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OPINION

Retail Recovery

If The Stores Are Healthy, The Rest Of The Industry Will Follow

BY CLARK BENSON

Yes, a 20% year-over-year drop in CD sales sucks. But it could get a lot worse—causing serious harm to the whole music industry, not just the record biz.

As Billboard’s Ed Christian mentioned in his column a few months back, a good chunk (my best guess is one-third) of that 20% is directly attributable to the closing of retail storefronts. From 2003 to 2005, music retail closings averaged 530 per year. Many of these were stores that the industry at large could afford to lose, both from chains that had overbuilt in the ’90s (malls didn’t need two CD stores) and from underperforming indie outlets.

But in 2006, 750 core accounts, including more than 100 Tower stores with huge selections that fostered browsing and impulse buys, went bye-bye.

So far this year the pace is slower—230 closures to date, with some bright spots (Dimples, Raspoutine and other indie openings stores in old Tower locations). This leaves about 4,850 pure-play music retailers in business. (I’m counting book/music combo stores but not big boxes like Wal-Mart or Best Buy.) It’s vi-

ually important to act on issues that affect these stores now, because they are operating without much cushion, and if they go away or get out of music, they aren’t coming back.

In addition to the retailers, record labels still make most of their income from CD sales, and realistically their model won’t be able to be turned around fully for at least a few more years.

If you are an artist, manager, agent, promoter, music publisher or radio programmer, your thinking may still be,

“Bummer, but times change—glad I’m not on that side of the biz.” That thinking is flawed.

The old paradigm—in flux, but not yet fully changed—had record labels spending the upfront money to break an artist. At a typical major, the bulk of the math went like this: 50% of new releases were total stiffs, 20% lost some money or broke even, 20% made a decent profit, 8% were gold/platinum successes and 2% went mega. Those big worldwide profit centers.

Let’s focus on the 0.0% that weren’t hits.

The label would cough up the entire marketing/PR/radio promo/support spend on that artist. The artist may have known the argument is that indie rock acts like Arcade Fire don’t need the im-

aging and marketing to get big. But that argument doesn’t fly, for say, upcoming superstars in pop, R&B, hip-hop and other genres.

Here’s what retail needs to get healthy, which in turn will keep the labels healthy, spending money marketing artists to the benefit of the whole industry:

• Get rid of $17/18K list prices.

• Continue catering to the collectors and die-hard aficionados.

• Stop the exclusive digital release date windows and big-box exclusives.

• Stop demanding that your releases come out in the clustered fourth quarter.

‘Music retailers are acting without much cushion, and if they go away or get out of music, they aren’t coming back.’

And don’t forget the easy stuff. Retail-

ers tell us they are getting serviced with 50% fewer promos than just five years ago, even though 97% of them still use CD players for in-store play. (It’s the sound quality.) Mailing play copies to the right stores isn’t going to break even in the tightest budget.

It’s understandably easy for us cutting-edge types to get excited about the new digital frontier. But it’s not all an-or-nothing game. Stick music fans in an Aniobra or Virgin Megastore, or some other deep-

catalog CD store, and they will discover that kind of money upfront (though the mega-management rollups in the works may change this for big push artists).

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BENSON

FOR THE RECORD

n In the Legal Matters column in the June 2 issue, editor Barry Hallen’s name was misspelled. Hallen is a partner with Hanatt, Phillips & Phillips in Los Angeles.

n In a review of the Spanish Harlem Orchestra’s album “United We Swing” in the June 2 issue, the bandleader should have been identified as Oscar Hernandez.

n A listing error did not mention the conclusion of this issue’s early-Closing Pop 100 chart page caused omissions ofdebts at Nos. 51, 61, 74, 80, 92 and 100, mostly involving “American Idol” finalists Jordin Sparks and Blake Edwards. The chart has been updated at bill-

board biz to include these titles.

www.americanradiohistory.com
By now the situation is so standard that it’s almost a cliche. A business development executive at a major label sits down with the CEO of a fledgling digital entertainment startup to discuss licensing opportunities for a new music-related technology, only to find out the service is already in operation with content from the label’s leading artists. Or no meeting takes place at all, and the label learns second-hand that its content is being featured in a service it never knew existed.

Michael Robertson’s AnywhereCD.com added a new wrinkle to the trend recently when it secured a licensing deal with Warner Music Group (WMG), but still managed to run afoul of the major label on copyrights.

In this case, it literally interpreted a pact it had secured with WMG for a retail-meets-digital locker service to also mean it could sell digital albums in the MP3 format via its Web site. (The two companies are now embroiled in a legal tussle over whether AnywhereCD is, in fact, in breach of contract. AnywhereCD continues to claim MP3 albums are covered under the deal.)

But at a time when companies like YouTube are pushing the envelope on how far a tech startup can go in the digital space without getting sued by the recording industry, a growing number of Web sites are testing label boundaries.

In fact, digital entrepreneurs, venture capitalists and tech advisory firms polled by Billboard say that startups now inevitably debate whether to seek content licenses from the recording industry prior to launching a service with music elements, how much they can get away with—and for how long.

“When I get approached by potential clients now about getting licenses, their first reaction is to push back and say, ‘Why don’t we go ahead and launch first, prove it’s a viable business and then maybe they’ll take us more seriously,’” says one digital consultant who asked not to be identified. “Or companies will say, ‘Hi, we think we’re violating copyright. We want to make a deal. Can you keep the majors from suing us?’”

Martin Kay, CEO of Fine-Tune, an interactive online radio startup that has opted to respect copyrights, says new services are caught in a quandary. “You [often] can’t make money playing by the rules, and you’ll get shut down if you don’t,” he says.

In the wake of Google’s acquisition of YouTube last year for $1.7 billion, some startups are even privately complaining that they are being penalized for playing fair and respecting copyright law from the get-go. Not only do they get limited access to content, but they have to pay top dollar for it in the form of upfront advances, generous splits and guaranteed minimum payments.

Of course, labels—wary of empowering the next MTV or iPod free of charge—don’t see the situation in the same minor fashion. They say they simply want fair compensation for content.

Either way, analysts point to viral video startup Revver as an example of a company that has experienced the inequities of playing fair. “They’re the poster child of this,” the head of a digital consulting firm says. “They went out of their way to do it right and now they are screwed. They lost the advantage because they didn’t have all the interesting content, and all the momentum they still had went out the window when YouTube announced they were going to start paying creators.”

On the flip side, there’s Martin Stiksel, chief content officer for Last.fm. He takes issue with the notion that Web 2.0 businesses can’t effectively build or respect copyright. The company, one of the hottest music properties on the Web, was just sold to CBS for $280 million. Stiksel, in an interview ahead of the sale, noted that Last.fm has been focused on working in partnership with the majors and now has deals with the likes of WMG and EMI Music.

However, Fine-Tune’s Kay, who was also involved in the original Napster and saw firsthand the legal beatdown handed to peer-to-peer networks operating without licenses, says anyone who is not aligned with a deep-pocketed media backer has little choice but to play fair. And even then it’s a stretch. Universal Music Group has sought to underscore that point with lawsuits late last year against both companies with big named backers like News Corp., MySpace and Sony’s Group, and lesser-known newcomers like Bolt.com for engaging in unauthorized viral video distribution.

Gartner Research analyst Mike McGuire says the jury is still out on YouTube, too. “They do have lawsuits from other media companies they are dealing with,” he says. “I don’t think it is abundantly clear that YouTube is going to get away with it. They have to start showing revenues and cutting checks to the right people pretty quick.”
Apple's iTunes Music Store is introducing a new original-programming feature designed to promote foreign-language music in its stores around the world. Billboard has learned.

The program is called Foreign Exchange. Under the initiative, two artists from different countries will translate and cover each other's music in their native tongues.

iTunes is launching the program with German electronic act Wir Sind Helden and +44, an American rock act featuring Mark Hoppus and Travis Barker, formerly of Blink-182. Wir Sind Helden is covering +44's "Who Your Heart Stops Beating" and +44 is covering Wir Sind Helden's "Guten Tag." iTunes is offering the covers and the original versions from both artists. The covers will be available exclusively on iTunes.

"Music discovery works with familiar reference points," says Alex Luke, head of music programming for iTunes. "We were seeing these really great bands that were happening in one territory, but because of the language barrier they weren't breaking outside of it."

Apple says it has handpicking artists for participation in the program. And with a presence in 22 countries around the world, it thinks it is uniquely positioned to push acts onto a worldwide stage.

The +44 and Wir Sind Helden songs will be featured by iTunes globally—a move aided by both acts having global distribution deals with their respective labels, Interscope and Reclamation Records.

Of course, clearing music on a multiterritorial basis can be challenging. Luke says Apple requiring global clearance for inclusion in Foreign Exchange will be handled on a case-by-case basis.

In addition to dealing with potential territorial clearance issues, the initiative requires participating bands to translate each other's lyrics, and spend one to two days in the studio recording the cover.

"The idea is exposing people to bands they may not listen to," Hoppus says. "In America, we don't really listen to music in other languages. I think it's a cool idea to get people to open their ears to music from different parts of the world."

Luke says, "There are plenty of Canadian bands and British bands and U.K. bands breaking in the U.S. and vice versa. But a German band singing completely in German or a French artist singing completely in French doesn't have that same opportunity and we are working to build a platform specifically for those artists."

---

Microsoft is introducing a program June 4 to promote emerging music acts across its entire digital footprint. Billboard has learned.

Called Ignition, the initiative is designed to expose new artists and their music for an entire month by featuring exclusive content through Microsoft's multiple services—including MSN, Xbox Live and Zune.

The first participating act is U.K. band Maximo Park (Warp Records/ Caroline Distribution). Microsoft is providing the group's first single as a free exclusive download via the Zune Marketplace, making the music available as a free download from the Xbox Live Marketplace and streaming the video on MSN.

The company will host online listening parties of the act's current album on MSN Music and provide a custom Web-site dedicated to the band and its activities on the Zune net site. And Microsoft is working with the band to produce custom content—such as artist-created playlists and "behind-the-scenes" commentary featuring track-by-track insights and observations by band members—all available via the Zune service.

According to Microsoft director of music marketing Christine Calio, all artists participating in the program will receive similar exposure.

"We'll really tailor each artist promotion every month to each artist," she says.

"It'll be very flexible so we can work with the industry, the labels and the artists to figure out what's right," she adds.

While several Microsoft business units are involved, the primary benefactor remains the Zune service and device. Through promoting each artist, the Ignition program is also designed to promote Zune as a resource for music discovery and enjoyment.

"As such, the Zune team will retain tight control over which artists it promotes," Calio says.

Calio insists labels cannot simply buy their way into the program, but can make suggestions. The next three months' featured acts are already scheduled, but have not been made public.

In lieu of payment, Microsoft is demanding exclusive content and hands-on participation by the artist involved. "We don't want the same thing that is going out on MTV," Calio says.

Ignition is the culmination of several artist promotional efforts that Microsoft has offered during the last year. Following the Zune launch, Microsoft began sponsoring artists' tours.

Xbox Live offers an Artist of the Month program that includes free music video downloads, interviews and monthly "Game With Fame" sessions where gamers can compete online with artists. It was an exclusive partnership with Epic Records until March.

The new Ignition program doesn't replace existing initiatives, and in fact some artists may participate in several at the same time, but is designed to be the flagship offering. The combined traffic of the MSN, Xbox and Zune properties totals about 30 million regular users, making Ignition the broadest program available by far.

"This is a chance to pull it all together, which we've never done before," Calio says. "We're behind an artist for a month across the different platforms," Calio says. "We are placing our bets based on the bands and music we think deserve a shot."
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Steve Azar       Heidi Newfield
Big & Rich       James Otto
Brooks & Dunn    Buck Owens’ Family
Carolina Rain    Brad Paisley
Kenny Chesney    Shawn Parr
Emerson Drive    Kellie Pickler
Corey Gierman    Rascal Flatts
Vince Gill       Rowdy
Halfway 2 Hazard Darius Rucker
Heartland        Ray Scott
Faith Hill       Taylor Swift
Charles Kelley    Trent Tomlinson
Miranda Lambert   Trick Pony
Tracy Lawrence    Two-Foot Fred
Little Big Town  Keith Urban
Martina McBride   Whiskey Falls
Richie McDonald   Gretchen Wilson
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Jonathan Mitchell

Sony/ATV Shaping Up Famously
Publisher Expands Reach Toward A Digital Future

The smallest major publisher is building up its online assets, getting ready to compete for a big slice of the digital future. Sony/ATV Music’s successful bid for Viacom’s Famous Music on the heels of its acquisition of the Leiber & Stoller catalog has added breadth to a repertoire of rock and pop classics. But whether these investments will truly pay off will depend in large part on how well the publisher can integrate its latest buys. And if to prove that no mission is possible, Sony/ATV beat its competitors for Famous after essentially being knocked out of early round bidding. But the company got back in the game, not only snagging Famous for about $370 million — well below the asking price—but landing ownership of a slew of Famous’ Picture’s theme songs, rights that were not initially part of the deal. Billboard has learned.

Confidential sale documents, reviewed by Billboard before the first bids were made, reveal that Viacom was not selling copyrights in any of the Paramount film studio’s songs, which made up about 10% of Famous’ net publisher’s share (i.e., the amount a publisher retains after paying other rights holders). Rights in these songs were going to revert to the studios, the purchaser could only administer that catalog for 10 years. Even with this condition, Viacom expected offers from second-round bidders to equal at least 25 times net earnings (earnings before interest, taxes, depreciation and amortization), say multiple sources close to the bidding process. This placed a price tag on Famous of more than $410 million.

“This was really important for Sony/ATV,” says Marty Bandier, who took the reins as chairman/CEO in March. “It gives us a little more scale. What I think is significant about the acquisition is that not only are we buying some incredible copyrights—for the life of the copyrights—but we’re also getting an operational business, one that has spectacular artists and writers. That’s hard to come by these days.”

With this deal, Sony/ATV adds songs by writers like Linda Perry, Eminem, Akon, Shakira and Daniel Powter, past film music from Paramount’s film studios; and the production music library of Extreme Music. The sale documents indicate that top earners have included “Mission Impossible Theme,” “Moon River,” and Perry’s “Get the Party Started” (Pink) and “Beautiful” (Christina Aguilera). These songs and writers now join Leiber & Stoller classic hits from the ’50s and ’60s, and Sony/ATV songs penned by writers ranging from Lennon & McCartney to Babyface and John Mayer.

“When we think about the other assets we have at Sony, like Sony Ericsson phones, and our digital platforms, such as PlayStation 3 and beyond, music publishing and licensing constantly crosses-overs other product lines,” Sony Corp. of America COO Tom Wienthe says. Integration plans are under way. Wienthe says the company will initially focus on the United States. Back-office and royalty collections are expected to be handled by Sony/ATV’s Nashville office, which will lead to layoffs in redundant areas.

As for other Famous employees, “We need good people to operate the combined businesses,” Bandier says. “We’ll be looking at everyone once we get the green light to have conversations. For the time being, we have no definitive plans.”

HIP-HOP BY HILARY CROSLEY

SHIFTING 50 CENT

An Unpromising Backdrop For ‘Curtis’ Album’s Postponement

The months-long postponement of 50 Cent’s new album comes on the heels of sluggish performance by its first two singles, and in an environment where hip-hop sales have drastically slipped. Recent releases from 50 Cent’s G-Unit camp have also fallen short of expectations.

Interscope is officially citing a desire to synchronize American and international release dates in its decision to push back the street date for 50 Cent’s “Curtis” from June 26 to Sept. 4. But after three weeks, 50’s current single “Amusement Park” stands at No. 50 on Billboard’s Hot R&B/Hip-Hop Songs chart. By comparison, his first two singles off 2005’s “The Massacre” album—“Disco Inferno” and “Candy Shop”—had both reached No. 14 after three weeks.

“Straight to the Bank,” the first single off “Curtis,” peaked at No. 30 in May and has now slipped to No. 63 after eight weeks. At the equivalent point in their chart span, “Disco Inferno” was at No. 8 and “Candy Shop” No. 1. Meanwhile, hip-hop sales are down 33.1%, falling from 24.5 million units this time last year to 16.4 million this year, according to Nielsen SoundScan. That’s approximately double the dip of overall album sales, which have dwindled 16.6% since last year.

Within G-Unit specifically, album sales have also taken a dive. Young Buck’s March release “Buck the World” has sold 320,000 copies, compared with the 1.1 million units his 2004 debut, “Straight Outta Cashville,” had sold. Meanwhile, Lloyd Banks’ “Rotten Apple,” released in October 2006, has sold 332,000 units, compared with 1.5 million for his 2004 debut, “Hunger For More.” In the week ending May 27, “Buck the World” sold 9,000 copies, and it’s now No. 17 on the Top R&B/Hip-Hop Albums chart. “Rotten Apple” fell off the chart in February.

For the new 50 Cent album, “We needed more time,” Interscope/Geffen/A&M head of rap promotions Troy Marshall says. “If you think about how long records are staying on the charts these days, then you understand that it takes longer to work a record up the charts.”

The numbers may support his claim. Only one single that debuted on the Hot R&B/Hip-Hop Songs chart in 2003 wound up staying there for more than 50 weeks. But in 2005, five debuting singles stayed for 50 weeks and three stayed for 60 weeks or longer. Nine singles debuting on the chart in 2006 stayed for at least 40 weeks, compared with eight in 2003. But of those nine 2006 singles, three are still on the chart.

“Amusement Park” will climb the charts,” Marshall says. “It’s ‘MTV Jams’ Jam of the Week’ and the No.1 most-added song at urban radio this week. If we can keep it moving with radio and video programmers, like the music, then others will follow.” The label initially planned to precede the release of “Curtis” with an unusual four video, but the delay drop date has shifted the strategy. Still, in addition to clips for “Amusement Park” and “Straight to the Bank” (now being aired on BET and MTV), a video for a third single, “Follow My Lead” featuring Robin Thicke, has already been shot. “Follow My Lead” will “appear on 50’s female fan base,” Marshall says.

Interscope may also shoot and service a video for “Ayo Technology” featuring Justin Timberlake later this summer. Meanwhile, 50 is still putting the finishing touches on the CD. The album’s situation is compounded by the departure of G-Unit president Shina Money and A&R director D Prosper earlier this year. But Interscope-head of marketing Chris Clancy says he believes that “50 Cent needs its superstars.” Clancy says, “Regardless of G-Unit’s overall album sales, 50 stands on his own. Our plan is to give him multiple looks in the marketplace. In a few weeks, we’re launching something big in the online space in relation to his videos, with a partner I can’t disclose yet.”

Until then, 50 will perform on the BET Awards telecast, airing June 26, which originally coordinated with his release date. And Clancy says that in addition to sponsoring 50’s album release parties, Vitamin Water is rolling out multiple print and adds in support of “Curtis” this summer, to follow the commercial featuring 50 Cent that recently debuted during the NBA playoffs. 50 is also introducing a new Reebok shoe in August and giving away two Pontiac cars, which he designed, on the radio this summer.
A Stadium’s New Start
George Michael, Live Nation Show Faith In Rebuilt Wembley

LONDON—When George Michael becomes the first artist to headline London’s rebuilt Wembley Stadium June 9, he’ll be in new surroundings, yet on familiar turf.

Michael, born in nearby north London district East Finchley, appeared several times at the “old” Wembley as a solo artist or in pop duo Wham.

“To reopen the stadium,” says Jim Frayling, head of music and new events at venue operator Wembley National Stadium, “we were keen to work with an act who was emotionally close to [it]. [Michael] has a special history and affinity with the stadium.”

“It was a dream about a year ago and now it’s actually going to happen,” Michael says. “I’m totally in the moment because my London fans are so amazing. They just lift everything because it’s also my hometown.”

Michael Lippman, the singer’s manager, claims Michael “worked hard to be the first at Wembley,” having returned to touring in September 2006 after a decade’s absence.

The capacity for Michael’s Marshall Arts-promoted, sold-out shows (June 9-10) is 70,000; tickets are £50, £75 and £100 (£99, £149, £198).

The stadium can host 37 non-sporting events annually with capacity of 50,000-80,000, depending on staging. For soccer games, capacity is 90,000.

The iconic “old” Wembley sports stadium, opened in 1923, was demolished shortly after an August 2000 Bon Jovi show. It staged its first gig in 1972, becoming an increasingly regular stop for major acts during the 1980s and famously hosting Live Aid in 1985.

Bon Jovi was to be the first act at the new Wembley in July 2006, but delays in building postponed the venue’s opening by one year. That show and Robbie Williams dates relocated to the Milton Keynes Bowl, 50 miles north of London, while two Rolling Stones shows switched to southwest London’s Twickenham Stadium.

Construction delays drove the stadium’s cost to £798 million ($1.58 billion), but Frayling says “it’s really hard to put figures” on the cost of the 2006 shows’ relocation. “It cost us,” he says, “in terms of money we didn’t make—it was more lost opportunity than direct losses.”

In goodwill terms, “people knew it wasn’t us, as the operating company, doing anything to delay things.”

As recently as April, roofing leaks and seat replacement briefly threatened further postponements, but Frayling declares such hiccups fixed.

The new stadium offers fans clear sightlines and anti-echo acoustic paneling. For promoters, there’s a dedicated production compound plus freeway-standard access roads, along with four main and 14 smaller changing rooms. Prior to reopening, Frayling says Wembley carried out generic crowd evacuation tests, while music-specific preparation included noise tests and mocking-up stages, barriers and a full-scale PA.

Stuart Galbraith, London-based managing director of Live Nation (U.K.), is promoting five of this summer’s seven Wembley shows. He says Live Nation has worked closely with the venue and Marshall Arts ahead of the opening, adding, “We’ll have staff at the George Michael shows to see how things go.”

The 55,000-capacity Twickenham, operated by sporting body the Rugby Football Union, is Wembley’s main London stadium rival. It began hosting concerts in 2001 but is licensed for only five annually. Its 2007 schedule includes Rod Stewart (June 30), Genesis (July 8) and the Police (Sept. 8-9).

RFU stadium director Richard Knight says Genesis and one Police show have already sold out. “This year has shown that Twickenham is very much a viable alternative to Wembley,” he says.

The Twickenham shows are all Live Nation promotions. “At the time of confirming Rod Stewart and Genesis,” Galbraith says, “Wembley wasn’t definitely available. Also Twickenham has an ‘older’ edge to it, which made more sense for a Rod Stewart or Genesis audience.”

Wembley’s other confirmed shows this summer are Muse (June 16-17), the Princess Diana tribute concert (July 1), the U.K. Live Earth concert (July 7) and Metallica (July 8).

“It’s great to have the stadium up and running again,” says Geoff Meal, Muse’s booker at the Agency Group in London. “It’s one everyone’s heard of—and we’re looking forward to playing there.”

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This week is the 40th anniversary of the release of "Sgt. Pepper's Lonely Hearts Club Band." After obviously being the "greatest album ever made" for years, it ran into a bit of revisionist history these last, oh, 30 years or so.

It probably began with one of the Beatles putting it down or shrugging it off or making the mistake of suggesting it wasn’t all it was cracked up to be.

All the great ones sooner or later put down their own work: Mick Jagger does it, Ray Davies, Pete Townshend (every hour or so), and it’s always a mistake. They may be trying to be honest, but all it does is give license to the mindless ruminators looking for permission to attack the otherwise invulnerable.

Anyway, someone somewhere down the lane pointed out that Paul McCartney’s idea of making a "concept" record (the Beatles writing and performing as a fictitious group and having the album tour instead of them) lasted only through the second song, and when the album was pulled apart and studied it wasn’t their greatest collection of songs, and blah, blah, blah.

So, with the only disclaimer that the appallingly awful stereo mastering is tragically, the only available version right now, let me revise revisionist history and suggest "Sgt. Pepper" was, and is, an incredible piece of work and absolutely the best representation of the Beatles’ work. It was universally mind-blowing at the time.

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**COOLEST GARAGE SONGS**

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<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>BABY 81</td>
<td>BLACK HERL. MOTORCYCLE CLUB</td>
<td>SONY</td>
</tr>
<tr>
<td>THE GIRL</td>
<td>THE STOOGES</td>
<td>VIRGIN</td>
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<tr>
<td>ICY THUMP</td>
<td>THE WHITE STRIPES</td>
<td>WARNER BROS.</td>
</tr>
<tr>
<td>BELIEVE</td>
<td>THE CONTRAST</td>
<td>RAINBOW QUARTZ</td>
</tr>
<tr>
<td>HERO OF NINETEEN EIGHTY THREE</td>
<td>PEACHFOXX</td>
<td>TEENACIDE</td>
</tr>
<tr>
<td>WEAPON OF CHOICE</td>
<td>BLACK RELIC</td>
<td>MOTORCYCLE CLUB/SONY</td>
</tr>
<tr>
<td>MY HEART IS BEATING</td>
<td>HARRY WEIS</td>
<td>NORTON</td>
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<tr>
<td>FREE AND FREAKY</td>
<td>THE STOOGES</td>
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<tr>
<td>DANCING ON THE LIP OF A VOLCANO</td>
<td>NEW YORK COLLS</td>
<td>ROADRUNNER</td>
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*New York-based Wicked Cool Records is created and headed by Little Steven Van Zandt.*

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**COOLEST GARAGE ALBUMS**

<table>
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<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<td>DATA TARGETS</td>
<td>THE BEATLES</td>
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**Digital Dizzeness**

*Beggars Anticipates Backlash For Rascal Decision*

In a risky move, Beggars Group USA will be the first indie label to truly test the reach and profitability of the digital marketplace. The label will release the third album from rapper Dizzee Rascal, "Maths & English," via digital-only channels in the United States on June 5.

