8,500,000. WEB: BB0082701. San Francisco Brokerage, Danielle Chevanon, Analuz Holway, 415.296.2214

- **CALABASAS, CA**, Grand Architectural: 11,200 sq. ft. entertainers’ masterpiece. City and mountain vistas. $7,750,000. WEB: BB0353044. Brentwood Brokerage, Shonan Shamonki, 310.481.4372

- **SAN FRANCISCO, CA**, Historic Pacific Heights: English Style Home. By Albert Sutton. 3 bedrooms. $11,000,000. WEB: BB0083029. San Francisco Brokerage, Janet Feinberg Shindler, 415.296.2211

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Hosted by Danielle Floria

A big home in the Big Apple: This five-story, 12-room TriBeCa townhouse has seven bedrooms and 10 full baths. Asking $7,500,000.

Pratt Institute Catalog © 2007 ENP
The music room and top-end kitchen are luxuries in Billy Joel's $50 million waterfront estate on Long Island. N.Y. Asking $52.5 million.

Move in Saturday morning and have a party Saturday night.

"They take their time and find the right thing, put up their gate and they don't move," she says.

And some homes hold just as tightly to their owners, past or present. At press time, the lakeside Hendersonville home where Johnny Cash and June Carter Cash lived from the late '60s until their deaths in 2003, burned to the ground. The house had been under renovation by current owner Barry Gibb.

"It was heart-wrenching for the whole community here," Howell says. "A lot of us just think no one else was ever meant to live in that house."

Today's Miami real-estate market is a bit of a mixed bag. Asking prices become inflated and availability scarcer the higher you go.

For every home sold per month in the Miami area in 2006, 14 did not sell, according to Multiple Listing Service data, and this year homes in the $500,000-$2.5 million range remain fairly stagnant. But the high-end luxury market has a different story to tell.

In fact, 25 homes in the $7.5 million range sold in 2005, compared with 29 in 2006, according to the Florida Assn. of Realtors. For homes in the $12 million range, the number more than doubled from four in 2005 to nine in 2006. And for homes priced $15 million plus, two properties sold in 2005 compared with four in 2006.

Coldwell Banker's Rubio confirms luxe properties are hard to come by and priced at a premium, particularly in the Biscayne Bay celebrity playgrounds like Star Island and Indian Creek—which employs its own land and marine police.

Julio Iglesias' Indian Creek Village estate is listed for $25 million, while Shaquille O'Neal seeks $35 million for his Miami Beach mansion. There's another property for sale on Indian Creek that Rubio says insiders consider a "teardown," a property where an existing home will be demolished for construction of a larger residence.

Often, entertainment industry buyers are looking for two Miami-area properties: a larger main house in a secluded neighborhood and a condo in such sought-after areas as Coconut Grove, Key Biscayne, Coral Gables or perhaps South Beach where they can crash after a night on the town or host family and friends.

"They're not just purchasing for their own needs," Rubio says.

"Celebrities, dignitaries and athletes are looking for unique homes, and these are not easy to find in any market, especially when you get over the $3 million mark," he adds. In many cases, their amenities shortlist—like, say, a lieuport, harbor space to dock a 500-foot yacht—send these clients ringing doorbells of homes that are not even on the market. "Everything is for sale for the right price," Rubio says.
ABOVE: The Heineken Lounge provided live music from award finalists and refreshments throughout the entire conference. PHOTO COURTESY OF VANILLA LIPPPA/WIREIMAGE.COM

BELOW: Publicists and journalists attempted to come to terms at the "Close Up the Cover" panel, sponsored by Reagapian Wear. From left: Billboard executive editor/associate publisher and panel moderator Tamara Cobbett; MTV Unga Latin and world music program Judy Cantor Navas; Ocean Drive en Español editor-in-chief Furtle Coste; Frontera Visual president Felix Castillo; A League of Their Own partner Aida Eagan; ALPE president Celeste Rodas Jano; the New York Post's Javier Orellena and Rogers & Cowan VP John Reilly.

**BILLBOARD LATIN MUSIC CONFERENCE & AWARDS**

In its 18th year, the Billboard Latin Music Conference & Awards, presented by Heineken and in association with Dodge and Target, displayed greater mass appeal than ever before. Nearly 1,000 artists, executives and marketers convened in record numbers for five days of events that took place April 23-26 at the Intercontinental in Miami, and spread into dozens of showcases and performances throughout the city.

Festivities included the taping of Daddy Yankee's "On Fuego" radio show and the Billboard Latin Music Awards, which aired live April 26 on Telemundo.

With a wide array of sponsors, including Heineken, Dodge, Target and Verizon, the conference and awards underscored the reach of the Latin music industry in the United States.