While labels have experimented with digital-only releases in the past, never before has an artist with as big a name as Dizzee Rascal gone the download-only route for a new album and certainly not without any intention of ever releasing a physical CD.

"Dizzee’s success back home in the U.K. and Europe far outweighs the success he’s achieved here, certainly the sales level," Beggars Group VP of marketing Matt Harmon says. "Because of that, much of Dizzee’s time is being taken up with obligations over in Europe and the U.K."

"Maths & English" is the follow-up to 2004’s "Showtime." That sophomore effort has sold 16,000 units in the States, according to Nielsen SoundScan. The number was a significant dip from the 58,000 copies shifted by his 2003 debut, "Boy in Da Corner," which arrived stateside amid massive amounts of buzz—statistics that inspired Beggars to go a more cost-effective, digital route.

Harmon and Beggars Group USA national sales director Rusty Clarke repeatedly use the words "test" and "experiment" when discussing the decision. There’s plenty the label group will be investigating beyond whether the album sells.

"We are looking to find out if there’s a backlash from retail," Clarke says. "And if they’re really upset about it, we want to take that into account if we were ever considering doing it again. There’s also the possibility that at some point we would consider releasing this on vinyl.

"We just want to test the waters and see how the reaction is," he continues. "We’re not usually in a position where an artist is so involved in other territories that he can’t devote that much time to the U.S.

The initial retail reaction is, to say the least, not one of celebration. "It makes us less excited about wanting to promote that label’s goods because they took that attitude," says Terry Currier, who heads Port

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**For 24/7 column news and analysis, see billboard.biz/colynn.**

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**The Indies**

*The Indies* is Tod Martens’ weekly column on the independent music industry. Tod Martens is Senior Editor of Billboard. He can be reached at tmartens@billboard.com.

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Retail Track
ED CHRISTMAN echristman@billboard.com

Returns To Form
Brick-And-Mortar, Digital And The Copies That Don’t Sell

While I know returns are a fact of life, last week a few events involving that issue suggested to me that the industry is developing a split personality as it tries to deal with the brick-and-mortar and digital channels.

For last week’s column, I was trying to figure out the market share for iTunes and Amazon and asked various distributors where those accounts stood with them. Most distributors said that iTunes is running in the 15%-18% range of their business, but by the end of the year, they expected it to be down to the 12%-13% range.

You see, in the first half of the year iTunes’ market share is inflated because most brick-and-mortar purchase totals are disproportionately offset by the returns that traditionally flood the first-quarter pipeline. Not only are fourth-quarter mistakes returned, but inventory models are pared back from holiday expectations. And in years like this one, inventories are reweighed with some weak lines—like music—being reduced to make space for other better-selling products.

Since all these first-quarter product returns are so far counted against only five months of sales, the return-free iTunes comprises a larger share of purchases now than it will by the end of the year when those returns are measured against a full year’s worth of brick-and-mortar purchases.

Anyway, after working late in the office that Thursday night—trying to compute those Amazon and iTunes shares from the numbers those distributors gave me—I retired to one of my favorite dive bars, the Three of Cups on First Avenue in Manhattan, to see if I could further flesh out the column. While there are plenty of bars in Manhattan still playing punk, psychobilly and garage, the Three of Cups’ downstairs room is practically the last one also mixing in a steady stream of metal and hard rock. It has an environment that Retail Track finds conducive for brainstorming column ideas.

While there sipping from a PBR and listening to the DJ spin Pentagram, the Cramps, Megadeth, Ten Years After, the Hoodoo Gurus, Atreyu, Motörhead and Deep Purple, I met an individual who runs his own video label, specializing in B-movies. As soon as I asked him who his distributor was, he began complaining about an 80% return rate, alternately cursing out his distributor and retailer.

He is not alone. Even today, many labels and distributors still count shipments as sales and can’t care less what happens to records once they leave the vendor’s warehouse, as long as they don’t come back.

Obviously, that video label executive never understood that sell-through marketing—making sure consumers know about and buy his product from stores—as much his responsibility as it is retail’s. But instead of pointing out, I wondered aloud if music and video sales will eventually be digitally dominated, who will video and record label executives blame when their product doesn’t sell and do they have the retail returns cruft anymore?

The next day, a music distribution executive complained to me that with the demise of Tower, only the top 15,000 SKUs have a chance of getting into brick-and-mortar stores. She later told me that some labels are using this to stock deep catalog, but only in return for a 10% buy-in discount and 180 days dating—three times longer than the normal 60 days that retailers get before payment is due on product.

Every day I hear about senior record label management applying pressure for large purchase orders and about the drama of five-week sales. The game in the digital world will clearly be different. With virtual inventory, we already know initial POS won’t matter and that after initial ingestion, out-of-stocks won’t even exist. Here is another thing to remember: Virtual inventory is just like consignment. After all, vendors are trusting digital retailers on the front end with their records and waiting for reports as to what and how much sold, not to mention waiting for payments.

So if we are moving to a world with those characteristics, why cling to the old business model in the physical world? At the recent NARM conference, Sony BMG Music Entertainment Global Digital and U.S. Sales stepped up to the plate with a lot of ideas, and WEA rolled out the Music Video Interactive format. That’s a great start, but it’s not the stop there. Up until now, industry executives have been busy looking for new possibilities in the evolving digital model. So it’s about time they started applying new thinking to the old, ailing physical channel. It’s still the bulk of sales, but it needs its foundations braced if it’s going to be the financial bridge that keeps labels alive until they reach their so-called promised land.

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DESCRIPTION OF DUTIES:
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• Prospect for new business while growing existing accounts
• Conduct phone and in-person sales presentations to a variety of clients
• Achieve or exceed quarterly and annual sales and productivity quotas
• Develop agreements and execute sponsorship deliverables

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Latin labels are continuing to change the way they approach the music business.

As previously reported (Billboard, Feb. 17), for the past 18 months, Sony BMG, Warner and Universal have been revisiting their artist contracts, asking for a percentage of artists’ ancillary revenue as part of their general deals.

Now, Universal Music is about to launch a company that will provide global services to artists’ managers. The aim, says Jesus Lopez, chairman of Universal Music Latin America/Iberian Peninsula (see Q&A, page 20), is not to get new revenue, but to maximize operations.

“I want my company to invest in the artist, and I want those investments to be more efficient,” Lopez says.

Financed by Universal, the company, called G.T.S. (Global Talent Service), will function independently from Universal, not as a management company but as a service provider that will tailor its contracts to each artist’s needs. Initially, those artists who will naturally fall under its umbrella are on the brink of pan-regional development, as is the case with Mexico’s Belanova and Argentina’s Axel, among others.

In those cases, for example, a strong manager in say, Mexico, may not have as much clout in Argentina or the United States. This where G.T.S. steps in to provide services for a coordinated international strategy.

G.T.S. will be headed by Pello Ferrodias, who was most recently Shakira’s manager for Latin America and who prior to that headed Sony BMG in Argentina, thus bringing to the table label and management experience.

“We are aiming for growth in every sense,” Ferrodias says.

“Historically, most success stories are the result of management and the label working together.”

Ferrodias will officially open shop in July and will be based in Los Angeles, with offices in Miami, Spain and Mexico to open by next year.

G.T.S. doesn’t aim to replace management, and all final decisions are left to management and artists. But it will charge a percentage for its services to those acts that sign on. Ferrodias says the company will also offer consulting services to artists who may not be under contract with G.T.S. but who need specific advice.

Meanwhile, already operating since the beginning of the year is Sony BMG’s Day One Entertainment. Sony BMG Latin president Kevin Lawrie describes it as a “talent development” company.

This broad description includes facilitating endorsement and sponsorship deals, but it also includes concert promotion, which G.T.S. will not undertake.

Day One’s first U.S. liveshow venture was two concerts by Brazilian star Roberto Carlos that took place May 24-25 at Miami’s Carnival Center. Day One produced and promoted the shows with promoter Waterbrother/Everpro, and they were filmed for release as a DVD on Sony BMG later this year.

Sony BMG and Universal say their aim is not to replace management, but to use an internal, integrated structure to more efficiently maximize investment and profit.

Under this scenario, the notion that label and management may be at odds theoretically becomes moot, so everyone works together in harmony.

I love this idea in theory and sincerely hope it works.

It is exhausting for labels to fight with management. But even more exhausting and demoralizing is for artists and management to fight with label staffers over the most basic needs, from getting a budget approved to having a phone call returned.

Clearly, these new structures are not for every artist, nor for every label. But if they work positively for some, they are very much worth watching over.

Universal acts such as Belanova could fit under the G.T.S. umbrella.

The ongoing popularity of Latin music reality shows has led to the launch of an unusual traveling concept.

The Cantando y Bailando por un Sueño tour, based on popular TV reality show “Cantando por un Sueño” (“Singning for a Dream”) and “Bailando por un Sueño” (“Dancing for a Dream”), kicks off July 5 in Anaheim, Calif., and hopes to capitalize on the broad family appeal of these shows.

The 20-city arena trek will feature artists and judges from “Bailando por un Sueño” (a concept similar to “Dancing With the Stars”) and “Cantando por un Sueño.” Both shows enjoyed huge ratings last year in Mexico, where they were produced, and in the United States, where they aired up late into the year.

The tour, produced by Rupertus, brings together the celebrity judges and artists who participated in both. We know what these shows did at a ratings level. Now, people can see it live.

Beyond the TV-to-tour concept, Cantando y Bailando is an example of maximizing synergies.

Ruptus licensed the tour concept and name from the Televisa network in Mexico, which originally produced the TV shows. If a DVD is released from the tour, it will come out on EMI Tellevisa, the joint-venture label between Televisa and EMI.

But Ruptus was free to negotiate the winner’s record deal with any label, and to that effect, has been in conversations with other parties as well. In addition, Ruptus’ U.S. media partners are Univer- sion Radio and the Univision TV network. Both will promote the show and also reach out to potential contestants.

Rosas is also negotiating with a mobile carrier to be the major sponsor of the tour. Although fans can vote for winners with any type of phone, the sponsor carrier will offer exclusive tour content, including wallpapers, ringtones and greetings.

Rosas, who saw a young, Latin demographic show up to the RBD tour, expects this to be more of a family affair, made up of older immigrants who were fans of artists like Miguel and Verda- guer in the ‘80s, plus new, TV-driven fans.

“These are shows that brought entire families together,” Rosas says. “It will be great for them to see live the artists they lived with for so many months.”

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The Billboards

What did you do differently with Wisin & Yandel’s “Yo Te Quiero”?

This isn’t just people in a club with girls shaking their ass. It’s a strong narrative—the song is about love, and sometimes you don’t know why someone leaves you. We sort of split it in their world, which is supposed to be their lifestyle—we kept it a little bit cleaner. And in the world of the girl and the pain she’s going through, we kept it much darker and edgier.

Can you use video to break a new artist?

I have an artist [Veez Skante] that I have a production deal with. We just did his video [and] premiered it on mun2. He’s hardcore hip-hop, English with Spanish. I saw an opportunity here and the market is sort of lacking in that space, and this kid was really talented, so we’re trying to break ground with him. The visuals are going to help because he doesn’t necessarily sound Mexican, or whatever people might think that sound is.

—Ayala Ben-Yehuda
Everyone from digital media lawyers to indie publishers ask me about publishers’ market shares. Digital services that want to license publishing catalogs try to vary the proposed fees based on market share. Indie publishers size up the competitive market by the shares. My response to them is always the same: Market share depends on what you’re measuring.

If the measure is revenue, true market share depends on each company’s net publisher’s share, which is the publisher’s revenue after it pays songwriters and other rights holders. NPS is a highly confidential figure. Only when a publisher is put up for sale can a select few sneak a peek.

But radio airplay is also a measure of success. Since Billboard launched its quarterly Top 10 Publisher Airplay chart one year ago, Nielsen BDS has increased the number of stations monitored for the chart from 1,280 to 1,432. The Harry Fox Agency researches the publisher splits for each song to weight the market share.

EMI has consistently been No. 1 on the chart, but its market share has dropped since first-quarter 2006 from 23.36% to 19.94%. EMI’s interests in Beyoncé’s “Irreplaceable,” Nelly Furtado’s “Say It Right,” Daft Punk’s “Harder, Better, Faster, Stronger,” and the Fray’s “How to Save a Life” helped the company hold its top spot.

Chairman/CEO Roger Faxon is steering the publisher toward interesting branding alliances this year, like its collaboration deal with ad agency DDB Chicago (billboard.biz, May 2). If private equity group Terra Firma wins shareholder approval to buy EMI Group, I hear that no changes are expected in the direction of the publishing unit. If someone else acquires EMI, then it’s anyone’s guess at this point what will happen.

Warner/Chappell has held onto the No. 2 spot even though it hit a low of 12.41% last year. The publisher’s current 13.45% share was due, in part, to its pieces of Justin Timberlake’s “My Love” and “What Goes Around… Comes Around,” Mims’ “This Is Why I’m Hot” and the Furatto and Daughttitch tracks.

Dave Johnson, named interim CEO last December, signed a new contract with Warner Music Group recently. He’s no longer “interim.” Johnston has been building up the sync licensing department worldwide, hiring new people and coordinating the way executives oversee the departments.

Universal began as No. 5 last year with a 7.54% share, but has since shot up to 11.50% for the No. 3 slot. Its share of Ludacris’ “Runaway Love” featuring Mary J. Blige, Trace Adkins’ “Ladies Love Country Boys” and Chris Brown’s “Poppin’” featuring Jay Biz rang up some market share for the publisher.

BMG steadily dropped each quarter from 8.90% to a low of 6.32%, but jumped back to 8.96% this quarter. Its interests in the Beyoncé, Daughtry, Timberlake and Mims tracks, as well as the All-American Rejects’ “It Ends Tonight,” helped it get there.

Now that BMG is officially part of Universal, EMI will have to fight to stay No. 1 next quarter. Universal may actually shoot to the top since BMG has an interest in major second-quarter releases from Maroon 5, R. Kelly and T-Pain, some already topping the charts. The question mark is whether the new Universal can keep this momentum as the two companies begin integrating and the inevitable layoffs begin.

Sony/ATV has lingered in the 9%-10% range for the last year, but is now at its lowest point with a 7.34% market share.

As the second quarter began, Randy Banday took the reins as chairman/CEO. Word on the street is that his top priorities are to buy (as in catalogs) and develop (as in new talent)—not necessarily in that order.

Famous Music, just acquired by Sony/ATV (see story, page 10), sits at No. 6. The publisher made the top 10 twice in the last year, now with its highest share of 5.48%. Akon’s “Don’t Matter” and “I Wanna Love You” were both a boost. Windswept stayed in the 3%-4% range until now, dropping to 2.99%. Omnian’s “Ice Box” and Snow Patrol’s “Chasing Cars” helped keep it on the chart. Crossroads Media and Bug Music just bought Windswept (billboard.biz, May 30).

Chrysalis is back on the chart after dropping off twice in the last year. Brown’s “Poppin’” is one reason. New to the chart are Reformation Publishing, with Lloyd’s “You” featuring Lil Wayne, and Blow the Doors Off the Jersey Shore Music with My Chemical Romance’s “Welcome to the Black Parade.”

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**TOP 10 PUBLISHER AIRPLAY CHART**

<table>
<thead>
<tr>
<th>Airplay Chart</th>
<th>First-Quarter 2007 Market Share</th>
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<tr>
<td>1. EMI Music Publishing</td>
<td>18.94%</td>
</tr>
<tr>
<td>2. Warner/Chappell Music</td>
<td>13.45%</td>
</tr>
<tr>
<td>3. Universal Music Publishing</td>
<td>11.50%</td>
</tr>
<tr>
<td>4. BMG Music Publishing</td>
<td>8.96%</td>
</tr>
<tr>
<td>5. Sony/ATV Music Publishing</td>
<td>7.54%</td>
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<tr>
<td>6. Famous Music</td>
<td>5.48%</td>
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<tr>
<td>7. Windswept Holdings</td>
<td>2.99%</td>
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<tr>
<td>8. Reformation Publishing</td>
<td>1.50%</td>
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<tr>
<td>9. Chrysalis Music Group</td>
<td>1.01%</td>
</tr>
<tr>
<td>10. BMG Music Publishing</td>
<td>1.01%</td>
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Percentage calculations are based upon the overall share of songs from 1,432 U.S. radio stations electronically monitored by BDS. Market share is based only on songs with at least 80% radio airplay, and songs that were identified as an administration copyright by owner and/or controlling party.
Widgets While You Work

Innovative Applications Blur Line Between Ads, Services

Pop quiz: What technology is on the cusp of changing the face of Internet advertising as we know it? Answer: Widgets. Simply put, widgets are mini-applications that offer easy access to Internet-based content and information. What makes them special is that they do so without requiring users to visit a specific Web site. They primarily live in two places—online or on the computer desktop. Web widgets are designed for blogs, social networking profiles or personal Web sites, allowing users to display either personal or third-party content and services without moving to another site. Examples include embedded YouTube videos, movie trailers, audio streams and photo slideshows set to music. Desktop widgets are downloadable tools that provide access to information, content or services without requiring one to launch a Web browser. For instance, rather than visiting the Weather Channel's Web site for the latest forecast, one can simply download a widget and view continuously updated weather information in a small window. Similar widgets exist for stock information, news feeds, maps and multimedia content like pictures, videos and music.

What's this got to do with advertising? In a sense, widgets blur the line between an ad and a personalized service. Rather than just providing a banner ad linked to their site, savvy content providers can create a useful widget and slap it on their brand on it. Because it provides a service, users are more likely to interact with it longer than a banner ad, thereby increasing brand loyalty and longevity. Additionally, allowing users to share the widget with others provides free distribution and placement. Users are looking for ways to show off what they like,” says Jen Shen, co-founder and chief technology officer of widget developer RockYou. “Look at ring tones. People pay more for a ringtone than a song on iTunes. The reason is because a ringtone is a point of self-expression. This is kind of an accessory thing that shows off what you are. Widgets are the same thing.”

Shen says the various widgets RockYou creates get around 150 million views per day collectively and estimates the company creates 200,000 new widgets daily. Several companies have used music-focused widgets to promote their services, such as Twenty First Century Fox’s “Live Free or Die Hard”-themed iTunes player and Snopac’s MyStore on MySpace. Other music-related widgets include streaming music desktop players from the likes of Sonific, FanTune, InMeem and various local radio stations, as well as the Warped tour video interview widget for TagWorld. But until recently, few record labels have dabbled in this world. Universal Music Group created the U Music Gadget, a widget for Microsoft’s new Windows Sidebar feature in the new Vista operating system. The widget lets users access all their music and video libraries (regardless of whether they include UMG acts) directly from the desktop. It also provides news, tour information and new music videos from UMG acts based on the user’s preferences. Currently, it is available only to the United Kingdom.

Canadian label Netwerk Music Group, meanwhile, has partnered with RockYou to feature its artists in the company’s photo slideshows widget. The application allows users to create soundtracks to slideshows of personal photos. When downloading the widget, users can select one of several featured acts on the RockYou site.

One such artist is Leigh Nash, formerly of Sixpence None the Richer. In addition to her music, users could customize the widget’s appearance with her singer’s photos and album art. While he wouldn’t provide exact download figures, Shen says the Nash-themed widgets were among the most popular the company offers.

But before the music industry embraces widgets more widely, there are several hurdles to overcome. While the number of widgets in use is estimated in the hundreds of millions, Internet tracking sites like ComScore and Nielsen NetRatings are not yet monitoring them. Additionally, the business model for them remains unclear. Outside of music licensing fees, widgets by themselves are largely free. Licensing issues remain a concern. MySpace blocks any streaming music widget from its site unless the developer registers with audio fingerprint firm Audible Magic to ensure it does not violate any copyrights, and the impact of the new royalty rates for Internet radio stations remains a big question mark.

Yet the demand for music-based widgets is high. According to Shen, RockYou receives a “huge river” of requests for more music selections for the company’s slideshow application, and it recently partnered with Snopac to sell music on the RockYou site. Additional experiments are just a matter of time.

“We’re trying to figure out, a, how to do it the right way, and b, not to lose money doing it,” he says.

Singer LEIGH NASH (above), whose widget (below) is said to rank with the most popular ones RockYou offers.
A Positive Number

Coca-Cola Updates Its Music Connection With An Animated Video

"It's about reinventing the ways young people create, listen to, experience and buy music," says Chris Burggraeve, European marketing director of Coca-Cola. "How can we contemporize our connection with music?"

Burggraeve is talking about Coca-Cola's new multipurpose, international campaign. The centerpiece, an animated video, stars Mr. Néant, a black, pear-shaped character with twiggy arms and legs and a mouth where a stomach should be. He travels a color-bursting landscape. His aim is simple: to rid his universe of negativity and replace it with positivity. He accomplishes his goal in slightly less than five minutes.

"I Never Stop," a new track by British dance-electronic outfit Faithless, provides the video's soundtrack. "I Never Stop" is the type of epic, anachronistic song you will hear on dancefloors this summer.

Though the brand never makes its presence known, Coca-Cola is behind this audaciously stimulating and visually alive mini-movie, which was created by the design team at production house Paranoïd.

The hybrid marketing campaign—equal parts music business and consumer entertainment—is tied to the brand's new, limited edition Aluminum Music Bottle, and part of the company's larger Taste the Coke Side of Life platform that kicked off last year.

Music is a key component.

The campaign and Paranoïd video, as it's called on the official Web site (faithless.coca-cola.com), was created exclusively for the European market. Ditto for the Faithless-branded Aluminum Bottle, which will be sold exclusively in cool nightclubs in Europe throughout the summer.

That said, the video is slowly but surely becoming a darling of the YouTube contingent. Within a couple of days of being posted to the site, views were in the five figures—and building. Similarly, a handful of club DJs are already championing "I Never Stop," which is available through iTunes in several European markets.

In fact, iTunes is part of a much larger music promotion campaign created by Coke's iTunes team's core music promotion at the Cannes Film Festival. The Faithless song "I Never Stop" was one of the key songs featured in the festival's "How Good Music Dares" series.

The message of Faithless, she says, is "In our messy, scary way, we have come to stand for something." Bliss says that she and her bandmates appreciated the way the Coke campaign came from an artistic rather than crude place. "When we saw examples of the animation, we thought it was outstanding," she adds. "And for us, working with pictures like that was lovely, really inspiring."

Once in the studio, Faithless concocted music that moved along with the animation. "We like to create a lot of different textures and moods in our music," she says. Which helps to explain the track's Middle Eastern flair. Faithless also wants its music to be heard. "We're always interested in finding new ways to reach new fans, because the traditional recording industry has been turned on its head," she says. "So, we're always looking for partnerships that have something artistic and something slightly different to offer."

At the present time, discussions are being had between Coca-Cola and iTunes to bring the Faithless/Paranoïd platform to North America. "Though nothing is confirmed, we have received requests from U.S. Coke executives to bring this there," Burggraeve says.

Burggraeve points out that Paranoïd and Coke have a "very similar audience."

With Coke—one that extends to 17 European countries and runs through the end of August—the Coke/iTunes platform will give away songs from the iTunes store, as well as concert tickets and iPods, in 2 billion packs of Coca-Cola, Diet Coke, and Coke Zero. This promotion was launched recently at the Cannes Film Festival, with a live performance from Faithless.

Burggraeve says Faithless was an obvious choice for an act to partner with.

"Faithless always sees the glass as half full," Burggraeve says. "They are full of optimism and have an upbeat attitude, which helps us convey our own positive message worldwide."

Once the members of Faithless saw the video, which uses seven different kinds of animation, they were hooked—and wanted to be involved in some way. Faithless member Sister Bliss recalls Coke asking the group to write new music to accompany the video. "They were attracted to

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Traditional Maskandi Music Making Major Inroads In South Africa

Johannesburg—The Zulu language is strengthening its grip on South Africa's traditional music scene.

"Zulu traditional music really does dominate this market at the moment," says Baboo Moola, distribution manager at leading independent distributor Reliable Music, which also operates 40 retail outlets nationwide. Moola pinpoints the recent success of Johannesburg-based indie Bula Music's Zulu duo Sphi No Mtekhala as key to that performance. "Shwi really is a phenomenon, and showing no signs of slowing down," he says.

At the Recording Industry of South Africa's 13th annual SA Music Awards (SAMA) in April, Shwi's set "Wangisiza Baba" was named best-selling South African album for the second consecutive year. The set performs a Zulu roots genre called Maskandi.

"Wangisiza Baba" originally appeared in December 2004. In 2006 it was the first time a Maskandi album took the award. This was the first time it had been won by the same [album] two years running," Bula Music managing director Harvey Roberts says.

"The album is now sitting on around 600,000 units this year," he adds. "That's a phenomenal amount—and it's still selling." This year, the SAMAs 150-strong industry panel also named Shwi's 2006 set "Angimazi Ubaba" best Maskandi album.

According to the 2001 census, 23.8% of South Africa's 45 million population speaks Zulu as its first language, followed by Xhosa (17.6%), Afrikaans (13.3%), Northern Sotho (9.4%), Tsonga (8.2%), English (8.2%), Sotho (7.9%), Tsonga (4.4%), Swati (2.7%), Venda (2.3%) and Ndebele (1.6%).

The IFPI estimates domestic repertoire accounted for 40% of sales in South Africa during 2005 (2006 figures are not yet available), when total retail value was 1.6 billion rand ($254 million).

Roberts contends that the Zulu genre is in a dynamic phase, although he recalls Bula initially had difficulty selling "Wangisiza Baba" to retail. "The biggest racks in the country only placed its first order after we'd sold 100,000," he says.

Roberts puts this down to "prejudice," Traditional music, he claims, while a live draw, "is not seen as cool by media, retail and radio—Maskandi's main fan base, for example, is traditionally in the mine workers' hostels or rural areas of the Kwa-Zulu Natal province."

Unusually for a country where language and consumer loyalty go hand in hand, Shwi

ZULU NATION

BY DIANE COETZER

A Clash Over Covermounts

Newspaper Giveaway Discs Raise U.K. Music Biz Tempers

London—A U.K. newspaper's groundbreaking move has divided the U.K. music business over the contentious issue of "covermounting" CDs. The practice of attaching free CDs to magazine covers has been a feature of the U.K. music press since the 1990s. More recently, national newspapers began regularly giving away CD music compilations and movie DVDs.

The issue has long been the subject of debate between labels and retailers here, while trade body the Music Managers Forum has been particularly vocal about its negative aspects.

"How ludicrous it is that the music industry is shouting about illegal downloading," MMF chairman Jazz Summers asks, "but they're giving [music] away for free on the cover of a paper? It's the same thing." At its annual Roll of Honour gala April 18 in London, Summers predicted the demise of covermounting, with U.K. generally feature compilations of new artists, previously the higher-circulation newspapers had concentrated on samplers of major new releases and catalog compilations. The seminal Offidield album launched Richard Branson's Virgin Records and gave "The Exorcist" its memorable theme. Although EMI could not confirm that figure, it is widely reported to have sold 15 million units globally. But on April 22, as a covermount, it effectively became as valuable as the newspaper it came with. Ironically, three years ago EMI became the first U.K. major to turn its back on covermounts. "We haven't changed our policy," an EMI representative says. "The Tubular Bells" was a complete one-off, for reasons I can't disclose."

Although EMI declined further comment, the "Tubular Bells" giveaway came only a few months before the company loses the rights to the album. In 2005, Mercury Records U.K. secured the rights to Oldfield's catalog upon its reversion to the artist. That happens in July, when the catalog—including Oldfield's biggest releases "Tubular Bells," "Hergest Ridge" (1974) and "Ommadawn" (1975)—switches to Mercury. Oldfield was not available

The giveaway of Mike Oldfield's "Tubular Bells" came only months before EMI loses the right to the album.

BIZ

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SHWINO MTYKHALA’S *Wangisiza Baba* was named the best-selling South African album two years in a row.

Gallo Record’s vast traditional music catalog includes some of the county’s biggest Zulu acts, such as Ladysmith Black Mambazo, Bhekumuzi Lithibi, Phuzekhemisi and the Soul Brothers. Managing director Ivor Haarburger says Gallo is attempting to expose those acts to the digital marketplace through deals with Zune Marketplace and iTunes.

However, Zulu music’s renewed strength may be muscling out music in certain other indigenous languages. Shwina Sama triumph coincided with the axing of best album categories for Xhosa, Ndebele and Sotho releases. Under SAMA rules, categories with less than three entries are dropped from that year’s awards.

Orrack Chabangu is GM of EMI South Africa’s CCP label. He suggests the lack of entries for those categories reflects an increasingly conservative attitude toward signing acts in a tough music market. “Recording an album is not cheap,” he says, “especially when bringing musicians in from a deep rural area. So we have to look at genres that sell, these days, that’s mainly Zulu and Tsonga traditional.”

CCP’s roster includes multi-SAMA-winning Tsonga artist Thomas Chauke and veteran Zulu (Maskandi) artist Ikahセンセラ No JBC.

Chabangu suggests that artists performing in the languages that were dropped, notably Sotho, are still being recorded, but “the business in that part of the country—the Free State province—is dominated by people operating outside the formal music industry.”

However, Moolo warns against totally dismissing non-Zulu genres. “We may still see someone—in Tsonga traditional, for instance—getting that magical combination of melody and lyrics that just hooks people in.”

HMV Japan For Sale

A Local Buyer Could Tip Retail Scales Away From Overseas

TOKYO—Anyone dropping by HMV Japan’s flagship store in Tokyo’s trendy Shibuya district, the idea that the chain might soon exit the world’s second-biggest music market seems absurd. On any given day, the six-floor outlet is packed with shoppers who are mostly younger than 25, buying CDs and DVDs.

But behind that happy picture, the 63-store operation is reportedly for sale, hit by declining CD sales and increased digital competition. Local press reports say Tokyo-based music merchant says HMV’s position is that “they are entertaining of fers, with a high base price.” However, he adds, “I doubt anybody will offer their base price.”

HMV Asia Pacific’s outlets in Hong Kong and Singapore are unaffected by the review. Parent HMV Group’s annual results are due June 28, but figures for the six months ending Oct. 28, 2006, showed HMV Asia Pacific’s comparable store sales down 1.4% from the same period in 2005. Pretax profits fell from £1.6 million (£3.2 million) to £500,000 (£994,000). The company blamed weakened CD and DVD markets in Japan, and HMV Japan’s shift to lower-margin e-commerce sales, which accounted for 25% of its revenue.

Most observers agree HMV Japan’s potential suitors are headed by Tokyo-based Culture Convenience Club, which operates the nationwide Tsutaya homestay entertainment rental/retail chain. “[It] has already gobbled up entertainment retail chains Simuysa and Shinsei,” the source says. “HMV would give them more of a name as a music specialist.” A CCC representative declined to comment.

Official market-share figures do not exist, but industry estimates put HMV as Japan’s fourth-largest music retailer, behind third-placed Tower Records Japan. Tsutaya heads the table, followed by its subsidiary Shinseido. The local affiliate of U.S.-owned Amazon is in fifth place. A local acquisition of HMV would end overseas brick-and-mortar retail involvement in Japan, with the local arms of U.S. online operators Amazon and iTunes the only non-Japanese names represented.


A possible CCC buyout of HMV Japan worries Japanese labels. The combined chains would have 35% of the market—‘price cutting’ nightmare.”

Insiders suggest that convenience-store operator Seven-Eleven Japan, cable/satellite music broadcaster User and e-commerce site Rakuten are also in the running to bid for HMV. If HMV Japan is sold, local music business consensus is that the chain will remain intact. “If you think there’s value in it, you’ll keep HMV Japan as it is,” one industry insider says. “It really doesn’t have any breakup value.”

for comment, but recently told digital radio channel BBC 6 Music: “I feel the same as if I had lent something to somebody and it had come back trashed.”

EMI also declined to comment on reports that it earned £200,000 ($400,000) for the giveaway.

“I can understand the re- ward might be difficult to resist,” Summers says. “But you’ve got to look to the long term in our business; if you look for short-term gain, there’s long-term loss.”

U.K. authors body the Mechanical Copyright Protection Society confirms the number of covered CDs diminished in 2006, when it licensed 296 CDs, resulting in 78.3 million units being covered-mounted. During the same period, British consumers bought 15.1 million CD albums, according to Official U.K. Charts Co. data.

In 2005 MCPS licensed 388 CDs, resulting in 250.2 million units being covered-mounted—a little more than the total number of CDs bought (199 million). MCPS collected £6 million ($12 million) from cover-mounts last year, half the 2005 sum.

Retailers say the cover mount figures are still too high. “Such media promotions may temporarily boost newspaper circulation, but all they achieve for our business is a cheapening of the CD format,” says Mel Armstrong, music product manager for market-leading music and entertainment retailer HMV.

The Mail on Sunday is quick to defend its position and says it will issue further core catalog releases. “I don’t really understand this whole reaction to what we do,” managing director Stephen Miron says. “We pay our licenses, we give money to the artists, we present music in an ultra-professional way, and for some reason they all think it’s a bad thing to do. Every artist has been greatful for the work we have done, with the exception of Oldfield, who I think objected to the fact he wasn’t communci- ated [with].”

“Philosophically, cover-mounting is bad for the business,” Summers says. “The public’s perception of music is that it’s free. And if the American record companies were thinking of going for it, someone should tell them, ‘Don’t do it.’ It’s another nail in the coffin for the music industry.”

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"The market share that a label source says a CCC buyout of HMV Japan would produce."
Chairman
universal Music Latin America/iberyan Peninsula

Jesus Lopez

With a new Universal-funded talent service launching in July, the innovator adapts to changing technology while looking to expand the reach of Latin music.

As chairman of Universal Music’s business in Latin America, Spain and Portugal and its U.S. Latin operation, Spain native Jesus Lopez supervises the biggest Latin music operation in the world. A film school and business school graduate who accidentally got into the music business, Lopez has worked in virtually every position and in every country he covers.

It’s been 30 years of change for Lopez in the industry, but the biggest revolution has recently begun. After integrating Universal’s operations regionwide, Lopez has been at the vanguard of revamping his business model, putting in place structures that break paramount laws for Latin and mainstream music companies. For the past two years, for example, Lopez’s recording contracts all give the label a percentage of ancillary revenue. Most recently, he began signing acts to singles deals. Now, he’s preparing to launch a new company whose aim is to internally provide global services to management and artists (see Latin Notes, page 14). Through it all, his maxim remains the same: “In good times and in bad, the solution lies in creating new product, in creating new music.”

After a 12-year career in Spain, where you were last manager of BMG Spain, you arrived in Mexico as managing director of BNG in 1999. This was a time when CD sales were at their all-time high. Now, you have a region punished by physical and Internet piracy. How do you counter that?

I’ve always believed in the product. The problems we have today are distribution and legislative problems. They are complex and each territory has its own idiosyncrasies. Many of those problems are outside my hands. What’s in my power is finding the best song for the best artist. Following that, I have to adapt my structures to the new commercial and distribution systems. That’s what’s changed.

Working for a big multinational, how do you maintain that philosophy when costs have to be kept down?

You can do it without punishing the bottom line. For example, why does each artist need videos, and why three videos? There are countries and territories where this simply doesn’t make sense. Routines often go against the realities of the market. The basis is a great song, a great artist. How to package it is the least of my problems. That’s why I like the two-single deals. The consumer will tell me what direction to take. The problem with our industry is that it was initially designed with very little contact with the final consumer. Now, we have the possibility of reaching the consumer directly and with a smaller investment. My market can tell me if my bet was right or not.

You’ve been a great believer in new technology. But, what happens in Latin America, where broadband access is still so limited?

It’s still growing at great speed. What happened in the rest of the world will happen in Latin America.

Latin America is so buffeted by physical and digital piracy. How do you fight that?

As an industry, we’ve done this alone. And we can’t do it alone. We need, as soon as possible, to have all the players that have anything to do with intellectual property to come together and pressure governments. Piracy against intellectual property is not taken as seriously as it should.

What can you tell me about your new company, G.T.S. (Global Talent Services)?

First, it’s not a management company. It’s a service company that wants to provide services to management. I don’t sign artists. For example, Belanova is a very successful group in Mexico that is now a regional priority. They have a great manager that may need help at an international level. I want my company to invest more efficiently in this artist. I give the manager a service, and I charge a percentage. I provide a global plan, supported by the record label.

Is this for all your acts?

For those who require it. This company has to tailor its proposals to each project. Maybe an act doesn’t need my services, but they need a sponsorship deal. In that case, we get and charge an agency commission. We can sign some territories or all. We’re negotiating with different managers and hope to be 100% operational in July.

The notion has always been that the manager works for the artists’ best interests, which often aren’t aligned with those of the label. How prevalent is this way of thinking today?

That’s disappearing. The notion that if you [the manager] pressure me [the label] to get more money, I’ll promote and market you better, is old-fashioned. First of all, I’m not giving you a bigger advance, because I no longer have the money. And if I give it to you, I can’t invest it in you later. Those who believe big advances create a bigger obligation from the company are mistaken.

How is this different from your new contracts, which already give you additional percentages over other revenue?

That revenue is a direct consequence of the high investment I make for you to have a certain level of success. And I no longer get a return on investment only from selling CDs. This is an additional service we provide. And no artist is obligated to participate. I want to demonstrate that this is the future, that we can provide a perfectly coordinated service.

What new musical trends do you see today?

I see a very strong resurgence of pop and rock in Mexico with new bands. And a new, very strong generation of regional Mexican music. I also see a new fusion in Caribbean music, between Puerto Rican and Dominican artists, reggae and bachata. I see major fusion developments.

It is still said that you need to break Latin acts outside the United States first. What’s your opinion?

That’s generally the case. Although this country has many markets, and artists can break from different areas, pop, in particular, is very hard to develop here. There is no infrastructure. We need young Latinos to identify with Latin media. I don’t know a single Latino youth of a certain economic status that watches soap operas. Latin media needs to adapt to a second and third generation of Latinos. Some [including mun2 and MTV Tr3s] have done that, but their distribution system is still small.

Being Latin is quite hip and relevant now. How do you see your industry here in the short and long terms?

Everything Latin is growing and is permeating American society more and more. I don’t see long-term growth issues. But it will depend a lot on how we reach this second and third generation of Latinos and how we use the Internet at a time when there is no other powerful mass media.

I give the manager a service, and I charge a percentage. I provide a global plan, supported by the record label.
IT'S ABOUT 45 MINUTES before Korn is scheduled to take the stage at Los Angeles rock station KROQ's annual Weenie Roast Y Fiesta, and the band's lead singer needs an iPod bad.

It's not that he has the sudden urge to listen to music. After all, Incubus is onstage, playing for some 6,000 enthusiastic fans at the sold-out Verizon Wireless Amphitheater.

Rather, it's drummer Joey Jordison's first show with the band, and he and founder/singer Jonathan Davis have yet to log much rehearsal time. The band's lead producer wants the two to hear some of the songs they will be playing together.

Nearly everyone in the Korn camp seems visibly worried about this but Davis. Amid the hubbub of an outdoor backstage area—KROQ staffers conducting artist interviews a few feet away, Incubus onstage just 30 or 43 yards behind him, managers and makeup artists hustling about and, yes, stressed roadies seeking Tods—Davis relaxes in a hooded sweatshirt and jeans, sipping an energy drink. In fact, neither Davis nor the other principals in Korn—guitarist James "Munky" Shaffer and bassist Reginald "Fieldy" Arvizu—appear at all troubled that someone in the band might be in need of a "tune-up" less than an hour before showtime.

One might expect this from Korn. For starters, the band has been around the block a few times. The nu-metal founder is now nearly 15 years old, and has sold, collectively more than 15.5 million albums in the United States, according to Nielsen SoundScan. This will be the acts third time playing the Weenie Roast. Even in a year when the industry insiders bittering backstage are heard grumbling that radio doesn't sell albums like it used to, the Weenie Roast is not something to be taken lightly. A few days after the concert, Linkin Park, another band that emerged from the nu-metal scene unscathed, topped the No. 1 album in the States and the best first-week sales of 2007.

Korn is also riding a bit of a renaissance. After three straight studio albums of declining records, 2007's...
BEHIND ALL THIS GOOD FORTUNE

zen falls a slightly more complicated, contractually clad outlook. On one hand, the band's unusual deal means that Live Nation has every reason to support album sales and EMI to root for blockbuster tours—big business partners fiscally encouraged to look out for themselves by looking out for the holistic success of the band.

"By keeping the focus on building the band's career, not having to worry about every promotion throwing off so many record sales to justify the spend associated with the promotion, we can look at the broader issue of, 'Is this good for Korn overall?' Because we know if it is, [the money] will show up somewhere—in contracts or record sales or endorsements or merchandise," says Jeff Kwantz, the band's manager and head of the firm.

That's translated into a new approach to working Korn albums on the label side.

"You stop living and dying by the album cycle," Capitol Music Group COO Jeff Kempter says. "There is such a diversity of revenue streams, you don't go caught in a narrow way of thinking, which is the big event with the album release, then whatever else you can squeeze out of the lemon, and then move on."

Kempter points to the band putting out two additional releases on top of "See You on the Other Side." "Korn: Unplugged," taken from a performance on MTV, and "Chopped, Screwed, Live & Unplugged," a remix/live album in a span of a year, as proof of the increased collaboration among the parties. "We didn't have to get into a whole big tug-of-war with the band over, 'Does this count as an album?' " How do we apply royalties since it is old songs?" What do we do about the publishing? ... We didn't have to try to maneuver our way through a touring agent who might not have wanted to have them in rehearsals for 'Unplugged' when they could have been touring," he says. "I don't think you would be able to get those additional pieces of product (so quickly) in a normal deal."

Davis says he's seen the difference. "This is the only way I can explain it. Epic: 'Here's your money. Make your record and we'll put it out.' Virgin: 'Here's your money, make your record, put it out, and we're going to help you with booking tours, and we're going to make sure this shit is in the record stores when you come through, and we're going to make sure this is here and this is there and that and that.' "

But at the same time, having accepted all that upfront money, the band is under a lot of pressure to deliver. "A lot of people criticized us," Davis says. "They said a record company has no fucking business getting in the touring business or doing any of this. But ... it helps that they are in the meetings. It helps Live Nation, and it helps the Firm. It's good. People are scared just because the old way of doing business is broke."

After Korn inked its lucrative deal with EMI, nearly all the press for "See You on the Other Side" couldn't help but mention the multimillion-dollar figure in connection with the steady decline in Korn's album sales.

The last album turned that trend around, but "Untitled" will be the first album Korn records on the dole of investors rather than an advance. "See You on the Other Side" was recorded prior to then-EMI heads Alain Levy and David Munna signing Korn, and largely with hitmaking production team the Matrix (Avril Lavigne, Liz Phair). The album saw Korn bring in some more pop hooks and synthesized rhythms to its efficient, guitar-solo-less metal.

This time around, amid some changes, the band has crafted perhaps its most musically serious work since 2002's "Untouchables." The band lost founding drummer David Silveria to the restaurant biz, and the Matrix was dumped early in the recording process. "We wrote 10 songs together and we really liked them," Davis says of the Matrix. "We chose the best four, and redid them with [producer] Atticus [Ross]. We were listening to them, and we felt like there was no way in hell we would be able to play them live. They were too electronic. That was good on the last record, and I love the Matrix to death, but we wanted everything to sound like a band was playing it ... There's still some of the catchiness of 'See You on the Other Side.' We like the catchiness. But we didn't want to put out 'See You on the Other Side, Part Two.' We wanted to expand."

On the album's 12 tracks, Korn balances every chorus with murky keyboard atmospheres and toying arrangements, with songs that deeply explore a mood before exploding into a frenzy.

PEACHY AGAIN

After a Downturn, Korn Bounced Back With Its Biggest Hit—Measured On The Billboard 200 (below) And Modern Rock Charts (right)—In Years

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"Untitled" opens with what sounds like a straightforward rocker, "Starting Over," but more than halfway through the song the guitars drop and give way to a dreamy, psychedelic bridge, only to have the verses resurrected by gospel-inspired keys. Indeed, unofficial band member/keyboarist Zac Baird spent more than recording with Korn than ever, and it shows, as he gives the almost ballad-like "Kiss" some "Strawberry Fields"-inspired tones.

Elsewhere, such cuts as "Do What They Say" and "Trained Response" take on an industrial groove. One of the hardest, most adventurous cuts on the album, "Ever Be," lets loose about two minutes in, as its guitars take on orchestral proportions.

It will be Korn's most closely watched release of its career, foretelling whether Korn will receive yet another lucrative deal with EMI—a circumstance familiar to the band.

"It definitely adds stress," Shaffer says. "It's not just a band involved. The record company is counting on you to do what you can, and we want to show them that we care. And that stress can trickle all the way down to the family. Keeping that balance between the band and the record company is as important as keeping the balance between the family and the band. Once you start losing those balances, no one will want to do business with you, and we want another record deal from Virgin.

The numbers seem to be working out in all partners' favor so far. Davis says roughly $10 million of the EMI money was structured in the form of a traditional album advance, leaving EMI's 30% buy-in valued at about $15 million, so for EMI to recoup their investment on the deal, Billboard estimates that Korn needs to generate in excess of $50 million in profits during the five-year life span of the pact.

To date, Billboard projects it has generated around $15 million in retail sales of "Freak on the Other Side," (based on worldwide sales of about 2 million units and estimating a net of about $7.75 per album after manufacturing and distribution costs, based on a $11.45 wholesale price). The band has also pulled an estimated $4 million after fees from additional sales of digital downloads, ringtunes and the "Unplugged" album. On top of that it has netted a projected $7 million plus after expenses in non-ticketed revenue. From the 2006 Family Values Tour and a 20-date U.S. theater tour and select European dates that grossed more than $11 million in box-office receipts. Tour sponsorships and merch in another estimated $2.2 million. That leaves the band still needing to earn another $20 million in profits by 2010.

If its next album repeats the sales of the last 2 ( million units worldwide, and the band posts numbers on the road similar to 2006 (50 dates grossing around $11 million), it should come close to break-even by the end of this new album cycle. That's before any additional non-touring/non-CD revenue is factored in.

At the time of the deal in 2005, Korn counsel Gary Stoffel, who engineered the pact with partner John Branca—told Billboard that the band would be testing "the limits of touring the way a band like Metallica has." And it was initially projected that Korn would play close to 100 dates per year as part of its relationship with EMI and Live Nation. That didn't quite come to pass in 2006. The band grossed more than $11 million on 46 shows, according to Billboard Boxscore. Impressive as those numbers are, that's roughly on par with the number of dates the band was logging on the road before the deal. And it's less than the $15 million Korn was taking in during the early parts of its career. Of course, the low cost of the Family Values tickets affected the band's box office take. And last year, the band cut short its European tour after Davis was diagnosed with a blood defect.

Indeed, Korn's stamina becomes important to its deal. Touring, Davis says, has always taken a toll on his voice. Despite granting an interview, he says he is not supposed to talk on days of shows, and is continually reaching for and massaging his throat during the chat.

"We know how to have a shitload of tours," Shaffer says. "So let's just do it. Line up the shows. I don't want to look and see that I still have to do 200 shows by this time next year."

The cycle kicks into gear with the release of the new album and the start of the Family Values Tour, returning this summer once again with a $9.99 ticket price for lawn seats. Evanescence is also on the bill this year. Frontwoman Amy Lee was a guest on Korn's "Unplugged" album, and featured in the hit acoustic version of Korn's "Freak on a Leash."

Beyond Family Values, look for the band to expand its touring footprint outside the States—not just in Europe, but in places like South America, too.

Jason Garner, president of North American concerts for Live Nation, is confident in the band's ability to deliver live. "Last year the band established themselves as a powerhouse touring act," he says. "We think this is a band capable of doing big numbers now and the years to come." And Garner doesn't seem phased by the touring numbers Korn's pulled last year.

"They played two sold-out tours in America, I don't think physically or bandwidth for the fans they could do much more than that," he says. "You're going on into amphitheaters and selling 20,000 tickets, those are big sales. I guess you could do 100 club dates. Or you can do fewer but massively attended shows—that's what we chose to do with the band and it certainly paid off."

SO DOES KORN HAVE A GREAT DEAL?

Is it a model for a new music business? Opinions are divided.

"This is not the perfect model," Kwatinetz says. "It's just one attempt and it's working for Korn...Managers and acts need to figure out ways to redefine their roles with the people they're involved with. If every one's interests are aligned, that is how people will actually put money into the development of acts [in the long run]."

Davis says Korn's revenue-sharing model would not work for a young act, as the amount gained in CD royalties would not cover the last touring revenue. "It works better for someone who is selling records," Davis says. "We're going to see more money out of this deal because we get 70% of the record sales. That's 70% of the revenue that we have never seen."

If as expected the band logs another 100 dates after the "Untitled" album cycle, by the end of 2010, Korn could net another $14 million in estimated touring money before the completion of the deal. If current Korn trends hold up—a tall order given industrywide declining album sales—Billboard's best estimate is that the band is on pace to generate somewhere north of $60 million in profits by the end of the deal, based on the sale of some 4 million worldwide albums, and roughly 200 total shows. That would net EMI more than $18 million, Live Nation more than $3 million and the band more than $38 million, minus $10 million receivable by EMI in exchange for the album advance.

Still, if Korn negotiates a similar deal next time around, there will be what Shaffer calls "modifications."

"He's asked to clarify. "I don't know about touring for three years straight," he says. "That's kind of crazy...They really kind of hide the number of shows. I guess if I asked they would probably tell me, but it's not like I want to look at it."

As the band takes the Weenie Roost stage, it's "show No. 1," according to Shaffer. If show No. 1 is any indication, the band may yet validate this deal—and then some. Davis now front and center on stage, has traded in his street clothes for a kit and a sleeveless black shirt. The band's set is heavy on the early hits, with such cuts as "God Good," "Falling Away From Me" and "A.D.D.A.S." inspiring the sold-out crowd of more than 16,000 to mimic Davis' every hunched-down stamp.

Korn's ranks have swelled to eight members for nearly every show after the departure of Brian "Head" Welch, and its live show these days takes on a more theatrical turn, with three percussionists creating an almost militant rumble beneath every song.

Only one new track is unveiled this night, "Evolution," which has Davis stretching his pipes from high octaves to a rumbling growl. In the amphitheater setting, the song's underlying keyboard haze is lost, but by the third time the band kicks into the chorus—"I do not dare defy the basic beast inside," Davis roars—almost half the crowd is pumping its fists in the air.

Davis attributes the band's continued success to the fact that it was one of the first acts to popularize the so-called rap/rock movement of the mid-'90s, even though Korn moved away from the sound with 1999's "Issues."

"It ended up being the cool hip thing that started, but we moved on," Davis says. "We're still here because we do good music, and we basically invented that fucking format...Metallica started the trash movement, and they're still here. Nirvana, if Kurt [Cobain] was still here, they'd be huge. Once you're the first band, that fan base survives."