The cutting edge of technology was represented by brands like iTunes, Latino, ehow.com and Bataña, whose presence was celebrated by the likes of CMN, ASCAP, BMI and SESAC, along with channels mun2 and MTV Tr3s and TV show "Billboard Latino." PHOTOS: COURTESY OF ARNOLD WILDE/WIREIMAGE.COM UNLESS OTHERWISE NOTED

ABOVE: At the BMI-sponsored panel, songwriters walked through the process of creating their material. Standing, from left, are songwriters Alex Castro and Arthur Hanlon, BMI; VP of Latin music Della Ojuola; songwriter Luis "Lowe" Padilla; Aaron Martinez and Adrian Planagomina, BMI director of Latin music Portfolio Pico; and songwriters Billy Méndez and Rodrigo Dávila of Motel. Kneeling are songwriters Edgar Cortazar, left, and Mariano Barba.

ABOVE: ASCAP sponsored the "Big Screen, Little Screen" panel, exploring options for Latin music in film and TV. From left: ASCAP senior director of film/TV music Michael Todd; National Records president Tomas Cookman; Production Advisors director of licensing and music supervision for the iconic rapper; Osvaldo Felice, Esq., Telemandic VP of music affairs; Margaret Guerra Rogers; artist/product/film composer André Levin and ASCAP senior VP of Latin membership Alexandra Loundliff.

BELOW: Venezuelan star Ricardo Montaner performed at the Billboard Awards and was honored with the Spirit of Hope Award for his humanitarian work. PHOTO COURTESY OF WIREIMAGE.COM

Daddy Yankee performs during the taping of his "On Fuego" radio show, presented by Billboard Latino in conjunction with ABC Radio and CNM. PHOTO COURTESY OF JOANNE HARRIS/WIREIMAGE.COM

ABOVE: Double award winner Fonseca presented an award at the show and also performed at the Billboard Bash and at the SESAC Latin Awards. Pictured at El Salon Ropo de Target, from left, are Heineken associate promotion and sponsorships manager Alex Núñez, a Heineken model, Fonseca and Heineken senior promotion and sponsorship manager Karen Quinn.

RIGHT: Paquita Rubio, a double award winner at the awards, performs with lifetime achievement winner Miguel Bose. Following her performance, Rubio flew to Mexico's Rivera Maya, where she got married April 30. PHOTO COURTESY OF TELEMUNDO

ABOVE: Target's bull's-eye dog shows his love to Billboard executive editor/associate publisher Tamara Cobbett at El Salon Ropo de Target.

RIGHT: BMI Music Publishing took home the publishing corporation of the year award for the second consecutive year at the Billboard Bash. Billboard Latin correspondent Ayala Ben-Yehuda presented the award to BMI Music Publishing Latin America regions managing director Nestor Casuma.

ABOVE: Venezuelan star Ricardo Montaner performed at the Billboard Awards and was honored with the Spirit of Hope Award for his humanitarian work. PHOTO COURTESY OF WIREIMAGE.COM
Above: Expanding Latin digital hires was the focus of the Latin Digital Showcase, held to complement the Latin Billboard Awards. The event featured the Latin digital hires of leading Latin artists and executive directors/CEOs. The event was presented by Billboard, with sponsorship from Verizon and its celebrity MC, Latin pop artist Gustavo Cerati of the band Soda Stereo.


Right: Universal Music Latin Entertainment's chief executive officer, Tetsu Deiss, presents the Latin Billboard of the Year Award to Latin pop artist Gustavo Cerati of the band Soda Stereo. The award was presented during the Latin Billboard Awards show at the Mandalay Bay Convention Center in Las Vegas. From left: Billboard publisher John Cullen, Billboard executive director Latin content Leila Cobo, and BMI Latin senior VP/CEO John Reilly.


BILLYBOY LATIN MUSIC CONFERENCE & AWARDS

ABOVE: The conference opened with discussions on maximizing the Internet's possibilities, sponsored by billboard.com. From left: roadway Entertainment/billboard.com president Dem na Bell left, 2004 (incidental) MySpace senior VP/GM Travis Katz. Billboard executive editor Latin content and panel moderator Leila Cobo, in-style Software president Diego Faudio and Rafael Urbina, CEO of Batanga, which had a reactive booth at the conference lobby.

LOW: ASCAP invited its annual acoustic showcase for songwriters at Yucca Lounge. From left: songwriters Nacho and Jorge Purpura, ASCAP director of Latin membership, Alexia Rosa Santiago, songwriter Barbara Munoz, singer/songwriter Cali, ASCAP senior VP of Latin membership, Alexandre Llouleff, songwriter Mauricio L. Arriaga ASCAP associate director of Latin membership Karl Avantini and ASCAP AV director of film TV music Michael Tordio. Photo courtesy of ASCAP.


LEFT: Three Billboard finalists and purveyors of urban bachata Whiner "bey Love" center, a fan facilis by members of Xtreme.

ABOVE: Conference sponsorship sponsor Dodge donated a custom DUB version of the all-new 2008 Edge Aventer for auction. Here it is "A Plata" via its ambassador Joanna From left: Billboard executive editor Latin content Leila Cobo, Jovanas, Yudha DS founder Ketty Bals and Damien/Chayanne's Robstus.

MUCHAS GRACIAS
To all attendees, sponsors, performers and participants!

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