"It's extraordinary how the band has gone from being counted out to now being a band that radio and video and people are anxiously awaiting and excited about," Kwatinetz says. "Musically they're delivering, and they have built up a lot of good will. They have become a very important creative force. They always were, but I think they are being embraced as that again."
Facing Declining Sales And Limited Opportunities, The Female Hip-Hop Industry Ponders Its Future
by Mariel Concepcion

Before 2007 is out, Eve, Missy Elliott, Foxy Brown, Trina, Shawna and Remy Ma should have new albums in stores, setting the stage for a banner year in the world of female rap. As in, more than two or three of the titles could finish in the top 100 of Billboard's year-end Top R&B/Hip-Hop Albums chart. Female rap is long-suffering and shows few, if any, signs of growth. In 2006, only Remy Ma's "There's Something About Remy: Based on a True Story" cracked the year-end top 100, just making the cut at No. 92.

Since Nielsen SoundScan began tracking sales in 1991, only 13 female rappers have appeared on the year-end chart out of a pool of 585 artists (see sidebar, below). The genre's biggest stars all seem to be winding down. Lil' Kim cracked the million-selling mark with three straight albums, beginning with her 1996 debut, "Hard Core," which has sold 1.42 million copies. But her latest, 2005's "The Naked Truth," has shifted a mere 388,000, a 73% decline. Brown, Elliott and Eve have also seen their album sales slashed by more than half in recent years. To be fair, these numbers are in line with the overall slippage in hip-hop market share, which was 107 million albums in 2000 but just 59.5 million in 2006. It has grown so bad for female rappers that the Recording Academy did away with the best female rap artist category in 2004, two years after its inception, due to a lack of eligible entries. The category was combined with best male rap artist to create the best rap solo performance field.

Since 1991, only 13 female rappers have cracked the top 100 on Billboard's year-end Top R&B/Hip-Hop Albums chart. Listed below are the titles, their year-end ranks and to-date sales in the United States, according to Nielsen SoundScan. (Note that some albums appeared on more than one year-end chart.)

- **1991** None
- **1992** None
- **1993** No. 68: MC Lyte, "Ain't No Other" (238,000)
- **1994** No. 13: Salt-N-Pepa, "Very Necessary" (3.2 million)
- **1995** No. 23: Da Brat, "Funkdafied" (1.1 million)
- **1996** None
- **1997** No. 6: Foxy Brown, "Ill Na Na" (1.4 million)
- **1998** No. 11: Lil' Kim, "Hard Core" (1.4 million)
- **1999** No. 31: Missy "Misdemeanor"
"We try to have at least 25 entries minimum because that gives a good variety and cross-section of music," says urban music/aids and project manager Alan Foster, who revealed the category won't be present in this year's Grammy Awards either. "The problem we had with the female rap category was we only had like 13 entries."

It wasn't always like this. In fact, Brown was once a bigger star than Jay-Z. But the truth is females have been playing by male rapper's rules almost from day one.

"I believe that is mostly attributed to what being an MC is all about: being arrogant, braggadocious and aggressive," WQHT (Hot 97) New York PD Ebro Darden says.

"It's a male domain and the theme, the images, the styles, the outlooks and perspectives have been driven by men," says author and University of Pennsylvania humanities professor Michael Eric Dyson, who has written extensively about hip-hop. "The success of women [rappers] has suffered as a result of the prerogative of men to set the standards for what's acceptable and not acceptable in hip-hop and, quite frankly, to set the rules of the game as to what lyrics, what styles and what imprints Roc La Familia, says she's been impressed by underground female MCs like La Bruja and Patty Duke. But she says women are "usually outnumbered when they come out to my showcase, and they become intimidated by men."

"Girls used to approach me like, 'I rap,'" says Eve, whose first album in three years arrives Aug. 7 (see story, page 26). "But now it's usually guys that give me dimes. No girls have come up to me in awhile."

An artist like Trina illustrates the uphill struggle for female rappers. Her 2000 debut, "The Baddest Bitch," sold 684,000 units, while 2003's "Glamorous" Life" has sold 398,000. But the latter album spawned Trina's biggest hit to date, "Here We Go" featuring Kelly Rowland, which reached No. 1 on Hot Rap Songs and No. 8 on Hot R&B/Hip-Hop Songs.

That success wasn't enough to keep Trina at her longtime home of Atlantic, however. "Because of where Trina is in her career and where we are with our label, we felt we could put out her record on our own," says Slip-N-Slide project manager Aaron Lucas, who inked a new deal with EMI to distribute Trina's new "Baddest Bitch II," due Aug. 14.

"The consumer, the pubic, they believe in the females in the game," says Trina, who claims the new album will make people listen again. "I'm stepping my game up like 10 notches, and somebody is going to tell somebody about it, and they might just want to pick it up this time."

Maybe. Sadly, we'll have to wait to see it believe it. In the meantime, billboard spoke to more than a dozen artists, managers, executives, retailers and radio programmers to get a sense of why female MCs still lag behind the commercial achievements of their male counterparts.

MO' MONEY, MO' PROBLEMS
Some claim the extinction the female MC began when Lil' Kim and Brown made it trendy to be high maintenance. "They were overtly sexy, their rhymes were raunchy, they only wore designer outfits, and their attention to hair and makeup rivaled Diana Ross in her prime," former Vibe editor-in-chief Mimi Valdes wrote in a March 2 blog post. The problem was that dressing like a diva required a budget traditionally unavailable to a rapper. 'That's why labels only release a new female MC every few years," continued on next page.

From left, opposite page: JACKI-O, FOXY BROWN, SHAWNNA and TRINA are among the few female to enjoy mainstream success.
After A Hollywood Sojourn, Eve Puts The Spotlight Back On Music by Hillary Crosley

Eve on top of the rap world in 2002 when her third album, "Eve-olution," debuted at No. 1 on Billboard’s Top R&B/Hip-Hop Albums chart and went on to spawn hits like “Gangsta Lovin’” and “Satisfaction.”

But rather than push forward with her music career, the artist instead tried her fortunes in Hollywood, turning in a memorable role in the 2002 film "Barbershop" and anchoring her own UPN sitcom for three seasons. In her absence, no new female rappers were able to pick up where Eve had left off (see story, page 24), and reliable names like Lil’ Kim and Foxy Brown were derailed by legal issues and label drama. Rather than feeling daunted, the 28-year-old Eve says her time away makes things easier for her return—her fourth album. “Here I Am,” is scheduled to drop Aug. 7. She’s still signed to Dr. Dre’s Aftermath label, but for the new project, distribution and marketing efforts are being handled by Geffen.

“I don’t have much to prove now,” she says. Eve can’t pinpoint a moment when she knew it was time to return to rap, but producer Swizz Beatz, who helmed the new album’s first single, “Tambourine,” says she was a woman possessed in the studio.

“She said, ‘I’m ready to start recording and no one’s taking me seriously,’” he says. “I’m thinking, ‘How could anyone ignore her drive right now?’ Eve was in the zone, and that’s the hardest thing to catch with an artist that’s been away for awhile. They don’t believe in themselves after awhile, so it’s important to keep the momentum up.”

With her Shape Shifters production company, a relaunched clothing line and a viable film and TV career under her arm, Eve’s new album reflects her fresh approach to the femininity missing in hip-hop. She was ready to create something that was totally hers and not overshadowed by other artists and producers.

“Here I Am,” executive-produced by Dr. Dre and Swizz Beatz, is a fun summer album full of light rhymes about romance. Among the highlights are “Cash Flow” featuring T.I., which sports a striking, repetitive guitar lick with a trademark Swizz staccato drum pattern. The Pharrell-produced “All Night Long” finds Eve stretching her alto over bongos and an electric baseline. Robin Thicke and Mary J. Blige also guest on the set, while Timbaland, Cool & Dre, Rich Skillz and Stank Storch contributed production.

“I wrote this album after a breakup,” Eve says. “So it’s very ‘I look who’s single’ and flirty. I wanted to make a happy, good summer album, that you can play when you’re getting ready for the club. Though a lot of my rhymes were entertainment [before], I was definitely much rowdier that at time. I’ve learned how to curb my temper. It was developed from constantly being around the 50 dudes [from the Ruff Ryders camp].”

The album also includes several reggae tracks, a departure from Eve’s more traditional hip-hop cuts like “Love Is Blind,” a tale of domestic violence. But the Philadelphia native sounds comfortable alongside Sizzla and Sean Paul on “Turn Me On” and “Give It To Me,” respectively.

“I’ve always listened to a lot of reggae,” Eve says. “I remade ‘No No No’ before, so I figured why not do more this time? There’s a huge West Indian population in Philly, so I had a lot of West Indians friends growing up.”

IN THE BEGINNING
Eve knew by the time she graduated high school in 1996 that she wanted to be a rapper. She auditioned to be part of Dr. Dre’s crew that same year and joined Aftermath’s early roster a few days later. However, the pace of Aftermath’s affairs wasn’t fast enough for the young Eve, who had already spent some time working as a stripper. She parted ways and returned to Philly within a year. Soon after, Ruff Ryders Entertainment offered her a posse position and a verse on 1998’s “Ruff Ryders’ Anthem.”

“I was in the studio and a chick with blonde hair came in,” Swizz says of his first encounter with Eve. “It was Eve, and she was trying to battle everybody. We used to have battles in the studio all the time. She even battled DMX.”

**Eve’s album sales are sliding (below), but she remains a presence on the Hot 100 (right).**

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</tbody>
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In 1999, Eve dropped her debut album, "Let There Be——Ruff Ryders' First Lady," which sold 213,000 copies its first week and reached No. 1 on Top R&B/Hip-Hop Albums. Similar to Lil' Kim, Eve was part of a new generation of female rappers who appeared on the Billboard Hot 100. "More" was her debut single, with the music. Eve released her first album, "The Flavor of This," in 1999, which included the hit "When It's Over," featuring Missy Elliott. "The Flavor of This" was certified gold by the RIAA in 2000, and Eve was named the runner-up to Remy Ma for Best Female Rap Artist at the 2000 BET Awards. Eve released her second album, "Eve's Room," in 2001, which included the hit "Let Me Blow Ya Mind," featuring Eve's younger sister, Missy Elliott. "Let Me Blow Ya Mind" reached No. 1 on the Billboard Hot 100. Eve continued to release albums and singles throughout the 2000s, establishing herself as a prominent figure in the hip-hop and R&B industry. She has sold over 4 million copies of her albums in the United States, and has won numerous awards, including a Grammy Award for Best Rap Performance by a Female Artist (2005). Eve has also ventured into film, appearing in the 2001 action-comedy "The Spearman Theory," and the 2004 film "First Love." Eve has been vocal about her experiences in the music industry, particularly regarding sexism and racism, and has been an advocate for women's rights and social justice. She continues to be involved in the music industry, and has released several mixtapes and singles throughout the years. From "Stand Up" and was a member of the Disturbing Tha Peace clique until last year, says fans don't want to hear rappers talk about superficial topics. Instead, they suggest female MCs try tackling more in-depth subjects. "Feminist music is an important voice, and being a part of it is empowering. You can speak your truth and be heard," says Eve. "The music industry is changing, and there's a growing demand for female artists to take the lead. We're seeing more women in leadership positions at record labels and in executive roles. This is a time for female artists to shine and show the world what we're capable of."
40+ Million Albums Sold.
17 #1 Billboard Hot Latin Singles.
5 Weeks at #1 on Billboard's Hot Dance Charts.
2 #1 Billboard Hot 100 Singles.

1 Enrique.

We are proud to be a part of your team.

ZIFFREN, BRITTENHAM, BRANCA, FISCHER, GILBERT-LURIE, STIFFELMAN, COOK, JOHNSON, LANDE & WOLF LLP
Notwithstanding their fame as scions of legendary idols, it is rare for the ambitious offspring of superstars to follow successfully in their parents’ footsteps. It is rarer still for a child of a recording icon to become as famous around the world as his music as his parent.

But such is the case with Enrique Iglesias, the muscule handsome son of Julio, who is known to his fans these days simply as Enrique. Iglesias has rung up around 60 million units in worldwide sales, according to his management company the Firm, since his first album, “Enrique Iglesias,” dropped in 1995. His sales figures are almost evenly split between his Spanish- and English-language titles, although he has cut five Spanish CDs to three English discs.

Signed to Universal Music International in a deal where Interscope releases his English product and Universal Music Latino handles his Spanish-language titles, Iglesias is the top-selling Latino artist of the past decade.

And with his fourth English-language disc, “Insomniac,” due June 12, Iglesias is ready to add another jewel to his career crown. “Since 2000, Enrique has been the Latino artist with the greatest presence worldwide,” says Jesús López, chairman/CEO of Universal Music Latin America and Iberian Peninsula. “He was a pioneer of this new generation of artists. He was the first to leave a Mexican recording company singing in Spanish, selling millions of records, to singing in English and making the crossover and selling all over the world.”

Interscope/Geffen/A&M chairman Jimmy Iovine says that Iglesias has maintained a loyal fan base that attracts new admirers with each album simply because “he is a big pop star. And you don’t see that much anymore.”

Iovine compares Iglesias to labelmate Gwen Stefani, saying, “Anybody who is an international pop star where they have crossed over—Gwen comes from a rock background—and make albums to where the audience[age] could be 5-30, you look for those artists, and they are very hard to find. Gwen Stefani happens to be one, and so is Enrique.”

From 1995 to 2007, Iglesias has rung up an unprecedented 17 No. 1s on Billboard’s Hot Latin Songs chart, including four consecutive chart-toppers from 2002’s “Quizás,” his most recent Spanish-language title. His latest No. 1 came last month when “Dimelo,” the Spanish counterpart to his English-language hit single “Do You Know? (The Ping Pong Song),” climbed Hot Latin Songs.

In 1999, as Iglesias was scaling that chart, the Madrid native was perched atop The Billboard Hot 100 with his sizzling debut English single, “Bailamos.” Subsequent hits “Be With You” and “Hero” both rose to No. 3 on the Hot 100. In addition, Iglesias scored five No. 1s on Billboard’s Hot Dance Club Play chart, including his 2003 thumper “Not In Love,” an uptempo duet with Kelis.

And Iglesias is quite a songwriter as well. He wrote or co-wrote all but four of his 17 biggest hits.

Mark Taylor, producer/writer of London-based Metrophonic Productions, and Paul Barry, writer for Metrophonic, have written with Iglesias for the past nine years. Two of their biggest collaborations were “Hero” and “Be With You.” Taylor and Barry also penned the hits “Bailamos” and “Rhythm Divine”; Taylor has also produced numerous tracks for Iglesias. continued on >>p32
enrique,

We are truly proud to be a part of your team. Congratulations on another superb album and No. 1 single. We have had seven tremendous years together, and we look forward to many more, as you continue pursuing your career with unrivaled passion, a tireless work ethic, and an unrelenting commitment to excellence.

We love you,
Your friends at The Firm.
GRACIP-e
GE
REFERENCE
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www.americanradiohistory.com
32
Garner
own concert company.
Iglesias'
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his
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It's
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and
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and
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In
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with
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I
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and
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them
feel
happy,
energized,
and
connected.

Meanwhile,
Iglesias
was
back
in
action.
His
new
album,
"Un
Oso
Perezoso",
promoted
with
a
successful
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2007, confirming
his
status
as
a
global
superstar.
In
addition
to
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Iglesias
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including
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and
films.
His
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popularity
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Latin
music
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In
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Iglesias
remained
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and
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for
entertainment.

In
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Enrique
Iglesias
is
a
true
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in
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music
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having
achieved
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success
and
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the
world
with
his
talent,
artistry,
and
passion.
His
story
remains
an
echo
of
passion,
dedication,
and
innovation,
inspiring
many
around
the
world.

---

ENRIQUE IGLESIAS deep into song during a concert
ENRIQUE IGLESIAS

Thousands of miles traveled, millions of fans entertained. We look forward to many more adventures to come with you, JC, and Fernando.

Congratulations,
Your fans at Live Nation

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CONGRATULATIONS
Enrique!

"Do You Know"
we’re proud to be
your sound company.

from the Clair Showco Worldwide Family
Lititz / Nashville / Chicago / Los Angeles / Toronto / Basel / Tokyo / Sydney

I think record companies are trying to see how
ty they can make more money and control the distr.
ution. As long as music doesn’t die...

You have a reputation for being very hands
. On for example, for personally calling the
label if your album isn’t in stores or your
songs aren’t on the air.

You know how I am. I’ve worked very hard. If I
work hard I expect everybody around me to work
just as hard. I’ve put a lot of work into my career.
I feel it’s not just making the music but also mak-
ing sure it’s out there. What’s the point in mak-
ing the music if no one is going to listen to it? I
love it when people listen.

I know you’re not a fan of speaking about your per-
sonal life. But how has your relationship with
Anna Kournikova affected
your music?

Consciously not at all. But per-
haps unconsciously. I think it
all depends who you’re with
and how much drama that per-
sen gives you and how chaotic
it gets. She’s not chaotic.

Is there anything written for
her on this album?

I hate saying that. I never say
who I write my songs for. I
know it sounds stupid, but for me it’s a super-
tition kind of thing. Even if the song is obvious.
It’s like when I wrote “Quizás” [from his last
Spanish album], and people would ask, “Did you
write that song for your dad?”

Which it clearly was. But do you still like
people to put their own spin on it?

Yep.

Do you ever ask your dad for advice on
your career?

Never. But I don’t need to. I’ve observed him so
much, and I idolized his career so much, that I
don’t need to. I have never spoken to my father
about my songs. Ever. And most people would
think that’s strange. They’d think we don’t get
along. And we do. We honestly do. And when
people say, “Why hasn’t your dad been to one of
your concerts?”, I guess part of that has to do
with me leaving home and never turning back.
Perhaps because he’s hardheaded.

I’ll tell you one thing I do find funny. When
I was little I remember going to the studio
with my dad, and when he was recording or
mixing, he would always leave the music on.
Now, when I go into the studio he stops the
music. Which I always found intriguing. I
wonder if he stops it because he thinks I’m
going to analyze it?

What is the earliest musical memory you
have that you believe marked your path?

Obviously, besides going to my dad’s concerts
or watching him on TV, there is one I will never
forget. I was 7 years old and
my mom sent us to camp. I
was really little to go to camp.
We were a plane full of kids,
going from Spain to Camp Ki-
wanis in Maine. And I was in
the cabin for the youngest
kids. It was called Eagle
cabin. And our counselor
must have been 17 years old.
And I remember him smok-
ing weed and listening to the
Police all day. I vividly re-
member that album.

Then when I was 9 years old
I moved to Miami, and one of
the first concerts I went to was
[on] Bruce Springsteen’s ‘Born in the USA’ [tour].
That traumatized me in a positive way. I didn’t
know anything about Bruce Springsteen and it
was incredible.

But you are best-known for your romantic
material.

Material that deals with falling in and out of love.
Hey, listen to Bruce Springsteen. A lot of his hits
are love songs. Obviously not “Born in the USA”
but a lot of other songs. Listen to the Police.

When people say, “Why do you write about
love?”, What is the one thing that inspires peo-
ple the most? What is the one thing that no mat-
ter what color, religion, nationality, everybody
identifies with? Love. And if you turn on the radio
and look up the 30 greatest songs of all time, 90%
will be talking about love. It’s the one thing that
inspires me the most.

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And I remember him smok-
ing weed and listening to the
Police all day. I vividly re-
mem...
ENRIQUE IGLESIAS
The best is yet to come...
IGLESIAS' HOT HITS

When Enrique Iglesias hit No. 1 on Billboard's Hot Latin Songs chart last month with "Do You Know? (The Ping Pong Song)," the artist scored his 17th chart-topping hit on that chart. ■ Iglesias can now boast more No. 1 hits on Hot Latin Songs than any other artist. ■ Among those chart-toppers, the most successful was "Enamorado por Primera Vez," which debuted on the Feb. 1, 1997, chart and spent 12 weeks at No. 1. Each of Iglesias' five top-charting albums has also peaked at No. 1 on the Top Latin Albums chart. ■ The titles on these charts are ordered by peak position on Hot Latin Songs and Top Latin Albums, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then top 10 and top 40.

TOP ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Enamorado por Primera Vez</td>
<td>1 (12 weeks)</td>
<td>Feb. 1, 1997</td>
<td>Fonovisa</td>
</tr>
<tr>
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<td>1 (10)</td>
<td>May 3, 1997</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>3</td>
<td>Si Tu Te Vas</td>
<td>1 (8)</td>
<td>Oct. 14, 1995</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>4</td>
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<td>1 (8)</td>
<td>May 18, 1996</td>
<td>Fonovisa</td>
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<tr>
<td>5</td>
<td>Trapecista</td>
<td>1 (5)</td>
<td>Nov. 16, 1996</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>6</td>
<td>Mente</td>
<td>1 (4)</td>
<td>Aug. 2, 1997</td>
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<tr>
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<td>1 (4)</td>
<td>Sept. 26, 1998</td>
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<td>Ritmo Total</td>
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<td>Fonovisa</td>
</tr>
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<td>Experiencia Religiosa</td>
<td>1 (3)</td>
<td>Feb. 10, 1996</td>
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<td>Fonovisa/Interscope/Universal Latino</td>
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<td>1</td>
<td>Jan. 16, 1999</td>
<td>Fonovisa</td>
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<td>1</td>
<td>Nov. 30, 2002</td>
<td>Universal Latino</td>
</tr>
<tr>
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<td>1</td>
<td>Aug. 10, 2002</td>
<td>Fonovisa</td>
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<tr>
<td>16</td>
<td>Para Que La Vida</td>
<td>1</td>
<td>March 29, 2003</td>
<td>Fonovisa</td>
</tr>
<tr>
<td>17</td>
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<td>1</td>
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TOP SINGLES

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<td>Lluvia Cae</td>
<td>3</td>
<td>Dec. 20, 1997</td>
<td>Fonovisa</td>
</tr>
</tbody>
</table>
the young pen wishes
my. latin brother all the
blessings in the world!

thank you for letting
me be a part of this
exciting time for you
and your album!

peace and life!

The Pen
Brian Rawling
Mark Taylor
Paul Barry

PROUDLY CONGRATULATE

ENRIQUE

ON AN OUTSTANDING CAREER

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TO CONTINUE ON THIS
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If the current state of the family touring business is any indication, the children of today are being well-groomed to become the concert consumers of tomorrow. "We never lose money on a family show," says Jis Koplik, president of Live Nation Connecticut, which operates the Chevrolet Theatre in Wallingford, Conn. "I wish I could say that about the concert business." An industry veteran of almost 40 years, Koplik says today's family tours bring back memories. "It reminds me of the first 10 to 15 years of the concert business, where everything made money," he says. "The guarantees are reasonable, the ticket prices are low enough and a large number of people still come." "It's huge," Global Spectrum COO John Page says of the family show business. "When you look at the overall mix and the ability for venues of all sizes to be successful, it's something that you really need to have." Global Spectrum owns and operates the Wachovia Center and the Wachovia Spectrum in Philadelphia, plus 65 other facilities in the United States and Canada. In 2006, the top-grossing family show, as reported by Billboard, Boxscore, was Feld Entertainment's Disney on Ice. The tour grossed more than $34.1 million and slightly less than 1.7 million people attended. In fact, Disney shows are successful across the board. "High School Musical" has grown from a hit made-for-TV movie to a top-selling album and now a tour. That show grossed $11.1 million last year (20 shows) and another $14.3 million this year (22 shows).
High School Musical: The Theater Tour has pulled in $4.4 million so far this year. Up next is High School Musical: The Ice Tour, which heads out this fall. Disney Live: Mickey’s Magic Show has played to 150,000 fans so far this year.

Family favorites The Wiggles, despite a personnel change, grossed almost $9.9 million in 2006 and attracted nearly 337,000 fans for 78 dates. Lead singer/founding member Greg Page (the Yellow Wigg) left the band last year for health reasons and was replaced by longtime understudy Sam Moran. Koplik calls the band “the Beatles of the kids’ show business.”

Meanwhile, VEE Corp.’s Sesame Street Live sold 362,000 tickets at 199 shows and grossed $7.1 million. The now 27-year-old show remains the standard-bearer for the industry.

HIT Entertainment’s Barney Live is another long-running staple of the family show business. Last year the show grossed $3.3 million and sold 112,000 tickets for 60 shows, according to Boxscore.

And just when it seems like there are plenty of choices another pops up. A few years ago, Live Nation and Nick Jr. partnered on Dora the Explorer and more recently added a show starring Dora’s cousin Diego. Dora grossed $5.1 million from 54 shows in 2006 and Go, Diego! Go is one of the top tours year-to-date, pulling in $1.5 million from 34,000 tickets at 35 shows.

The Doodlebops, a Canadian-based kids band whose show airs on the Disney Channel, are relatively new to the scene. Last year, they did 24 U.S. shows, grossing $1.2 million.

KOBArtainment will bring Big Comfy Couch—Molly’s Full Moon Festival south of the border this fall. The characters are based on a Canadian-produced TV show that airs on many PBS stations stateside.

The marketplace is undoubtedly becoming more crowded. “There’s definitely a lot of shows out there, but I don’t think every market books everything,” Koplik says, citing the fact that shows like Sesame Street Live don’t come into his venue because it’s not an arena.

Koplik says the theater books three to five family shows per year and tries to separate them by a few months. “Ticket prices are sometimes $35–$45 apiece and for a family show that’s expensive,” he says.

Page says parents are the gatekeepers. “It just depends how the parents let it translate into entertainment that they take their children to,” he says.

“It has to be affordable,” he says, citing the Wiggles and Sesame Street Live as examples. Gilles Paquin, whose company KOBA produces shows across North America and around the world, says it’s important for shows to keep the attention of everyone attending. “We try to make it entertaining for the children and the family,” Paquin says. “It can be a shared experience between a parent and the child.”

Global took a new approach with the Sesame Street Live tour when it came through, booking consecutive weeks at two venues it manages—the Spectrum, where the show has traditionally appeared, and Temple University’s Liacouras Center. The shows were advertised cooperatively. “We went from 10 to 18 shows,” Page says. “It was a true test of spreading the market out.”

The experiment worked. “It was a real synergistic partnership approach to see this thing through,” Page says.

Back in Wallingford, Conn., the Chevrolet Theatre hosts a locally produced family show one day a week during summer. A local theater troupe puts on shows based on classic children’s tales such as “Cinderella” or “The Frog Prince.” “It costs $6.50 and draws 2,000-3,000 people every week,” Koplik says.

In addition to the revenue the family shows bring in, Koplik says there’s another benefit. “We love the fact that these young kids are being introduced to our theater,” he says. “Going forward, we think they’ll be more likely to go to concerts growing up and whatever event we have here, because they came when they were children.”

Today’s family shows are popular, Koplik believes, because today’s parents grew up around live shows. “The generation that went to concerts love bringing their children to family shows, there’s no question about it,” Koplik says.
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-Houston Chronicle

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FROM ALL YOUR FRIENDS AT
Venue Marketing Push Proves Crucial To Event Success

The days of arena marketing input being an added value or something that can be sold outside the agreement is a thing of the past. Now, venues better provide some marketing muscle or they may not get a date.

A more-than-competent marketing staff is necessary for buildings these days because “quite frankly, every building wants to make sure it’s putting its full effort out there, because if a show doesn’t sell out you don’t want the building stigmatized,” says Mike Evans, executive VP of sports and entertainment for venue management firm SMG.

“It’s no big secret that a lot of buildings co-promote with promoters, and lately we’ve been insisting that if we’re going to be involved in the date, both financially and with our reputation, we want to be involved in the marketing plan,” Evans continues. “The days of just e-mailing your season ticket holders are long gone.”

Evans says agencies expect a savvy marketing team to be in place. “The major agencies, particularly William Morris with Michelle Bernstein, have a person that’s dedicated just towards integrating the marketing needs of the touring talent with the facilities,” Evans says, citing Allison McGregor as Bernstein’s counterpart at Creative Artists Agency.

According to Bernstein herself, when it comes to promoting an event, “no stone should go unturned and I look at buildings as a big stream of those stones,” she says.

“They’re very important in the process because they tap into an audience that’s already coming there. Arenas are programming 200 nights a year, they’ve got more bodies and eyeballs going through there than anybody, they’re captive for two hours at a minimum. They should be proactive in marketing all of their events.”

The logic is if a consumer attends one event, he or she is fair game for another. “If you’re marketing the Eagles at a hockey game, I’m betting we’re hitting somebody who’s going to the Eagles, we’re hitting somebody who may go to Tool, or Godsmack, or [fans of] professional bull riding,” Bernstein says. “If you can tap into these events, that’s part and parcel to playing the building.”

Evans says SMG has used booking agency input to upgrade its own marketing efforts.

Marketing is a priority at the Rose Quarter in Portland, Ore., where RED HOT CHILI PEPPERS headlined last August.

“When a band like Tool is getting ready to tour, we sit down with William Morris and say, ‘OK, what are you doing that’s different on this tour? And how can we get our staffs onboard so that there’s no hiccup in the marketing takes place?’” Evans says. “It’s about staying ahead of the game.”

Today, this often means forsaking traditional advertising for new media. “For many years it was all about ‘buy radio, buy print media, in some instances buy television,’ then you rely on word-of-mouth,” Evans says. “All three of those, other than word-of-mouth, are almost useless anymore. It’s all about finding new ways and niche marketing to hit your fans.”

Portland, Ore., is not an easy market to route to, so the marketing staff at the Global Spectrum-managed Rose Quarter is crucial. “Our staff is one of the telling points our booking department uses when trying to get a show,” Rose Quarter marketing director Eric Blankenship says. “We have a total of six in my marketing department. Two are focused on interactive media, such as Internet and database and toolbars and MySpace pages, text messaging, all that other stuff.”

Blankenship’s hit team is essentially set up as an in-house marketing agency. “We can do all advertising, media buying, promotions, public relations, Internet advertising, database marketing,” he says. “Anything and everything that has to do with marketing we can do for a promoter.”

Bernstein says buildings obviously need to have current, easy to navigate Web sites, and they need to make effective use of their databases. But marketing can also be more basic. “[Arenas] have access to sponsor pieces that we don’t necessarily have access to through the promoter,” she says. “Fliers on pizza boxes in a college dorm when I’m trying to sell Tool or NINE INCH NAILS, that’s a great thing, and sometimes the promoters don’t have that.”

Nontraditional methods can put a show over the top. “Let’s think about who we’re selling these tickets to and figure out how to reach them,” Bernstein says. “Truthfully, it’s the nontraditional methods that usually make the difference.”
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*Note: The table represents a portion of the data from the document. For more information, please visit the website provided in the document.*
Get the inside scoop on hot new marketing trends to reach teen influencers!

Programming and Topic Highlights:

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On the eve of the 2007 Songwriters Hall of Fame Awards dinner, to be held June 7 at the Marriott Marquis Hotel in New York, chairman/CEO Hal David reiterates the Hall of Fame’s mission: “to provide much-needed recognition for the people who create the words and music of our best-loved songs.” In many cases, David says, “the people behind the songs are not known to the general public, yet everyone can name a favorite song—a song that in some way conveyed what they themselves were feeling at a particular time in their lives. Those songs are magical and have the power to rally the spirit and bring joy and excitement in our lives is a fact of which we are all aware.” This awareness, he adds, doesn’t always lead to “recognition, appreciation and respect” for the songwriters, which is the main objective of the Hall of Fame. The recently restructured nomination process, Hall of Fame president Linda Moran says, has made it more effective in honoring dedicated songwriters, rather than the better-known songwriters/artists. “Before everybody voted for five writers off one master list—so writer/artists go elected sooner than [nonperforming] writers,” Moran says. “So we changed the process to where we now divide the list and vote for three on the writers side and two on the writer/artists side. We separated them into two master lists because people were voting in the names that they were most familiar with—which obviously were writer/artists.” Moran points to the forthcoming induction of Michael Masser as an example of a nonperforming writer who has particularly benefited from the new procedure. “He’s written for Whitney Houston and Diana Ross, names that we know who are still active,” she says. “Because of our new process, we’re now more likely to induct writers like him who have songs that are still being played on the radio and performed by artists who the audience clearly remembers. Here is a look at this year’s awards and honorees.

**TOWERING SONG: ‘UNCHAINED MELODY’**

Co-written by groundbreaking film composer Alex North (“A Streetcar Named Desire”) and Hy Zaret (also author of the classic novelty tune “One Meatball”), “Unchained Melody” was penned for the 1955 prison film “Unchained” starring football great Elroy “Crazy Legs” Hirsch. “Unchained Melody” received an Academy Award nomination for best original song, and was a hit that year for orchestra leader Les Baxter, balladeer Al Hibbler and pop vocalist Roy Hamilton. But it was the Righteous Brothers’ monumental Phil Spector-produced version from 1965 that remains the definitive version, gaining new life in 1990 as the main theme for the 1990 film “Ghost” starring Demi Moore and Patrick Swayze.

**ABE OLMAN PUBLISHER AWARD FOR LIFETIME ACHIEVEMENT: DON KIRSHNER**

Time magazine called him “the man with the golden ear,” and Don Kirshner’s extraordinary career in music certainly supports the title. Indeed, his legendary “In Concert” series, which ran on ABC TV from 1971 to 1983, helped launch the superstars like Santana, Prince, Billy Joel, Van Morrison and the Bee Gees. But it all began in music publishing, where he founded (with partner Al Nevins) the famed “Brill Building pop” sound of the 1960s via his Aldon Music publishing firm. Located in Manhattan’s Brill Building, it was the home of Bobby Darin, Neil Sedaka, Neil Diamond, Carole King, Gerry Goffin, Cynthia Weil, Barry Man, Carole Bayer Sager, Jeff Barry and Ellie Greenwich, whose songs gave voice to a generation.

**JOHNNY MERCER AWARD: DOLLY PARTON**

Dolly Parton parlayed her extraordinary voice, bubbly personality and voluptuous looks into a celebrity that transcended the country music stardom of her initial breakthrough. But she has always considered herself a songwriter first, and her estimable catalog includes such country classics as “Jolene,” “My Tennessee Mountain Home” and “The Bargain Store.”

She successfully crossed over to pop with self-written hits like “Two Doors Down” and “9 to 5,” the latter the theme of the 1980 film comedy in which she also co-starred. Her 1974 country chart-topper “I Will Always Love You,” meanwhile, became a landmark 1992 pop hit for Whitney Houston. But she remains proudest of her deeply personal 1971 autobiographical country signature song “Coat of Many Colors.”

**HAL DAVID STARLIGHT AWARD: JOHN LEGEND**

John Legend was still John Stephens in 2002 when the Songwriters Hall of Fame presented him with the Abe Olman Scholarship for excellence in songwriting. A University of Pennsylvania student, he had garnered notice in Philadelphia playing and writing with the likes of Alicia Keys, Kanye West, Twista and Janet Jackson.

West signed him in 2003 to his Columbia-distributed G.O.O.D. Music label, and Legend released his debut studio album “Get Lifted” the following year. It yielded the hits “Ordinary People” and “Used to Love U” and earned three Grammy Awards. His 2006 album “Once Again” earned another Grammy, as did his participation on the Sly Stone tribute album “Different Strokes by Different Folks.”

**THE INDUCTEES**

**DON BLACK:** Lyricist/librettist Don Black had a hand in pop hits like Michael Jackson’s “Ben,” Hot Chocolate’s “I’ll Put You Together Again” and the classic movie theme “To Sir With Love.” His catalog also contains other noteworthy gems including “Born Free,” “Come September” and “For Mama.”

His collaborators have included John Barry (the theme songs for the James Bond movies “Thunderball,” “Diamonds Are Forever” and “The Man With the Golden Gun”) and Andrew Lloyd Webber (the hit musicals “Tell Me on a Sunday,” “Sunset Boulevard” and “Aspects of Love”). Other collaborations include Quincy Jones on the movie soundtrack to “The Lesson Job.”

**JACKSON BROWNE:** No one exemplifies the “singer/songwriter” genre better than Jackson Browne. A brief mid-1960s stint with the Nitty Gritty Dirt Band netted several early covers. His later Los Angeles club work led to the 1972 breakthrough single by Eagles, “Take It Easy” (co-written with Glenn Frey), his self-titled 1972 debut disc contained the hit “Doctor My Eyes” and paved the way for future classics like “Running on Empty” and “The Pretender.” His focus on the personal and political in his songwriting was recognized with his 2004 induction into the Rock and Roll Hall of Fame.

**IRVING BURGIE:** He hails from Brooklyn, but Irving Burgie will forever be linked with the Caribbean, after writing Harry Belafonte’s hits “Day-O” and “Jamaica Farewell.” In fact, Belafonte recorded some 35 Burgie compositions, including eight of the 11 songs on his 1956 album “Calypso,” the first million-selling album in the United States. A calypso singer in his own right (he recorded as Lord Burgess), Burgie’s songs went on to sell more than 100 million records by acts ranging from the Kingston Trio to Jimmy Buffett and Mirela Makabe. He even wrote the lyrics for the national anthem of Barbados, his mother’s homeland.

**MICHAEL MASSER:** Songwriter/producer Michael Masser came to the fore with the hit “Touch Me in the Morning,” which he wrote and produced for Diana Ross in 1973. Teaming with Songwriters Hall of Fame inductee Gerry Goffin, he penned “Theme From ‘Mahogany’ (Do You Know Where You’re Going To?),” for Ross’ 1975 movie, which earned an Academy Award nomination. He went on to write (with Linda Creed) “The Greatest Love of All” (a hit for George Benson in 1977 and for Whitney Houston in 1986). His run with Houston included “Saving All My Love For You” (again with Goffin) and “Don’t We Almost Have It All?” (with Will Jennings). Roberta Flack and Peabo Bryson had a 1983 duet hit with Masser and Goffin’s “Tonight, I Celebrate My Love.”

**TEDDY RANDAZZO:** The late Teddy Randazzo is rightly remembered for hits he co-wrote with Bobby Weinstein. But he was also a recording artist in his own right. As lead singer with the Three Chuckles, he had a minor hit with “And the Angels Sing.” It opened the door to movie appearances in legendary rock’n’roll DJ Alan Freed’s 1956 jukebox movie “Rock, Rock, Rock” and “The Girl Can’t Help It.” But the Brooklyn native called himself a “mispaced Hawaiian,” and he produced and arranged the islands’ big hit “Honolulu City Lights” and wrote signature songs for Marlene Sai (“I Love You”) and John Rowlies (“Salty Tears”).

**BOBBY WEINSTEIN:** With Teddy Randazzo, Bobby Weinstein co-wrote such lasting 1960s pop standards as “Go In Out of My Head,” “Hurt So Bad” and “I’m On the Outside Looking In,” all recorded by Little Anthony & the Imperials. Other notable tunes included “It’s Gonna Take a Miracle” (a hit for Daryl Roquevere and a key cover for Laura Nyro) and “Pretty Blue Eyes” (Steve Lawrence). A past president of the Songwriters Hall of Fame, Weinstein continued writing with Randazzo until his partner’s death in 2003.

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Bidding wars for publishing catalogs and heightened price competition over license fees seem to leave little room for a startup publisher. But there is still a place where new publishers can plant seeds. Nashville is that place and organically is how they’re grown. “In any given decade a period of consolidations seems to spawn growth of new startup companies,” says Pat Higdon, a former indie publisher and now senior VP/GM of Universal Music Publishing Group Nashville. “There are a lot of small publishing companies here blossoming out right now. Some of them will be successful, and some of them won’t be successful.”

While publishing business models take many forms, two in particular have proven track records: indies self-funded by music entrepreneurs and joint ventures formed with major publishers.

Barry and Jewel Coburn set up Ten Ten Music with their own money. Three days after they married 23 years ago, the Australia natives—Barry, a manager/publisher, and Jewel, a singer—landed in Nashville with two suitcases each and a box of tapes.

“We didn’t have a lot of capital initially to sign exclusive writers,” Jewel says. “They relied on Barry’s personal management commissions from artists like Lacy J. Dalton, Emmylou Harris and Alan Jackson to fund single-song deals with writers—that is, buying rights in one song at a time. When they placed enough songs with artists, they signed exclusive writers.

“Early on we got beaten up pretty badly,” Barry says. “It took longer than we expected to get our first hit on the charts. It was exactly five years to the week from the time we opened our office to the time we got our first top 40 single.”

Two songs reached No. 1 in a three-month span, prompting another publisher to make a play for the company. But the Coburns shot down the offer to buy their company’s rights—and other offers since then.

“It’s not clear sailing every day, but we’ve managed to build up the company,” Barry says. “Today, they own or control about 8,000 songs, count 10 exclusive writers on their roster and have reached the top 10 on Billboard’s Hot Country Publishing Corporations chart in each of the last four years. And they keep investing in songwriters.

“Publishers have always been involved at the very earliest stage with unknown creators and writers, ready to put some money on the line, giving them seed money to write full time,” says Troy Tomlinson, president/CEO of Sony/ATV Music Nashville. “In the very earliest years, publishing helped shape this city. Nashville understands that it all begins with the song.”

Sea Gayle Music grew out of friendship and connections with a major publisher. When Chris DuBois worked for ASCAP in the 1990s, he met a college intern who brought his guitar to work: Brad Paisley. They spent evenings together writing songs, then asked Frank Rogers to join them after Paisley met him at college. Rogers, now a top writer/producer, was interning at EMI Music Publishing.

Paisley later signed with Arista Records, Paisley and Rogers signed with EMI, and the trio formed Sea Gayle as a joint venture with EMI. The major publisher helps fund the indie and administers the songs.

“It is very difficult right now,” DaBois says. “A problem for a lot of publishers is that so many artists are writing their material, and producers have publishing companies. We saw that trend coming.” So it was no accident that Paisley, Rogers and DuBois pooled their talents to form Sea Gayle. As a publisher, its access to the successful partners is incredibly valuable, DaBois says. Publishers just entering Nashville may want to partner with an insider, someone trusted by artists and producers in the community.

Making hits, from left: Ten Ten Music’s BARRY and JEWEL COBURN with KEITH URBAN

It makes good business sense because it can jump-start the company, Higdon says. Relationships are especially important in Nashville. “We live with these writers,” says Ron Stuve, VP of A&R and GM of BMI Songs Nashville. “On any given day, there are five or six writers in our writers’ rooms.”

And it’s not only the writers with whom publishers spend their time. “The cool thing about Nashville is that we get to sit down with many of the artists and play them songs,” says Gary Overton, executive VP/GM of EMI Music Publishing Nashville. “That doesn’t happen anywhere else—playing songs live for people. On average, we have four scheduled song meetings a day with A&R people, producers, artists, whoever. It’s back to the basics.”

And don’t get the idea that this down-home atmosphere works only for country music. The publishers say their writers pen songs in other genres of music, they place songs worldwide, and newcomers are welcome. Nashville isn’t just for country anymore.
We Are Pleased To Be ASCAP POP Publisher of the Year!

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"Because Of You"

Jermaine Dupri
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James Blunt
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David Hodges
BMI's Co-Songwriter Of The Year
"Because Of You"

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Give It Up To Me
Temperature
Ridin Laffy Taffy

Don't Forget about us
Lean Wit It
Rock Wit It
Gold Digger
UnWritten

Like You Pullin' Me Back
Lonely Not More
Cool
Your Body

Over My Head
(Cable Car)
Better Days
It's Goin' Down
Ms. New Goty
Soul Survivor

One Wish
You'll Think of Me
We Belong
Together
UnWritten

Over the Same Grillz
So Sick
Shake it Off
Unfaithful
Lose Control

Check On It
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Because of You
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How to save a life
I Write Sins Not Tragedies
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EMI MUSIC PUBLISHING
www.americanradiohistory.com
The Publishing Chart-Toppers

The Music Publishing recaps for this special feature are year-to-date standings starting with the Dec. 2, 2006, issue—the beginning of the chart year—through the May 5, 2007, issue.

Recaps for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts are compiled using a combination of gross audience impressions monitored by Nielsen BDS along with sales compiled by Nielsen SoundScan. Hot 100 sales include paid music downloads and retail sales. R&B/Hip-Hop sales are from a core panel of stores that specialize in urban genres.

The recaps for Hot Country Songs, Hot Latin Songs, Hot Christian Songs and Hot Christian Adult Contemporary Songs are based on gross audience impressions from Nielsen BDS.

Titles receive credit for airplay (and sales where applicable) accumulated during each week they appear on the pertinent chart.

In cases where more than one songwriter wrote a particular song, points are divided equally among the composers. Publisher and publishing corporation points are likewise evenly split. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

Hot 100 Publishing Corporations

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Hot 100 Publishers

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Hot 100 Songwriters

<table>
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<tr>
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<tr>
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<td>ALIAUNA &quot;AKON&quot; THIAM</td>
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<td>TIMOTHY V. &quot;TIMBALAND&quot; MOSLEY</td>
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<td>3</td>
<td>FLOYD NATHANIEL DANJA HILLS</td>
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<tr>
<td>4</td>
<td>JUSTIN TIMBERLAKE</td>
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<td>6</td>
<td>LUKASZ GOTTYWALD</td>
<td>(5)</td>
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<tr>
<td>7</td>
<td>JOHN MAYER</td>
<td>(2)</td>
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<td>8</td>
<td>MY CHEMICAL ROMANCE</td>
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<td>9</td>
<td>AVRIL LAVIGNE</td>
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<tr>
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<td>NELLY</td>
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Hot R&B/Hip-Hop Publishing Corporations

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<td>CHRYSLIS MUSIC</td>
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Hot R&B/Hip-Hop Publishers

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Hot R&B/Hip-Hop Songwriters

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<tr>
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<td>DWAYNE CARTER</td>
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<td>ROBIN THICKE</td>
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<td>JASPER CAMERON</td>
<td>(3)</td>
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<td>CLIFFORD J HARRIS Jr</td>
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<td>8</td>
<td>CALVIN BROADUS</td>
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<td>SHAFFER &quot;NE-YO&quot; SMITH</td>
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<td>10</td>
<td>TIDOR ERIK ERMANSEN</td>
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<td></td>
<td>TID MIKKEL STORLEER ERIKSEN</td>
<td>(6)</td>
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SHUST
Hot Christian Songwriters
Pos. SONGWRITER (No. Charted Title)
1 MERCYME (3)
2 CHRISTOPHER STEVENS (3)
3 AARON SHUST (3)
4 RHINEHART & RHINEHART (1)
5 JEREMY CAMP (3)
6 MARK SCHULTZ (2)
7 BRENTON BROWN (2)
8 KEN RILEY (7)
9 JASON INGRAM (2)
10 JON EAGAN (7)

Hot Country Publishing Corporations
Pos. PUBLISHING CORPORATION (No. Charted Title)
1 SONY/ATV MUSIC (35)
2 WARNER/CHAPPELL MUSIC (27)
3 EMI MUSIC (26)
4 BMG/ZOMBA MUSIC (17)
5 UNIVERSAL MUSIC (29)
6 BIG LOVE MUSIC (2)
7 WINDSWEPT HOLDINGS LLC (14)
8 TEN TEN MUSIC (7)
9 MOSAIC MUSIC (5)
10 SYCAMORE CANYON MUSIC (1)

Hot Country Publishers
Pos. PUBLISHER (No. Charted Title)
1 SONY/ATV TREE,BMI (19)
2 WARNER-TAMERLANE PUBLISHING,BMI (13)
3 BIG LOVE MUSIC,BMI (2)
4 WB MUSIC,ASCAP (13)
5 SONY/ATV CROSS KEYS,ASCAP (17)
6 CAREERS-BMG MUSIC PUBLISHING,BMI (12)
7 SYCAMORE CANYON,BMI (7)
8 EMI BLACKWOOD,BMI (12)
9 EMI APRIL,ASCAP (10)
10 L'ILE DES AUTIERS,ASCAP (3)

Hot Country Songwriters
Pos. SONGWRITER (No. Charted Title)
1 WILLIAM KENNETH "BIG KENNY" ALPHIN (2)
2 KENNY CHESEY (17)
3 MARK GREEN (2)
4 JASON MICHAEL CARROLL (2)
5 DAVE BERG (3)
6 JIM COLLINS (4)
7 BRAD PAISLEY (5)
8 ALAN JACKSON (3)
9 JEFFREY STEELE (3)
10 KRISTIAN BUSH (2)
11 JENNIFER NETTLES (2)

Hot Christian Adult Contemporary Publishing Corporations
Pos. PUBLISHING CORPORATION (No. Charted Title)
1 EMI MUSIC (29)
2 BMG/ZOMBA MUSIC (10)
3 SIXSTEPS MUSIC (3)
4 SIMPLYLEE MUSIC (3)
5 WARNER/CHAPPELL MUSIC (9)
6 SWECs MUSIC (2)
7 CLUB ZOO MUSIC (2)
8 STOLEN PRIDE MUSIC (3)
9 WET AS A FISH MUSIC (3)
10 WORD MUSIC (3)

Hot Christian Adult Contemporary Publishers
Pos. PUBLISHER (No. Charted Title)
1 THANK YOU,PRS (4)
2 SIXSTEPS,ASCAP (5)
3 SWECs,BMI (2)
4 CLUB ZOO,BMI (2)
5 STOLEN PRIDE MUSIC,ASCAP (3)
6 SIMPLEVILLE,ASCAP (3)
7 WET AS A FISH,ASCAP (3)
8 JOHNNY RIDGECREST,ASCAP (7)

Hot Christian Adult Contemporary Songwriters
Pos. SONGWRITER (No. Charted Title)
1 MERCYME (3)
2 JASON INGRAM (2)
3 MARK SCHULTZ (2)
4 BRENTON BROWN (2)
5 KEN RILEY (7)
6 AARON SHUST (7)
7 BEBO NORMAN (1)
8 NIC GONZALES (1)
9 RHINEHART & RHINEHART (1)
10 CHRISTOPHER STEVENS (3)
CHERRY LANE
MUSIC PUBLISHING
Salutes The
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Songwriters Hall Of Fame Inductee
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("Day-O" "Jamaica Farewell")

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Create. We'll handle the rest.
Rollin’ With Rowland

Destiny’s Child Member Matures On Sassy Sophomore Set

Seated inside a black sports utility vehicle, one female passenger asks, “How do you like to hear your music, loud or quiet?” As the SUV pulls out, its speakers begin throbbing to a sassy beat.

This is no ordinary joy ride, however. Sitting in the chauffeured, Bose-equipped vehicle is Destiny’s Child member Kelly Rowland, giving a guided preview of her new album, “Ms. Kelly.” While her assistant directs the driver to cruise through Beverly Hills, Rowland explains that the song being played, “Come Back,” was produced by Scott Storch and co-produced by Jason “Poo Bear” Boyd.

The remix-worthy dance track—about that special something females possess that keeps guys returning for more—is the second song on Rowland’s July 3 Music World/Columbia sophomore set. Opening the album is Rowland’s equally sassy and fun lead single “Like This,” featuring Eve and sporting the production imprints of Polow Da Don and Sean Garrett. The singel (No. 55 on The Billboard Hot 100 and No. 13 on Hot R&B/Hip-Hop Songs) and “Come Back” are two of several new songs added to “Ms. Kelly,” which originally had been slated for a 2006 release.

“It was dragging too much,” Rowland recalls of listening to what she terms the album’s “first draft.” “I tend to go for midtempo and ballads. But I thought, ’I’ve got to speed this up. I’m 25, not a houseboy. I can still shake a tail feather.’”

Underscoring the subtly assertive stance of its title, the album cohesively showcases Kelly Rowland, the maturing woman and singer/songwriter versus Kelly Rowland, former teen idol and founding member of Destiny’s Child.

“I was searching on my first album and didn’t know exactly what I wanted,” she says as the ride cruises past the infamous pink Beverly Hills Hotel. “I knew I loved alternative music, rock and R&B. I just wanted to fuse it all together.”

That fusion spawned her 2002 solo debut, “Simply Deep.” Netting first-week sales of 77,000 and eventually selling 602,000, according to Nielsen SoundScan, the album spun off five chart singles including the Grammy Award-winning No. 1 pop and No. 1 R&B hip-hop track “Dilemma” featuring Nelly. The album also debuted at No. 1 in the United Kingdom and Australia.

In the five years since, Destiny’s Child retired and Rowland, who has logged several TV and film acting credits, broke off her engagement to Boy Williams of the Dallas Cowboys. Reflecting those growing pains, she seguea from fun-loving and introspective to vulnerable and open on the R&B/pop-veined “Ms. Kelly.”

Some of that can be attributed to a stable of producers that includes other marque names like Tank (who duets with Rowland on the ultra-sexy “The Show”), Rockwilder, Billy Mann and Soulshock & Karlin. The album’s only other guest is Snoop Dogg, who layers his languid flow over the ’70s-vibed, good girls/bad boys-themed “Ghetto.”

Playing no less a role in revealing Rowland the artist were the singer’s lyrical contributions on such tracks as “I’m Still in Love With My Ex” and “Everybody Told You.”

“I had several word-vomit moments during the course of this record,” says a laughing Rowland, referring to instances when lyrics seemed to pour out during stints with co-writer Lonny Bereal.

Capitalizing on her international popularity, Rowland swept through Europe in April and is due back in early June. A mid-June stopover in Japan is scheduled before the album’s international release (June 25). Then she returns stateside for several TV appearances later in the month, including “Today,” “Jimmy Kimmel Live!” and the BET Awards. She will also perform at the Essence Music Festival (July 5-7) in New Orleans.

Tied to that was a contest to win a trip to the festival and meet Rowland and other performers, co-sponsored by Rolling Out magazine and Vaseline Intensive Care. In her role as spokeswoman for the Dark & Lovely hair product line from Soft Sheen-Carson, Rowland will make several appearances during an upcoming style juncture.

Of the post-Destiny’s Child Rowland, Music World Entertainment CEO Mathew Knowles says, “It was the right decision to take her time and make the quality record she needed to make. She stood her ground and knows who she is as an artist.”

Back at the hotel to chill before performing at the recent BMI Pop Awards tribute to the Bee Gees, Rowland apologizes again for the SUV session in lieu of the poor sound system in her room and no time to book a studio.

“This album is very personal,” she declares before hopping out of the SUV. “What I wanted to say, what producers and writers I wanted to work with; it was everything coming from me. I found my way with this record.”

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GOD SAVE THE QUEENS
Screw-Driven Hard Rockers Aim To Regain Lost Ground

The pace has been fast and furious in Queens of the Stone Age’s world since their 2002 album “Songs for the Deaf” lifted the band out of relative obscurity and into the upper echelon of new hard rock acts. That set has sold 986,000 copies in the United States, according to Nielsen SoundScan, and spawned enduring rock radio recurrents like “No One Knows” and “Go With the Flow.” But its 2004 follow-up, “Lullabies to Paralyze,” suffered from a difficult birth on the heels of QOTSA bassist Nick Oliveri’s sudden dismissal from the group. Sales also suffered, despite a No. 2 Modern Rock hit, “Little Sister.” The album has shifted 364,000 units so far.

So frontman Josh Homme did something he’d refused to do before: He put the brakes on the whole operation. “Lullabies” and everything around that was tough in many ways,” he admits. “It was nice to just say, ’In a minute, in a minute.’ We took advantage of that moment. You don’t always get it.”

Flanked by multi-instrumentalist Troy Van Leeuwen, drummer Joey Castillo and longtime cohorts Chris Goss and Alain Johannes behind the boards, Homme began penning new tracks (such as the pounding first single “Sick. Sick. Sick.” which features the Strokes’ Julian Casablancas) and tinkering with other ideas he’d never been able to complete. The result is “Era Vulgaris,” due June 11 via Interscope.

“There are songs on every record that I’ve had pieces of for sometimes 10 years,” he says, pointing to new album tracks like the warped opener “Turning of the Screw” and “Make It Wit Chu,” which was released in a different form on volumes nine and 10 of Homme’s long-running Desert Sessions project. “If [that song] was missing, the record would be shaped very differently,” Homme adds. “And also, it’s the best song about screwing that I’ve ever been able to play on. My genres are different than a record store: songs about screwing, and others. Those are the two pibles.”

Homme says he now finally feels comfortable with the band’s present lineup, enthusiastic. “I look at what Joey and Troy did, and they exponentially expanded our wingspan. It has taken me 15 years to find guys like that, that want to skip the B.S. and make something that is really gestalt.” Indeed, the band was so pleased with “Era Vulgaris” that it omitted the intended title song, with a guest spot from Nine Inch Nails’ Trent Reznor, from the final running order. The cut was instead leaked online, providing early buzz for QOTSA’s return.

“Josh wanted to give people something they wouldn’t get elsewhere,” Interscope product manager Ed Alexander says. “He’s putting it out there for the early believers.” Homme also collaborated with filmmakers Chapman Boehm and Liam Lynch on a series of viral videos. Boehm’s featured cryptic clips of the band in the studio, while Lynch developed a three-part animated series centered around an anthropomorphic lightbulb named Bully, who also appears on the album cover.

Further indulging hardcore fans, the Best Buy version of “Era Vulgaris” will be bundled with a cover of Billy Idol’s “White Wedding,” while indie retailers will get a bonus disc with the oft-discussed rarity “The Funk Machine Took a Shit and Died.”

THE NON-GENRE GENRE
Selling Metal-Sounding Bands To Metal-Shunning Fans

Ipecac Recordings president Greg Werckman is recalling the first time Panthomas toured. Comprised of members of Faith No More, Slayer and the Melvins, the band, unsurprisingly, brought out the metal fans. But it wasn’t metal fans who wound up sticking around. “That’s a metal supergroup,” Werckman says. “The metal kids would be upfront with their long hair and Slayer shirts. Then Panthomas went out and created this bizarre mixture of sounds and noises. It was hardly a metal fan’s dream.” Within 10 minutes, Werckman notes that the “metal kids fled.”

Ipecac has new albums on the horizon from Tomahawk—another project from label founder and Faith No More leader Mike Patton—as well as Qui, fronted by former Jesus Lizard frontman David Yow. A myriad of Queens of the Stone Age-related projects are also up coming, including more offerings from frontman Josh Homme’s “Desert Sessions.” Werckman recalls that the bands on Ipecac are so conscious of avoiding a metal guitar that they’re willing to pass on prime career opportunities, like the time last year ISIS almost turned down opening dates on the Tool tour.

Werckman recalls, “They said, ‘We really like Tool, but is this the wrong thing for Isis?’ I had to laugh. Are you kidding?” —Todd Martens
NowHearThis

Your Guide to Uns(igned) Bands

Laura Minor

Singer/songwriter Laura Minor got a bit physical recording her new effort, “Let Evening Come.” "I'd be rubbing my butt on a wooden door going, 'Mic this,' " she says.

The New York-based bard clearly isn't your typical artist. Her latest album boasts collaborations from a host of respected indie artists, and her lawyer, Craig Averill, also backs talents like Sparklehorse, Fischerspooner, Clay Your Hands Say Yeah and the New York Dolls.

Minor was originally signed to roots music indie HighTone, which released her debut, “Salesman’s Girl,” in 2002. Produced by Cracker/Camper Van Beethoven’s David Lowery, the set has sold 1,600 copies in the United States, according to Nielsen SoundScan, but was composed of songs Minor did not write.

"I was just some woman who had to do her job and sing these songs and look a certain way," she says. "It was no fun."

Now self-releasing, Minor is more satisfied with her new blues-, country- and folk-inflected tunes. She sought out production assistance from an old school friend, Alap Momin, better-known as Oktopus and one-half of alternative hip-hop outfit Dalek. Both Momin and his partner Will Brooks (Dalek) were floored with the demos they heard.

Brooks says, "Her voice, there's such a reallness to it. For somebody who didn't have that much experience at the time, I felt there was a freshness and honesty to her songs... Producing it, at the core, it's pure hip-hop. We could do whatever we wanted with it. But at the end of the day, it's country music."

Arrows of Loaf/Crooked Fingers’ Eric Bachmann felt strong enough about the track "The Beast" that he agreed to duet on it. Composer/producer Ben Lovett, who has had his hands in efforts by Gnars Barkley, Gorillaz and MF Doom, also helped collaborate on the final product. Pedal steel was added by John Mayer staple Clay Cook.

The result is a soul record that connects old Americana music elements with new American traditions. Minor’s heaven-sent voice cuts through buzzing basslines and the rhythms are patched together with acoustic and electronic elements.

"I was lucky to have the start I did, and I'm not unthankful for having the opportunity on HighTone," Minor says. "But I'm ready to make a difference by giving myself this challenge. I hope to find a (label) home that likes the challenge as much as I do."

Contact: Laura Minor, lauraminor@hotmail.com

-Katie Hasty, New York

Ra Ra Riot

If there’s one thing Ra Ra Riot violinist Rebecca Zeller learned from her days as a music industry scholar at New York’s Syracuse University, it’s that “all the labels are in it for the money.” But make no mistake: Zeller and her five bandmates aren’t complete cynics—they’re just waiting for the right deal.

“We’d love to be signed,” says Zeller, who originally studied to be a booking agent. “We’re sitting tight and seeing what will be put on the table.”

And while there has been “a lot of talk” from various labels, Zeller hasn’t forgotten her classroom teachings. “One of the things I learned is to never get excited until there’s an offer on the table and everything is signed.”

The New York/New Haven, Conn.-based sextet met in early 2006 while attending Syracuse, and has since developed a healthy live following along the East Coast with its jangly, violin-smoked guitar pop. Marked by the soft vocals of Wesley Miles, Ra Ra Riot alternates its string breakdowns with bouncy, Lemonheads-like melodies. Jay Belin, a talent buyer with the Bowery Presents in New York, first caught the act at Manhattan’s Knitting Factory. “There were a lot of young kids going nuts for them,” he says. "I had to be a part of it."

Now, Belin regularly books Ra Ra Riot at the city’s Mercury Lounge, and has provided opening gigs for such indie acts as Art Brut, Tokyo Police Club and the Cribs. "We’ve been trying to give them as many solid support slots as we can," Belin says. "It will help them continue to build and play to new ears."

Since releasing its debut self-titled EP in mid-March, Ra Ra Riot has sold approximately 500 copies, according to manager Josh Roth. Zeller jokes, “We’ve probably made more money with those than we would selling 100,000 copies through a label.”

The EP is sold through the band’s Web site and MySpace page, along with such online outlets as in sound and iTunes. "It’s not in any retail, but we’re trying to find a distribution deal while we’re waiting for the whole label thing to happen," Zeller says. "We want to get the music out to people in places where we’re not able to play."

Along with a stint at this year’s South by Southwest, Ra Ra Riot recently completed a brief run of the United Kingdom and will perform at the Iceland Airwaves festival in October. “Out of all the places I thought the band would take me, Iceland was definitely not in the top 50,” Zeller says.

Ra Ra Riot will embark on a full-North American tour this summer, which will include 20 dates with Tokyo Police Club. That jaunt will be followed by another U.K. visit.

But the main focus will be to "really work New York City and regional East Coast markets,” says booking agent Mike Mori with the Agency Group.

Contact: Josh Roth, josh.raarriot@gmail.com

-Kitch Peters, Los Angeles

Wapan

Folk rock’n’roll and mariachi collide in the sometimes wild bar rock of Wapan. Led by singer Octavio Lara and Sin Bandera guitarist Pavel Call, the band’s name comes from the traditional huapango dance style of Mexico’s Huasteca. The group incorporates guitars acoustic and electric, as well as the stylings of an indigenous violin player, with vocals that flow effortlessly between plaintive falsetto and macho growl. “When you hear the rock coming up into the songs, it kind of transports me to a Queen concert,” manager Raul Simancas says. Wapan is showcasing a recently completed demo to interested suitors. Highlighting the act’s raucous party feel is a balls-out rock version of the mariachi classic “Cielito Lindo” (think “Ay, yi, yi, yi...”).

Contact: Raul Simancas, raulsimancas@yahoo.com

-Ayala Ben-Yehuda, Los Angeles

Flame/Dan Dutch

Talk to rapper Flame and his manager Andre Howard, and it’s clear this unsigned artist has grand ambitions. Flame refers to his prior group Flagrant as the beginnings of a “movement,” an effort to inject a social conscious into tough, inner-city hip-hop. But don’t be fooled by the term “social conscious,” as Flame’s recent collaboration with Slim Thug shows off his gangsta influences, complete with gunshots and booming sound effects.

And manager Howard reports that Flame is in the process of “transitioning his name from Flame to Dan Dutch”—a la the Notorious B.I.G./Biggie Smalls, Howard says. But the grandstanding is not without merit, as Flame has also recently worked with Shady/Aftermath artist Stat Quo, and also had a song in the Bob Saget/Samuel L. Jackson parody “Fence of the Penguins.” Flame also has retail experience. Rather than go the mixtape route, he took Flagrant’s debut, “Traffickin,” straight to such New York retailers as Dr. Jay’s and Santanas’ Town.

Contact: Andre Howard, Media Music Corp., drawn Herz@gmail.com

-Todd Martens, Los Angeles
A June Celebration
Tribute albums are plentiful. But few display the heart and soul of “Anchored in Love: A Tribute to June Carter Cash”—a joyous celebration of her music and her life,” according to producer John Carter Cash, who recorded most of the project at the Cash Cabin Studio in the Nashville suburb of Hendersonville, Tenn. The June 19 Dualtone release features a dozen songs written by or associated with June Carter Cash.

Carter Cash, the only son of Johnny Cash and June, says the album was a labor of love. “Everyone was related to her in heart or spirit or blood or faith,” he says of the interesting mix of artists who participated.

Carter Cash says he wanted to record the album “to show all the elements of my mother’s musical world. Who she was as an artist that carried on her family’s heritage in music, as a song writer, as a comedienne. I wanted to show her quirks and unpredictability.” Indeed. The songs on the album range from Rosanne Cash’s heartfelt take on her stepmother’s “Wings of Angels” to Grey De Lisle’s mournful version of the strange “Big Yellow Peaches.” Elvis Costello’s “Ring of Fire” ranks with the standouts. “It was his suggestion that we use autoharp in order to focus more on my mother’s version of the song rather than my father’s,” Carter Cash says.

Ralph Stanley’s haunting reading of “Will the Circle Be Unbroken” was recorded at the Carter family home in Virginia. “It was a miracle to have him there in the house,” Carter Cash says.

 Emmylou Harris sings “Song to John,” which June wrote for her husband. “No other female artist that I know of could have done it with such integrity,” Carter Cash says.

The record also features a number of impressive pairings, including Sheryl Crow teaming with Willie Nelson on “If I Were a Carpenter,” Carlene Carter and Ronnie Dunn trading lines on “Jackson” and Patty Loveless drowning Kris Kristofferson on “Far Side of Jordan.”

“It’s very important that [the duets] be in there,” Carter Cash says, “because it was so much about who she was and her love for my father.”

And on top of all this, the album isn’t being marketed alone. When Nashville-based publishing company Thomas Nelson asked for and received permission from the Cash estate to do a book about her mother, it approached Carter Cash about writing it. He eventually agreed, though not without some trepidation. “I was slow to respond because I knew it would be cathartic, but I also knew it would be a long and painful process,” he says.

In piecing together a picture of her mother’s early life, Carter Cash interviewed members of his family. “I learned a lot about my mother I didn’t know,” he says. “I learned a lot about her youth. I learned a lot about her relationships before my father.”

While he worked on the book and the album separately, he eventually realized they went hand in hand. “It just made sense,” Carter Cash says.

To that end, Dualtone co-president Dan Harrington says his company is working with Thomas Nelson to cross-promote and market the book—“Anchored in Love: The Life and Legacy of June Carter Cash”—and CD. “We’re trying to make it a package deal,” he says, noting that a special emphasis has been put on such retailers as Barnes & Noble, Borders and Amazon that sell books and music alike. “One plus one equals three. We’re trying to connect the dots for anyone that’s interested in either piece of product.”

In addition, Harrington says the two companies are working to place CDs in traditional book stores and vice versa. “Hopefully they can help us, and we can help them,” he says. “It’s the first time we’ve ever done that.”

The book will also be in stores June 19.

In These Jeans
Always one of the Christian music community’s most innovative singer/songwriters, Nicole C. Mullen is taking her creative talents into a new field as she launches a clothing line.

“We’re still in the startup phase, but we’ve got a Web site [outtanothin.net]. We’re still putting content up, but we’ve gotten 5,000 hits in the past two days,” Mullen says, adding that a portion of proceeds from the venture will benefit children’s charities. “Right now, we’re doing it ourselves. We’re making pieces and selling them, but we’re talking to big manufacturers.”

The clothing line will feature a design of jeans that has become part of Mullen’s signature style—the bottom part of the pant leg zips off and can be replaced with interchangeable fabrics that create different looks.

Mullen says the line’s slogan is, “One pair of jeans ... one thousand looks!”

Of course, music remains Mullen’s main focus. Her most recent Word Records CD, “Sharecropper’s Seed, Vol. 1,” was released in April. In this writer’s opinion, it’s one of the best CDs this year in any genre. The project features some of Mullen’s most poignant songs, and vocally she has never sounded more compelling.

“My inspiration came from a conversation that I had with my mom,” she says of the title. “Her dad was a sharecropper in Georgia when she was a small child. Life was hard, but he had a hope and a dream for better for his family.”

Indeed, Mullen has fulfilled those hopes and excelled. Both of her grandfathers were preachers, and she has gone from singing in their churches as a child to gracing some of the world’s most prestigious stages. She has won eight Gospel Music Assn. Dove Awards, including two female vocalist of the year honors and two female vocalist of the year trophies (“Re- deemer” and “On My Knees”).

Though the new songs are personal, Mullen feels they also contain a universal quality. “It’s all of our stories,” she says. “We all have come from someone else’s toil.

A Tale That Keeps On Giving
Since World War I, every generation has seen its own conflicts reflected in Igor Stravinsky’s masterful anti-war piece “The Soldier’s Tale,” a 1918 work meant, in the composer’s words, “to be read, played and danced.” For example, the author Kurt Vonnegut—himself a World War II prisoner of war—penned his own adaptation of this Faustian tale, adapted from Russian folklore, of a hapless soldier who makes an unwitting deal with the devil, trading his beloved fiddle for a book that contains the secret to becoming wealthy.

And although a new album that pieces together previously unheard Stravinsky sessions with a newly recorded narrative was released May 29 by Sony Classical to coincide with the 125th anniversary of Stravinsky’s birthday on June 17, it’s hard not to listen to this project, featuring Academy Award-winning actor Jeremy Irons, and hear in it resonances of the current war in Iraq.

First, the backdrop to this unusual project, which involves the recent vault discovery: a 1967 stereo studio recording of portions of “The Soldier’s Tale” conducted by Stravinsky himself with the Columbia Chamber Ensemble.

Stravinsky aficionados might well remember that the composer had recorded the instrumental suite version of “The Soldier’s Tale” with the Columbia Chamber Ensemble in 1961. “I was looking through some old folders,” the album’s executive producer Warren Wernick says, “and stumbled across some old job sheets from 1967 recording sessions. And we realized that these sessions were of ‘The Soldier’s Tale.’”

Stravinsky had originally written the work for its premiere in French (in which it is known as “L’Histoire du Soldat”), and through the years various translations into English had been made. But Stravinsky had never been happy with those adaptations, and through the years had tried to talk writers, including Tennessee Williams, into a collaboration.

Meanwhile, in 1961, he went into the studio with some of the Columbia record label’s in-house musicians, called for recording purposes the Columbia Chamber Ensemble (but
mostly were performers from the Los Angeles Philharmonic), and recorded the instrumental suite version of "The Soldier's Tale." Stravinsky's long-pursued dream of a new English version was never realized. Nevertheless, he returned to the studio in 1967 to record the remainder of the complete score in anticipation of such a new adaptation, including the interludes and underscored that hadn't been recorded in the 1961 version. These later sessions languished in a vault until Wernick's discovery.

After the vault sessions were dusted off, British director/writer/translator Jeremy Sam was quickly enlisted to write a new English adaptation, and Irons was called upon to narrate the piece. "Sams' translation is much more provocative than the standard ones," Wernick says. And certainly, Irons delivers a deliciously rich and often sardonic narrative, full of zesty nuances that will delight fans of his film work.

Coincidentally enough, Irons had participated in a performance of this same piece in London about a year before making this recording—and that performance was a fund-raiser for yet another new adaptation, this time for an Iraqi-English collaborative version that premiered in 2006. Thus, this recording wasn't actually Irons' first encounter with "The Soldier's Tale" and its timeless reflections on war and strife—qualities this new recording illustrates for yet another generation.

Where are we headed from here?
Black Music Month 2007 rolls in against a shifting backdrop of change. The year blew in on winds that chilled hip-hop's hot sales streak—rap posted the biggest drop-off of any genre in months.I. Thus, of this writing, Nielsen SoundScan, rap stands at 16.4 million units as opposed to 24.5 million units in the same time period last year. This drop-off has kept tongues wagging as hopes for sales and staying power for anticipated projects haven't materialized. Lil' Flip is in point. With sales of 98,000, his "1 Need Mine 55" peaked at No. 5 after nine weeks on the Top R&B/Hip-Hop Albums chart and has since free-falled to No. 72. To be fair, record sales across the board are in major decline, skidding by more than 16% to date. But there is a bright spot. R&B is currently the lone genre enjoying a sales uptick: 5.1% with 21.5 million units sold compared with 20.5 million units this time a year ago. (For the story behind these numbers, see "Over the Counter," page 63.) Still, industry eyes are peeled on 50 Cent as the multiplatinum rapper ramps up for the released sequel (now Sept. 4) of "Curbs." (See story, page 10.) Preceding his re-emergence are key new albums by T.I. and Mike Jones.

Amid the rollicking sales picture, in chumped Don Imus. His racially insensitive comments reignited heated dialogue about hip-hop's lyrical content and the need to return to its socially conscious roots—a debate that many feel won't fade away. Add to that an ever-consolidating industry thanks to mergers (the recent approval of Universal's acquisition of BMG Publishing; another bid for EMI) and more staff downsizing (layoffs at Warner Music Group and Def Jam). These changes further reinforce an existing circumstance. Despite the money and influence generated by urban music, it's still primarily in the check-writing control of others and not African-Americans.

It's crucial now that the black music industry step back and look at the big picture. During a recent college-bound presentation targeting African-Americans and Latinos at my kids' middle school, one age-old—but still burning—statement was made. Knowledge is power. That simple motto is something African-Americans working in the music industry need to fully embrace, or they'll risk being shut out. We've got the music making part of the equation down pat. It's the business part where we're unfortunately lacking. Take the digital revolution, for instance. A lot of R&B/hip-hop industry players pride themselves on possessing the latest state-of-the-art electronic gadget (phone, BlackBerry, etc.). But how many of them truly understand how to tap into and take full advantage of the digital space, let alone the ramifications of ongoing digital royalty rate proceedings? How conversant are songwriters/producers and artists when it comes to understanding their due on the publishing side of the coin or the often tricky ins and outs of securing a fair recording contract?

It's time to re-examine the legacy of pioneering—and business-minded—predecessors like Sam Cooke, Ray Charles and Gamble & Huff. It's time to re-energize, work together and take a more controlling stance in what the urban music community creates, and thereby fully capitalize on what Charles and others gave their lifetboats.

There are some bright spots glowing on that front. Russell Simmons, Jay-Z, Sean Combs and other entrepreneurs have opened the door to the next generation. Singer/songwriter NeYo recently christened his own studio complex in Atlanta: Carrington House, the stable for his Compound Entertainment artist roster. Grammy Award-winning songwriter/producer Bryan-Michael Cox is branching into film and TV through his company, World on Lock. Chris Hicks, recently promoted to senior VP of urban A&R at Atlantic Records Group and Warner/Chappell, is another-up and comer who's partnered with Cox in the Beat Factory, home to LeToya and other artists. Ethiopia Habtemariam is becoming a strong force on the publishing front as VP at Universal Music Publishing. And Big Jon Platt is also making some savvy moves as executive VP at EMI/MIg Music Publishing.

Drawing on this brain trust as well as other smart people within the R&B/hip-hop arena (working/nonworking, old school/new school), there's no reason why another Motown, Stax or Philadelphia International internationally rebranded for the digitized 21st century world—can't take hold. Or other thriving ventures beyond music's purview, for that matter.

Collectively the urban music community brings a lot to the table. But all its talents folks can't afford to just sit there—if they do, they'll end up with nothing on their plates.
All The Adams You Can Eat
Fourth Album Since '05 May Be Followed By Boxed Set

Last year, Ryan Adams got bored on tour, recorded approximately 11 albums’ worth of material on his laptop and then posted it on his Web site. He rapped, yodeled, rocked out and even mocked detractors.

It was musical blogging, and I was just ripping on shit,” Adams says. “It’s not very good and wasn’t meant to be anything more than just a laugh.”

If the works of DJ Reggie, WereWolp, the Shit and his other monikers emerged because of a lack of anything better to do, then “Easy Tiger,” due June 19 via Lost Highway, was born of chance.

Adams literally ran into producer Jamie Candiloro, who had helmed the decks on 2003’s “Rockin’ Roll” on the sidelines in New York last year. The two decided to reconvene for some sessions, even though Adams wasn’t necessarily planning an official new release.

With help from his backing band the Cardinals (guitarist Neal Casal, drummer Brad Pemberton, bassist Chris Feinstein and pedal steel player Jon Graboff) and Candiloro (who has since joined as touring keyboardist), Adams laid out tracks during four two-week recording sessions.

And although “Easy Tiger” is billed as a solo album, Adams says his “focus remains with the Cardinals.”

“His friends rallied around him. It was a very quick process, and it was more about capturing a vibe than ironing out imperfections for a clean sound. With Ryan, it never feels belabored,” Candiloro says of the recording process. “He’s a prolific guy. It’d only be difficult if you have problems keeping up with him.”

It’s his prolificity that earned Adams flack from critics, particularly after releasing three albums in less than a year from 2005 to 2006, bringing his tally up to eight full-length albums in six years. The first of the trio, “Cold Roses,” has sold 159,000 copies in the United States, according to Nielsen SoundScan. “Jacksonville City Nights” has moved 100,000, and “29” has shifted 81,000.

Asked if he had ever countered such criticism with adjustments to his production schedule, Adams sniffs, “I don’t physically respond. I ignore the people that say I’m at fault for being a hard worker. It’s completely unreasonable. If anything else, it’s my reaction to how creatively lazy people can be. I can do whatever I want and put whatever I want out.”

“I’m a lot of ways, his right. He can do what he wants, which gets filtered through us and John Silva’s management until we reach a point when we all agree what should get put out,” says Andy Nelson, VP of marketing and artist development for Lost Highway. “He’s an artist where people are constantly discovering or rediscovering him, so sales never come to a halt on any of the albums. People collect him.”

Lost Highway’s confidence in Adams’ fan base will manifest itself in a planned fall boxed set, which may include live tracks, the fabled unreleased albums “48 Hours” and “The Suicide Handbook,” the oft-bootlegged “Bedhead” series and leftover songs from the “Easy Tiger” sessions. In addition, a three-song DVD with live versions of “Easy Tiger” tracks and a colored vinyl pressing of the album will be made available at select retailers.

“Ryan has continued success in part because he has astounding vision and because he’s polarizing,” Nelson says. “Love him or hate him, people want to know what he’ll do next.”

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Global Pulse
TOM FERGUSON tferguson@eu.billboard.com

‘Clear’ Vision

Australian Singer/Songwriter Missy Higgins Sets Plans For States

Singer/songwriter Missy Higgins is riding high on the Australian Recording Industry Assn. chart, where her sophomore album “On a Clear Night” (Eleven the Music/EMI Music Australia) debuted at No. 1 a week after its April 30 release. The album is already double-platinum (140,000 units), says Sydney-based Eleven president John Watson, who also manages the Aussie artist.

However, Higgins’ music remains little-known in North America, despite touring several times during the past three years, supporting fellow troubadours like Jason Mraz and Ray Montana. “There’s high name recognition there,” Watson says, “but not a high song recognition.”

Watson puts that down to the failure of Higgins’ late-2004 debut, “The Sound of White,” to garner U.S. radio support when Reprise/Warner released it in June 2005. Watson says U.S. sales stand at around 100,000 units. But the album found cross-format favor with radio Down Under, where sales soared to 650,000.


Higgins will be in the United States from July to mid-October, playing shows booked through Creative Artists Agency and exploring synch opportunities. Watson says marketing tie-ins with Starbucks and Borders Books & Music are also being investigated.

—Christie Elizer

REBORN RAP: Universal Music is hoping the June 19 U.S. release of Spanish female rapper La Mala Rodríguez’s third album, “Malaránismo,” will establish her on the Latin rap scene.

The album is the first by a Spanish artist on Universal’s urban imprint Machete. “This is her first album with the right sound and production to attack the [U.S.] market,” Miami-based Universal Music Latin America/Iberian Peninsula chairman Jesús López says.

The album will also be released in Mexico, Argentina, Chile and Colombia. It appeared April 30 in Spain, hitting No. 1 on Media Control’s album chart. Universal says previous albums “Lujo Ibérico” (2000) and “Alevosia” (2001) respectively shipped 60,000 and 70,000 in Spain.

“Malaránismo,” recorded in the United States and Spain, includes collaborations with Puerto Rican reggaeton artist Tego Calderón and rap duo Calle 13. Rodríguez is published by Ediciones Doctor Yo and managed/booked by Madrid-based Martin Boragno.

The rapper’s “bad girl” tag was backed up in her early career by lurid tales of drug use. However, those days are gone, she says, as she has become a wife and mother since her last album. “With that and the new record,” she says, “I have been born again.”

—Howell Leavitt

SURF’S UP: South African singer/songwriter Farryl Purkiss is a keen surfer, so it’s little surprise his label chose Australia as a key stage for exposing him to international audiences—the country’s leading holiday resort, after all, is called Surfer’s Paradise.

Australia is a “good fit” for Purkiss, says Damon Forbes, managing director of Johannesburg-based independent label group Sheer Music. “The Australian scene and lifestyle is very similar to ours,” he says.

Strategically, it’s a great place to allow him time on the road. Farra now has a lot of friends—and has done plenty of surfing—there.”

Durban-raised Purkiss, who is regularly compared to Jack Johnson at home, drew enthusiastic reviews and a South African Music Award nomination for his self-financed/Sheer Music released 2005 debut, “Chapter One.”

He signed to Sheer’s 2Neet Music imprint, which has an Australian office in Paddington, New South Wales, for his self-titled sophomore set, released in February in South Africa and Australia. The past few months have seen Purkiss touring Australia with Canadian singer/songwriter Hawksley Workman, then The Violent Femmes and playing several major Australian festivals. He is on a 25-date tour Down Under through mid-June, supporting Australian singer/songwriter Bob Evans. Purkiss is looked through 2Neet Music/Sheer Sound.

Forbes says plans are already in place for U.S., European and Japanese releases “before the end of the year.” —Diane Coetz-
Paul McCartney
Memory Almost Full
Producer: David Kahne
Hear Music/Starbucks Entertainment
Release Date: June 5

Your memory would be almost full too if you’d lived a life like McCartney’s, experiences from which form the foundation of this exciting new album. The Beatles great plays most of the instruments here, conjuring the simple measures of albums like 1969’s “Flowers in the Dirt” on the mandolin-flavored “Dance Tonight” and the bubbly pop/rock of “Ever Present Past.” Multitracked, high-register vocal harmonies add a Wingsy touch to the melodically sublime “See Your Sunshine,” while the orchestral intro to “Only Mama Knows” morphs into a fast, vaguely angry track with a narrator who seems to question why he was born in a “godforsaken town.” The calculated nostalgia of the closing five-song medley is a bit much, but is redeemed by “House of Wax,” a gloriously overblown slice of moody psychodelia with a guitarly solo and righteious vocal flourishes. Rock on.—JC

COUNTRY
PORTER WAGONER
Wagonmaster
Producer: Marty Stuart
Anti-
Release Date: June 5

Marty Stuart plays Rick Rubin to Porter Waggoner’s Johnny Cash on this 17-track set, which brings the legend back to secular country for the first time in seven years, after a series of gospel releases. Like Rubin, Stuart is smart in not overproducing the disc, instead letting the 79-year-old Wagoner rule the proceedings with the still-essential strength of his voice and his gift for nuanced storytelling. The honky-tonk swing of “Be a Little Quieter” gives way to the weepy waltz of “Who Knows Right From Wrong.” Wagoner sounds as potent on such upbeat fare as “Eleven Cent Cotton,” “Hot-wired” and a new rendition of “My Many Hurried Southern Trips” (the original a collaboration with protege Dolly Parton) as he does on mournful paens like “The Agony of Waiting” and “Brother Harold Dee.” The Wagonmaster is rolling here, and you’re well-advised to hitch a ride.—GG

COWBOY TROY
Black in the Saddle
Producers: John Rich, Cowboy Troy
Warner Bros./Playboy
Release Date: June 5

As Big & Rich’s nick-hop sidekick leaps toward rap-metal on his second album, his country influence shrinks down to occasional fiddle fills and square dance calls while his charmingly clueless rhymes flow triangulates through a ‘90s top 40 universe bounded by Coolio, Crazy Town and Fun Lovin’ Criminals. The most energetic track, “Black-neck Beoige,” sounds even more vintage—mid-’70s funk-rock guitar licks and disco strings under a DJ. Hollywood rap style older than your school. Tough-guy attempts like “Lock Me Up” can get a bit oafish, and some slower tracks aim for seriousness, too: “How Can You Hate Me?” counters racist threats; “Paranoid Like Me” is pop ominousness with proggy metallica parts. But the Eurosynth remix of “I Play Chicken With the Train” is crazy like a frog, and “Cruise Control” a supremely effective summer picnic basket blister. Any remaining Uncle Kracker fans will love it.—CE

Paul McCartney
Memory Almost Full
Producer: David Kahne
Hear Music/Starbucks Entertainment
Release Date: June 5

Your memory would be almost full too if you’d lived a life like McCartney’s, experiences from which form the foundation of this exciting new album. The Beatles great plays most of the instruments here, conjuring the simple measures of albums like 1969’s “Flowers in the Dirt” on the mandolin-flavored “Dance Tonight” and the bubbly pop/rock of “Ever Present Past.” Multitracked, high-register vocal harmonies add a Wingsy touch to the melodically sublime “See Your Sunshine,” while the orchestral intro to “Only Mama Knows” morphs into a fast, vaguely angry track with a narrator who seems to question why he was born in a “godforsaken town.” The calculated nostalgia of the closing five-song medley is a bit much, but is redeemed by “House of Wax,” a gloriously overblown slice of moody psychodelia with a guitarly solo and righteious vocal flourishes. Rock on.—JC

Marilyn Manson
Eat Me Drink Me
Producers: Marilyn Manson, Tim Skold
Nothing/Interscope
Release Date: June 5

Between an unshakeable screw-you-personality, his eternal irritation of wholesome types everywhere and simply the fact that he’s still determined and uncom-promising more than a decade into an uneven career, there is something very likable about Marilyn Manson. It’s easy to root for him, and it makes it even easier on this cinematic soundtrack for dark-alley crimes, punching your boss in the mouth or chain-gang shifts in Hades. Lyrical, there are a handful of lines for his characters to latch on to, maybe none better than “You and me and the devil makes three.” There are only a couple of songs (“If I Was Your Vampire,” “The Red Carpet Grave,” “You and Me and the Devil”) with enough impact to avoid boring people who catch the band on tour this summer.—WO

VARIOUS ARTISTS
We All Love Ella: Celebrating the First Lady of Song
Producer: Phil Ramone
Vevey
Release Date: June 5

The epitome of vocal interpretation is embodied in Ella Fitzgerald. Whether getting her jazz groove on, scatting nimbly across a few bars or colorfully reinterpreting pop standards, Fitzgerald, who died in 1996, could do it all. That versatility is at the heart of this album, one in a series of releases that are part of Verve’s yearlong celebration of the singer’s 90th birthday year. Gathered here are pop, jazz, blues and R&B vets and fresh faces singing various Fitzgerald classics: “A-Tisket, A-Tisket” (Natalie Cole), “The Lady Is A Tramp” (Queen Latifah), “Miss Otis Regrets” (Linda Ronstadt) and “Angel Eyes” (a quietly powerful k.d. lang). Even more mesmerizing are the turns by newcomers Lizz Wright, Ledisi and amazing teen singer Nikki Yanof-sky. Still, there’s no topping the lady herself. Her sumptuous duet with Stevie Wonder on “You Are The Sunshine of My Life,” recorded live in 1977, rounds out this album of vocal treats.—GM

T-PAIN
Epiphany
Producers: various
Konvict Music/Live
Release Date: June 5

T-Pain is a troublemaker who prides himself on pretty women, possessions, partying and sex. These frivolous musings take center stage on “Epiphany,” which finds the Tallahassee, Fla.-bred vocalist on the hunt for more late-night trysts (“Back Seat Action.””69”) and downright mischief. Similar to his omnipresent mentor Akon, T-Pain has effectively branded his Roger Troutman-esque vocal style into something instantly recognizable. But this studio-processed sound becomes bothersome on tracks like the reggae mishap “Shottas.” And as usual, his lyrics are far from profound—”On Shog U How,” he claims, “I can turn a he into a housewife any day.” But while alcoholic excess bares itself repeatedly—”Bartender,” “Tispy” and the Yung Joc-fea-tured hit “Buy U A Drank (Shawty Snappin”), attempts at conceptual depth like “Suicide...a song about HIV) prove that T-Pain’s time is better spent leant at the bar.—CH

R&B
CARL THOMAS
So Much Better
Producers: various
Bunso Polo Records
Release Date: June 5

On his début, ex-Bad Boy signee Carl Thomas confirms that major-label backing comes secondary to talent. The follow-up to 2004’s “Let’s Talk About It” offers the same sincerity and raw intensity that made us swoon in the first place. Lines like “Baby, I can’t take the thought of losing you” cause me to know that it would break my heart in two” are pretty sappy, but it’s refreshing to hear tem...
THE BILLBOARD REVIEWS

SINGLES

JAZZ

MICHAEL BRECKER

* Pilgrimage
Producers: various
Release Date: May 22

Tenor sax master Michael Brecker died in January, but before he hung it up, he recorded “Pilgrimage,” one of the last in a series of albums he recorded. The album is a collection of fine, melodic tunes that will be remembered for their beauty and grace.

EL CHICO ELIZALDE

* De Un Elizalde Para Un Elizalde
Producer: Juan Francisco Elizalde
Release Date: May 22

After independent reissues of his career, the most recent is the album “De Un Elizalde Para Un Elizalde.” It is a collection of fine, melodic tunes that will be remembered for their beauty and grace.

POPE

JORDIN SPARKS / BLAKE LEWIS

* This Is My Now
Writer: J. Peabody, S. Krippayne
Publisher: not listed

The album “This Is My Now” is a collection of fine, melodic tunes that will be remembered for their beauty and grace.

DAYS OFF THE JUDGES

BRUCE SPRINGSTEEN

* The Sessions Band
Live in Dublin
Producer: George Travis
Release Date: June 4

The Springsteen camp continues to mine gold from the artist’s inspired 2006 “Seeger Sessions,” this time with soul-stirring performances from Dublin. More Bourbon Street than E Street, the Boss and his raucous 18-piece band have a ball ripping through all the album cuts plus a cadre of seasonal originals. Highlights include a soulful “Mystic Moon,” a raucous “How a Poor Man Stand Such Times and Live” and a showstopping “Jacoby’s Ladder.” The politically charged Celtic lad “Mrs. McGrath” is predictably well-received, as is a zydeco-inflected “Pay Me My Money Down.” Musically sound and politically charged, the album is a must-listen for fans of the Boss.

BRUCE SPRINGSTEEN

* featuring FOXX & WEBBIE

Wipe Me Down (Remix)
Producer: Mouse
Writer: J. Reed, W. Gladney, T. Hatch
Publisher: not listed

The album “Wipe Me Down” is a collection of fine, melodic tunes that will be remembered for their beauty and grace.

COUNTRY

HALFWAY TO HAZARD

* Daisy
Writer: Byron Gallimore, Tim McGraw
Publisher: not listed

The album “Daisy” is a collection of fine, melodic tunes that will be remembered for their beauty and grace.

THE SMASHING PUMPKINS

* Tarantula
Producer: Billy Corgan, Jimmy Chamberlin
Writer: W. Corgan
Publisher: Universal, BMR

Having disbanded for several years, the Smashing Pumpkins know their return single needs to make a grand entrance. The band’s new incarnation comes out firing on “Tarantula,” amping up an overdone, jangly guitar attack that’s on a definite mission to rock. But for all the stringy squealing, this is a lightly produced affair. It’s raw enough to feel like the Pumpkins are blasting at you from a tiny stage, threatening to smash the front line of the audience with their instruments because of cramped concert conditions. Resistance to unique enunciations is subdued and the drums are an enthusiastic climax. All add up to a positive indicator for the band’s July 10 album, “Zeitgeist.” —CLT

CHRIS RICE

* Lemonade
Producer: Chris Rice
Writer: C. Rice
Publisher: Clumsy Fly, ASCAP

Christian stapler Chris Rice catapulted into the AC top 10 last year with the inventive, earwormy hit “Who Is She the Love of My Life?” He returns with another positive splash of pop perfection in “Lemonade,” complete with summertime lyric replete with sunny skies and the fruits of the season tying the “song” tippling in my favor. Vocally, Rice dips with elation, as background “ba-ba, be-bahs” add to luminous impact. Like Michael Bublé, AC has opportunity to lay claim to a flourishing new stable artist. “Lemonade” is ideal seasonal refreshment. —CT

NEW & NOTEWORTHY

SECONDHAND SERENADE

* Vulnerable
Publisher: John W. Vesely
Writer: John W. Vesely

Building strong buzz during the past year, this former top-rated unsigned MySpace phenom has secured a label deal and finally releases its first single. Already embraced by MTV and satcascets, it is now secular radio’s time to jump onboard. The simple-inducing track takes its inspiration from the innocence of falling in love. “I know you may be scared and we’re unprepared/ But I don’t care.” The emotional intensity conveyed lead John Vesely’s voice connects with universality and conviction. Let your guard down and fall in love with the first of many aces on stellar full-length “Awake.” —AV

HOLLY DOLLY

* Dolly Song
Publisher: DJ Saltoni, Luca Ontino, Barbara Tancini, Valentina Dante

Holly Dolly is a new band with a fresh sound. Their debut single, “Dolly Song,” showcases the band’s unique blend of country and pop, with a nod to the legacy of Dolly Parton. The song is a tribute to Dolly Parton’s iconic status in the country music world, with the band’s own style and sound. The lyrics are a mix of nostalgia and celebration, paying homage to Dolly Parton’s enduring influence in the music industry.

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


PICK OF THE WEEK: A new release predicted to hit the top half of the chart in the corresponding format.

CRITIC’S CHOICE: A new release regardless of chart potential, highly recommended for musical merit.

ALL ALBUMS COMMERCIALLY AVAILABLE IN THE UNITED STATES, AS ELEADE. SEND ABBR REVIEW OF ALBUMS TO CONON OR TO REVIEW OF ALBUMS at 2000 Broadway, Suite F, New York, NY 10023 OR TO THE WRITERS IN THE APPROPRIATE GENRE.

LEGEND

American Radio Story

BIllboard 64 | June 9, 2007

AmericanRadioHistory.com
R&B Albums Stand Out; Maroon 5’s Coronation

This far, 2007 has been a sweet spot for the genre that Arthur Conley’s classic hit described as “sweet soul music.” But like an astute tax accountant, you need a calculator and a sensible deduction to find that good news amid this year’s dreary album sales numbers.

Remove rap albums from the year-to-date performance of what Nielsen SoundScan lists as “R&B,” and you’ll find that the category is the only genre tracking ahead of last year’s numbers.

Unburdened by hip-hop’s 33% erosion, the R&B category would track 5.1% ahead of its sales from this point of 2006, with 21.5 million copies scanned since the start of January (see Rhythm & Blues, page 61). Call it a new application for the old phrase “addition by subtraction.”

R&B’s growth spurt looks all the more impressive in a year when overall album sales are down by 16.5%.

Like all genres, core R&B repertoire lagged 2006 numbers through the first three months of this year. But, in the frame that ended April 1, year-to-date R&B sales pulled ahead, ironic because urban music’s best-selling artists that particular week were rappers Young Buck and Mims.

R&B’s uptick comes despite a shortfall by the “Now That’s What I Call Music” series, which generally carries enough urban content to qualify for Top R&B/Hip-Hop Albums. To date, this year’s “Now 24” has scanned 803,000 copies, but by this same week of 2006, “Now 21” sold 1.1 million.

Aside from the megamix “Now” set, six of the 20 best-selling albums in 2007 are R&B titles. That class, and their 2007 totals: Akon (1.2 million), Justin Timberlake (895,000), Robin Thicke (878,000), Corinne Bailey Rae (751,000), Beyoncé (693,000) and the “Dreamgirls” soundtrack (623,000).

By contrast, the best-seller by a rap artist stands no higher than No. 28, where Young Jeezy resides with 441,000 moved since the start of 2007. Looking specifically at the 20 best-selling urban titles of 2007, only three are by rap acts, while at this point of 2006, half of the category’s 20 top titles belonged to hip-hop artists.

This year’s 20 best urban sellers include 2007 releases by R&B acts Pretty Ricky, Amy Winehouse, Ne-Yo, Lloyd, Musiq Soulchild, Gerald Levert and Joss Stone.

In 2006, when SoundScan’s R&B/Hip-hop category showed an 18.4% decline from the prior year, rap albums posted a 20.1% slide (Billboard, Jan. 13). More telling is that rap albums outsold R&B albums by almost a 10% margin in 2005 and by 3.6% in 2006, but this year R&B albums are outselling rap by a 31.5% margin. R&B owns 21.5 million of the 37.9 million urban albums sold in 2007, rapclocking the remaining 16.4 million.

With that shift, R&B accounts for 11.6% of the overall 185.4 million album copies tracked this year by SoundScan, compared with a 9.7% share of the 222.3 million albums sold to this point of 2006.

NEXT LEVEL: You can paint the town maroon, as Maroon 5’s second studio album—its first for the Interscope family—becomes the band’s first No. 1 set with a career-best sales week.

“It Won’t Be Soon Before Long” opens with 429,000 sold, the second-largest sales frame of 2007, one exceeded only by the 622,000 that made Linkin Park last week’s champ. This marks the first time in a year that The Billboard 200 has seen back-to-back weeks in excess of 400,000, last accomplished in May 2006 when a 564,000-unit opener for Tool’s “10,000 Days” handed off to a start of 442 for Hot Red Chili Peppers’ “Stadium Arcadium.”

The band’s first chart-topping set comes on the heels of its first No. 1 on The Billboard Hot 100, lead track “Makes Me Wonder.” The song bullets at No. 21 on Hot 100 Airplay and has sold 872,000 downloads, good for four weeks atop Hot Digital Songs. Maroon 5 supported the album’s release week with stops on “Saturday Night Live,” “The Tonight Show,” “Ellen,” and “The Ellen DeGeneres Show.”

Maroon 5’s prior best week was 138,000 for “Songs About Jane” during the Christmas bell of 2004, two-and-a-half years after its release. That RCA distributed title peaked at No. 6 on its way to four-times platinum certification, while subsequent live albums rose to Nos. 42 and 61.

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### Billboard 2002

#### Chart Data

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#### Billboard 2001

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<td>Rihanna ft. Jay-Z</td>
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<td>Winner Takes All</td>
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<td>RCA/RMG</td>
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<td>All the Love in the World</td>
<td>Daughtry</td>
<td>RCA/RMC</td>
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<td>It's Not Over (Exhale) (ft. Chris Martin)</td>
<td>Coldplay</td>
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<td>Say It Right</td>
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<td>Young Money/Cash Money/Hollywood-Universal Motown</td>
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<td>Moments</td>
<td>Enuff Z'Nuff</td>
<td>Electra Music/Universal Motown</td>
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<td>10</td>
<td>Ain't No Other Man</td>
<td>Beyoncé ft. G unit</td>
<td>Columbia (Nashville)</td>
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### ADULT TOP 40

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<td>Eminem feat. Rihanna</td>
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<td>Rockstar 2</td>
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### HOT DIGITAL SONGS

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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Buy U A Drank (Shaney Snappin')</td>
<td>Snoop Dogg</td>
<td>Snoop Dogg Records</td>
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<tr>
<td>2</td>
<td>Umbrella</td>
<td>Rihanna ft. Jay-Z</td>
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<td>3</td>
<td>Payphone</td>
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<td>Winner Takes All</td>
<td>Kelly Clarkson</td>
<td>RCA/RMG</td>
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<td>5</td>
<td>All the Love in the World</td>
<td>Daughtry</td>
<td>RCA/RMC</td>
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<td>6</td>
<td>It's Not Over (Exhale) (ft. Chris Martin)</td>
<td>Coldplay</td>
<td>Universal Motown</td>
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<tr>
<td>7</td>
<td>Say It Right</td>
<td>Nicki Minaj ft. Nas</td>
<td>Young Money/Cash Money/Hollywood-Universal Motown</td>
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<td>8</td>
<td>Moments</td>
<td>Enuff Z'Nuff</td>
<td>Electra Music/Universal Motown</td>
</tr>
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<td>9</td>
<td>Hey Mama</td>
<td>Boys Who Know Girls</td>
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<td>10</td>
<td>Ain't No Other Man</td>
<td>Beyoncé ft. G unit</td>
<td>Columbia (Nashville)</td>
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### MODERN ROCK

<table>
<thead>
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<tbody>
<tr>
<td>1</td>
<td>The Sweet Escape</td>
<td>Gwen Stefani feat. Akon</td>
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<td>2</td>
<td>Love the Way You Lie (Part I)</td>
<td>Eminem feat. Rihanna</td>
<td>Aftermath/Interscope</td>
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<td>Never Again</td>
<td>Justin Timberlake</td>
<td>Jive, Interscope</td>
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<td>4</td>
<td>Nothin' on You</td>
<td>Bruno Mars</td>
<td>Atlantic/Aftermath/Interscope</td>
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<td>5</td>
<td>Rockstar 2</td>
<td>Daft Punk feat. Jay-Z</td>
<td>Columbia (Nashville)</td>
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<td>WEEKS</td>
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<td>U + UR HAND</td>
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<td>2.</td>
<td>MAKES ME WONDER</td>
<td>NEDD / COLUMBIA</td>
<td>48</td>
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<td>3.</td>
<td>PARTY LIKE A ROCKSTAR</td>
<td>KID ROCK / REPUBLIC</td>
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<td>4.</td>
<td>BIG GIRLS DON'T CRY</td>
<td>ELLA FITZGERALD / KENT</td>
<td>42</td>
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<tr>
<td>5.</td>
<td>IF I THOUGHT YOU'D NEVER COME BACK</td>
<td>AMY GRANT / CHEMICAL TABLE / ZOLOW</td>
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<td>6.</td>
<td>BLOWIN' IN THE WIND</td>
<td>BOBBY McGEE / ROBERT KIRKLAND</td>
<td>36</td>
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<td>7.</td>
<td>GROOVIN'</td>
<td>COUNT BASIE / BOOGIE MUSIC / COLUMBIA</td>
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<td>8.</td>
<td>MY GIRL</td>
<td>THE BEACH BOYS / CAPITOL</td>
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<td>9.</td>
<td>BE MYSELF</td>
<td>PIERRE NOUVEL / ELEKTRA</td>
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<td>10.</td>
<td>IF YOU LEAVE ME TONIGHT</td>
<td>JIMMY SOMERVILLE / AMERICA / ZIC</td>
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<td>11.</td>
<td>IM NOT A LION</td>
<td>THE CHERUBS / ZIC</td>
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<td>12.</td>
<td>LAST NIGHT</td>
<td>THE CHILDREN</td>
<td>18</td>
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<td>15.</td>
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**SINGLES SALES**

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<td>BIG BEAUTIFUL GIRLS</td>
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<td>2.</td>
<td>WE ARE THE WIZARDS</td>
<td>MARVEL MOVIE</td>
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<td>3.</td>
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<td>DEAR YOUNG LADIES SHOP</td>
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**POP 100 AIRPLAY**

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<td>3.</td>
<td>I'M NOT YOURタイプ</td>
<td>I'M NOT YOURタイプ</td>
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<td>I'M NOT YOURタイプ</td>
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<td>4.</td>
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<td>SHE'S LIKE THE WIND</td>
<td>16</td>
<td>4.</td>
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<tr>
<td>5.</td>
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<td>THE GREATEST ESCAPE</td>
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**TOP 40 ADULT CONTEMPORARY**

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<th>TITLE</th>
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<tbody>
<tr>
<td>1.</td>
<td>MAKE YOU FEEL</td>
<td>THE BLACKSTARS</td>
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<td>TUNES OF LOVE</td>
<td>TUNES OF LOVE</td>
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<td>MARVEL MOVIE</td>
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</table>
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Units</th>
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<tbody>
<tr>
<td>1</td>
<td>Young Jeezy Presents U.S.A.</td>
<td>Cold Summer: The Authorized Mixtape</td>
<td>Def Jam Records</td>
<td>371,000</td>
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<tr>
<td>2</td>
<td>TANK</td>
<td>Sex Love &amp; Pain</td>
<td>Sony Music</td>
<td>153,000</td>
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<tr>
<td>3</td>
<td>Lil’ Boogie, Weebie &amp; Poxx</td>
<td>Survival Of The Fittest</td>
<td>Notorious Entertainment</td>
<td>133,000</td>
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<tr>
<td>4</td>
<td>Ne-Yo</td>
<td>Because Of You</td>
<td>Atlantic Records</td>
<td>123,000</td>
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<tr>
<td>5</td>
<td>Bobby Valentino</td>
<td>Special Occasion</td>
<td>Street King</td>
<td>117,000</td>
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<tr>
<td>6</td>
<td>Bone Thugs-N-Harmony</td>
<td>Strength &amp; Loyalty</td>
<td>Interscope Records</td>
<td>102,000</td>
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<td>7</td>
<td>Musiq Soulchild</td>
<td>Luuvmusic</td>
<td>UMG Records</td>
<td>85,000</td>
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<tr>
<td>8</td>
<td>Robin Thicke</td>
<td>The Evolution Of Rob Thicke</td>
<td>Atlantic Records</td>
<td>80,000</td>
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<tr>
<td>9</td>
<td>Amy Winehouse</td>
<td>Back To Black</td>
<td>Island Records</td>
<td>79,000</td>
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<td>10</td>
<td>Lloyd</td>
<td>Street Love</td>
<td>Def Jam Records</td>
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<td>11</td>
<td>Fantasia</td>
<td>FutureSex/LoveSounds</td>
<td>Columbia Records</td>
<td>76,000</td>
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<tr>
<td>12</td>
<td>Elliott Yamin</td>
<td>In My Songs</td>
<td>J Records</td>
<td>72,000</td>
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<td>13</td>
<td>Justin Timberlake</td>
<td>FutureSex/LoveSounds</td>
<td>Interscope Records</td>
<td>66,000</td>
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<td>14</td>
<td>Young Buck</td>
<td>Buck The World</td>
<td>Interscope Records</td>
<td>65,000</td>
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<td>15</td>
<td>Paul Wall</td>
<td>Get Money Stay True</td>
<td>Interscope Records</td>
<td>61,000</td>
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<td>16</td>
<td>Timbaland</td>
<td>Timbaland Presents Shock Value</td>
<td>Interscope Records</td>
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<td>17</td>
<td>Richard Bona</td>
<td>The Inspiration</td>
<td>Interscope Records</td>
<td>56,000</td>
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<td>18</td>
<td>Gerald Levert</td>
<td>In My Songs</td>
<td>J Records</td>
<td>55,000</td>
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<tr>
<td>19</td>
<td>KRS-One &amp; Marley Marl</td>
<td>Hip Hop Lives</td>
<td>Def Jam Records</td>
<td>54,000</td>
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<td>20</td>
<td>Corinne Bailey Rae</td>
<td>We're About The Business</td>
<td>BMG Records</td>
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<td>21</td>
<td>Paul Taylor</td>
<td>Ladies' Choice</td>
<td>BMG Records</td>
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<td>22</td>
<td>Joss Stone</td>
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<td>Atlantic Records</td>
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<td>23</td>
<td>Marques Houston</td>
<td>Veteran</td>
<td>Interscope Records</td>
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<td>24</td>
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<td>Note 24</td>
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<td>25</td>
<td>Maya Sing</td>
<td>Feel The Fire</td>
<td>Interscope Records</td>
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<td>27</td>
<td>Amel Larrieux</td>
<td>Lovely Standards</td>
<td>Interscope Records</td>
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<td>28</td>
<td>Devin the Dude</td>
<td>Watin' To Inhale</td>
<td>Interscope Records</td>
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<td>29</td>
<td>Missy</td>
<td>Music Is My Savior</td>
<td>Interscope Records</td>
<td>32,000</td>
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<td>30</td>
<td>Birdman &amp; Lil Wayne</td>
<td>Like Father, Like Son</td>
<td>Interscope Records</td>
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<td>31</td>
<td>Macy Gray</td>
<td>Big 1</td>
<td>Interscope Records</td>
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<td>32</td>
<td>Cashis</td>
<td>The County Hounds EP</td>
<td>Interscope Records</td>
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<tr>
<td>33</td>
<td>Ciara</td>
<td>Ciara: The Evolution</td>
<td>Interscope Records</td>
<td>29,000</td>
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<tr>
<td>34</td>
<td>Anita Baker</td>
<td>Across The Water</td>
<td>Interscope Records</td>
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<td>35</td>
<td>Pretty Ricky</td>
<td>Lane Night Special</td>
<td>Interscope Records</td>
<td>28,000</td>
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<tr>
<td>36</td>
<td>The Notorious B.G.</td>
<td>Greatest Hits</td>
<td>Interscope Records</td>
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<td>37</td>
<td>Crime Mob</td>
<td>Hated On Mostly</td>
<td>Interscope Records</td>
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<tr>
<td>38</td>
<td>Soundtrack</td>
<td>Dreamgirls</td>
<td>Interscope Records</td>
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<td>39</td>
<td>B.I.G.</td>
<td>Ridin High</td>
<td>Interscope Records</td>
<td>24,000</td>
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<tr>
<td>40</td>
<td>Redman</td>
<td>Red Got Wild</td>
<td>Interscope Records</td>
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<td>41</td>
<td>Anthony Hamilton</td>
<td>Southern Comfort</td>
<td>Interscope Records</td>
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<tr>
<td>42</td>
<td>Yolanda Adams</td>
<td>The Beat Of Me</td>
<td>Interscope Records</td>
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### Top Reggae Albums

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<th>Artist</th>
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<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Stephen Marley</td>
<td>Mind Control</td>
<td>Revelation</td>
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<tr>
<td>2</td>
<td>Damian Jr. Gong Marley</td>
<td>Welcome To Jamrock</td>
<td>EMI Records</td>
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<tr>
<td>3</td>
<td>Bob Marley</td>
<td>For Ever Bob Marley</td>
<td>EMI Records</td>
</tr>
<tr>
<td>4</td>
<td>Notch</td>
<td>Raised By The People</td>
<td>EMI Records</td>
</tr>
<tr>
<td>5</td>
<td>Culture Profeta</td>
<td>Tribute To The Legend Bob Marley</td>
<td>EMI Records</td>
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<tr>
<td>6</td>
<td>Matisyah</td>
<td>Youth</td>
<td>EMI Records</td>
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<tr>
<td>7</td>
<td>Sean Paul</td>
<td>The Trinity</td>
<td>EMI Records</td>
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<tr>
<td>8</td>
<td>Ziggy Marley</td>
<td>Love Is My Religion</td>
<td>EMI Records</td>
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<tr>
<td>9</td>
<td>Buju Banton</td>
<td>Africa Unite: The Singles Collection</td>
<td>EMI Records</td>
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<tr>
<td>10</td>
<td>Matisyah</td>
<td>No Place To Be</td>
<td>EMI Records</td>
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<tr>
<td>11</td>
<td>Natural Vibrations</td>
<td>From The Heart</td>
<td>EMI Records</td>
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<tr>
<td>12</td>
<td>Nadine Sutherland</td>
<td>Call My Name</td>
<td>EMI Records</td>
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<td>13</td>
<td>Lady Saw</td>
<td>Walk Out</td>
<td>EMI Records</td>
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<td>14</td>
<td>Aluna</td>
<td>Too Bad</td>
<td>EMI Records</td>
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<td>15</td>
<td>Joseph Israel</td>
<td>Gone Are The Days</td>
<td>EMI Records</td>
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</table>

**Note:** For a complete listing of the top R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)

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**U.S.D.A. BRINGS EARLY ‘SUMMER’**

Young Jeezy joins forces with Slick Pulla and Blood Raw as U.S.A. for the debut of "Cold Summer: The Authorized Mixtape," bumping Tank from No. 1 of Top R&B/Hip-Hop Albums. With 96,900 sales, it starts at No. 4 on The Billboard 200.

This marks the first time a rap act has reached the #1 spot on the Billboard 200 since Young Buck in the April 28 issue. For Jeezy, "Cold Summer" is only six months removed from the 352,000-unit start that put "The Inspiration" atop this list and The Billboard 200.

Further down the R&B list at No. 61, street-date violations give R. Kelly's "Double Up" a one-week-early start. Jive/Zomba estimates the album will debut at No. 1 on the big chart with at least 375,000 first-week copies.

—Raphael George
<table>
<thead>
<tr>
<th>Hot Country Songs</th>
<th>Chart Date</th>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
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<tr>
<td>1</td>
<td>1/15/2007</td>
<td>Good Directions</td>
<td>Billy Currington</td>
<td>1</td>
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<tr>
<td>2</td>
<td>1/15/2007</td>
<td>Moments in Time</td>
<td>Emerson Drive</td>
<td>2</td>
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<tr>
<td>3</td>
<td>1/15/2007</td>
<td>Tricks</td>
<td>Brant Pasley</td>
<td>3</td>
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<tr>
<td>4</td>
<td>1/15/2007</td>
<td>Find Out How Your Friends Are</td>
<td>Tony Keith</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>1/15/2007</td>
<td>A Woman's Love</td>
<td>Allen Jackson</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>1/15/2007</td>
<td>Greatest LUCKY MAN</td>
<td>Montgomery Gentry</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>1/15/2007</td>
<td>LOST IN THIS MOMENT</td>
<td>George Strait</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>1/15/2007</td>
<td>Teardrops on My Guitar</td>
<td>Tim McGraw</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>1/15/2007</td>
<td>Time With Me</td>
<td>John Rich</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>1/15/2007</td>
<td>I Wonder</td>
<td>Craig Morgan</td>
<td>10</td>
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**R&B Country Daily Update**

Visit www.racioradiocharts.com to sign up for your free daily Country Radio Blast.

*HOT COUNTRY SONGS:* 21 country stations are electronically monitored by Nielsen Broadcast Data Systems. The Top 30 songs appearing in this Top 30 reflect the Bibbidi-Bobbibidi-Boo effect, for the top 30, with increases in both detections and audience share. © 2007 Nielsen Broadcast Data Systems. All rights reserved.

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Don’t miss another important

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*American Radio History*
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*Notas: El ranking se basa en las ventas numéricas de las canciones en diferentes países y plataformas de música.*

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*Notas: El ranking se basa en las ventas numéricas de los álbumes en diferentes países y plataformas de música.*

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*Charts Legend for rules and explanations, © 2007 by Nielsen SoundScan, Inc. All rights reserved.*

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*Data for week of JUNE 9, 2007 | CHARTS LEGEND on Page 80*
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**EUROCHARTS**

**SINGLE SALES**

| #1 | EURO OH WHAT THE HELL | ARIANNA | 9,165 |
| #2 | EURO IN THE BLOOD | ARIANNA | 7,517 |
| #3 | EURO I WANT TO BE FREE | ARIANNA | 6,398 |
| #4 | EURO MY LOVE | ARIANNA | 5,816 |
| #5 | EURO I'M NOT OKAY | ARIANNA | 5,547 |

**ALBUMS**

| #1 | EURO THIS IS NOT A LOVE SONG | ARIANNA | 8,654 |
| #2 | EURO THE UNLOVED | ARIANNA | 7,235 |
| #3 | EURO IN search of | ARIANNA | 6,916 |
| #4 | EURO MY BEST FRIENDS | ARIANNA | 6,398 |
| #5 | EURO I'M NOT OKAY | ARIANNA | 5,816 |

**RADIO AIRPLAY**

| #1 | EURO OH WHAT THE HELL | ARIANNA | 9,165 |
| #2 | EURO IN THE BLOOD | ARIANNA | 7,517 |
| #3 | EURO I WANT TO BE FREE | ARIANNA | 6,398 |
| #4 | EURO MY LOVE | ARIANNA | 5,816 |
| #5 | EURO I'M NOT OKAY | ARIANNA | 5,547 |
### Chart Analysis

#### Album Charts

- **Sales Data**: Composed from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for Mid-Top 100 albums charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.
- **Artists & Albums**: Various artists and albums featured in the charts are highlighted with corresponding sales figures and positions.

#### Single Charts

- **Top Single Airplay**: Singles are compiled from Billboard Hot 100 and Adult Contemporary charts, with special attention to radio airplay and K-Adult Contemporary hit songs.
- **Attempts & Weeks**: Indicates singles that have appeared on the charts, including their highest position and total weeks.

#### Recurrent Rules

- **Removals**: Singles are removed from the charts if they have been on the Hot 100 or Adult Contemporary for more than 20 weeks and rank below No. 50. Songs are removed from the Hot 100 after 20 weeks if they haven't been on the chart for more than 20 weeks and rank below No. 50. Titles are removed from the Hot 100 if they have been on the chart for more than 20 weeks and rank below No. 10. Titles are removed from the Adult Contemporary chart if they haven't been on the chart for more than 20 weeks and rank below No. 20. Titles are removed from the Recurrent chart after 20 weeks and rank below No. 20. Titles are removed from the Hot R&B/Hip-Hop Songs chart after 20 weeks and rank below No. 20. Titles are removed from the Adult Contemporary chart after 20 weeks and rank below No. 20. Titles are removed from the Hot R&B/Hip-Hop Songs chart after 20 weeks and rank below No. 10. Titles are removed from the Adult Contemporary chart after 20 weeks and rank below No. 10. Titles are removed from the Recurrent chart after 20 weeks and rank below No. 10. Titles are removed from the Hot R&B/Hip-Hop Songs chart after 20 weeks and rank below No. 10.

#### Single Sales Charts

- **Format Sales**: Sales information for CDs, DVDs, and vinyl is provided, with sales data based on Nielsen SoundScan.
- **Format Selling**: Single sales are compiled from a national subset of core retail stores, highlighting sales gains.

#### Digital Charts

- **Top Digital Artists**: Digital artists are highlighted with corresponding sales figures and positions.
- **Top Digital Albums**: Albums are included in the Top Digital Albums category by Nielsen SoundScan.

#### Dance Club Play

- **Charts**: Compiled from a national sample of dance retail outlets.
- **Titles**: Titles with the greatest club play increase over the previous week.

#### Award Levels

- **Certifications**: Certifications are awarded by the RIAA for sales achievements in albums, singles, and videos.
- **Platinum Sales**: Platinum sales indicate the number of albums sold.
- **Gold Sales**: Gold sales indicate the number of albums sold.
- **Multi-Platinum Aims**: Multi-platinum aims indicate the potential for multiple platinum sales.

#### DVD Sales

- **Sales Status**: Sales data for DVD sales is compiled from Nielsen SoundScan.
- **Units Sold**: DVD sales are compiled from a national subset of core retail stores.

#### Music Video Sales

- **Charts**: Music video sales are compiled from Nielsen SoundScan.
- **Certifications**: Certification levels are awarded by the RIAA for music video sales achievements.

#### Top Rap Albums

- **Charts**: Top Rap Albums are compiled from Nielsen SoundScan.
- **Artists & Albums**: Various artists and albums featured in the charts are highlighted with corresponding sales figures and positions.

#### Other Features

- **Chart Legend**: Includes information on chart methods, rules, and explanations.
- **Top 10 Albums**: Top 10 albums are highlighted with corresponding sales figures and positions.
- **Top 10 Digital**: Top 10 digital artists and albums are highlighted with corresponding sales figures and positions.
- **Dance Club Play**: Dance club play charts are compiled from a national sample of dance retail outlets.
- **Award Levels**: Award levels are awarded by the RIAA for sales achievements in albums, singles, and videos.
- **DVD Sales**: DVD sales are compiled from Nielsen SoundScan.
- **Music Video Sales**: Music video sales are compiled from Nielsen SoundScan.
- **Top Rap Albums**: Top Rap Albums are compiled from Nielsen SoundScan.

Data for week of JUNE 9, 2007

Go to www.billboard.biz for complete chart data
| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S |
HELP WANTED

Yoshi’s jazz club and restaurant in Oakland, CA, is seeking an experienced booking agent to be the second person in their jazz booking team, to be responsible for booking Yoshi’s Oakland as well as Yoshi’s San Francisco which is opening this fall.

Must have extensive booking experience and solid working knowledge of Jazz and other music. While Jazz will always be our focus, we will be branching out into other genres such as world music, blues, R & B, and triple A. Successful candidate will work closely with the Artistic Director to book 2 clubs, 12 miles apart. Duties could also include arranging artist accommodations and transportation and related clerical tasks.

Yoshi’s, considered to be one of the finest jazz clubs in the US, is a world-class jazz club booking 7 nights a week with 2 shows per night. For the last 20+ years, Yoshi’s has brought most every major jazz artist to the San Francisco Bay Area, as well as the best of up and coming talents.

Please submit your resume to Peter Williams at: Yoshi’s, 510 Embarcadero West, Oakland, CA 94607 or peter@yoshis.com. NO CALLS PLEASE

Compensation commensurate with experience. Yoshi’s is an equal opportunity employer.

For more information about Yoshi’s, visit www.yoshis.com

HELP WANTED

Seeking Outstanding Candidates for Billboard/Nielsen Sponsorship Sales

Summary:

As a Sponsorship Sales Manager, you will work closely with a rapidly growing team to generate sponsorship revenue for Nielsen Events, including Billboard, The Hollywood Reporter, and Adweek.

The right candidate will have a 3-5 years of exceptional sales experience, with a proven ability to provide creative, cross platform solutions to close deals. A deep understanding of event sponsorship, media platforms, and the music, entertainment or technology industry is ideal.

Description of Duties:

• Generate revenue by selling event sponsorships
• Prospect for new business while growing existing accounts
• Conduct phone and in-person sales presentations to a variety of clients
• Achieve or exceed quarterly and annual sales and productivity quotas
• Develop agreements and execute sponsorship deliverables

A college degree in a relevant area of study required. Travel required (approximately 15%) in the U.S. Events currently held in NY, Miami, LA, Atlanta, and Las Vegas.

Base $65K+, with attractive commission package, commensurate with experience. Comprehensive health and 401K.

Please email cover letter and résumé to dmores@billboard.com, with job code “BBC 1704” in the subject line. No calls, please.
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ISSUE DATE: JULY 7 | AD CLOSE: JUNE 13

JOIN BILLBOARD AS WE SALUTE MEXICAN SUPERSTAR ALEJANDRO FERNANDEZ on one of the most prolific, successful and memorable careers in Latin Music!

This special feature will recount Alejandro's past and we will be celebrating the June 26 release of VIENTO A FAVOR, his 15th solo album (18th album overall). We will also include an in-depth interview with Alejandro offering a first-hand retrospective of his amazing journey to international fame and success.

This Billboard Stars feature is your chance to commemorate the incredible career of Alejandro Fernandez and recognize the unique contributions he has made to the worldwide Latin music industry!

CONTACT:
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973.746.2520
billboard@genesmithenterprises.com

MARCIA OLIVAL
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DEATHS

Alvin Batiste, 74, pioneering avant-garde jazz clarinetist and longtime university music teacher, died May 6 of an apparent heart attack at his New Orleans home. Born in New Orleans, Batiste became immersed in the city's music and was considered a founder of its modern jazz scene. He toured with such groups as Ray Charles, Guitar Slim, Billy Cobham and Cannonball Adderley.

Batiste didn't release a major-label album until 1991's 'Late' for Columbia Records. He lived his life primarily as an educator, teaching music at Southern University, where he created the Batiste Jazz Institute, and at the New Orleans Center for Creative Arts as lead teacher in jazz instrumental music.

Batiste is survived by his wife of 53 years, Edith Chatters Batiste, and three children: Marci Wilson, Alvin Jr. and pianist Maynard.

Carey Bell, 70, blues harmonica player, died May 6 of heart failure in Chicago.

Born Carey Bell Harrington in Mississippi, Bell wanted to play saxophone but his family could only afford a harmonica, which he taught himself to play by the time he turned 8. Bell joined godfather Lovie Lee's Blues band at age 14, later moving with Lee to Chicago, where he was mentored by such blues greats as Marion "Little Walter" Jacobs and Big Walter Horton.

Bell played harp and bass for decades, touring with Muddy Waters and Willie Dixon and recording for Alligator Records. In 1998, Bell was awarded the Blues Music Award for traditional male artist of the year.

He is survived by 10 grandchildren, including guitarist/vocalist Lane Bell.


Born in Mississippi, Whitsett began his career as a member of his brother Tim's band, Tim Whitsett & the Imperials. After a stint as a session musician at Stax Records, Whitsett joined Malaco Records and played in the Malaco house band for 20 years, working with such artists as Anita Ward, Z.Z. Hill and Johnnie Taylor.

Whitsett earned success as a songwriter as well, having written or co-written for a variety of artists including Etta James, Ruth Brown, Wilson Pickett, Barbara Mandrell, B.B. King and Patti Page, as well as composing two film scores. He is survived by his wife, Kirsten, and three children: Carson Jr., Christopher and Nicole Bailey.

Carla White, 56, jazz vocalist, died May 9 in New York from cancer.

White performed around the world for 15 years as a jazz and scat artist, and recorded albums for Milestone Records, including "Orient Express" and "Mood Swings." She was a well-respected teacher and worked as a voice over artist on TV and radio commercials for brands such as Estée Lauder, Ehan Allen and Neutrogena.
EXECUTIVE TURNTABLE
Send submissions to: execut@billboard.com

RECORD COMPANIES: Universal Music Group promotes Jeffrey Bronkowski to senior VP of business development for global digital initiatives. He was VP of business developments at elabs, a division of UMG.
Provident Label Group promotes Nina Williams to VP/GM. She was VP of label operations.

DIGITAL: Ecast appoints Joe Kennedy to serve on its board of directors. He currently serves as CEO at Pandora.
Yahoo Music ups John Lenac to head of music programming. He was head of radio programming/content production manager.

PUBLISHING: Chrysalis Music Group USA names Jon Grant as manager of film and TV and Russell Gaskins as senior production manager. Grant was an administrator at Warner Bros., Televison, and Gaskins was production manager at Chrysalis.

RELATED FIELDS: Opus 1 Music Library in Studio City, Calif., taps Steve Collins as VP of business development. He was VP of film and TV at Chrysalis Music.
Latin Level Marketing Group taps Roman Suarez as managing partner for its entertainment division. He was VP of Latin sales and marketing at UBO, a Latin label and entertainment company that shuttered late last year.

Fender Musical Instruments appoints Jason Padgett VP of public relations and corporate communications. He previously worked with a variety of music-based organizations at Rogers & Cowan.
Handleman Co. elevates Tim Collier to performance analysis/finance manager and Sheevani Desai to asset management. Collier was a senior internal auditor, and Desai was a custom analyst for demand fulfillment.

Yamaha Corp. of America names Chris Gero VP of its new artist relations subsidiary, Yamaha Corporate Artist Affairs. He was director of the subsidiary.

—Edited by Mitchell Peters

GOOD WORKS

MUSICIANS HELPING MUSICIANS

Indigo Girls, OK Go’s Damian Kulash, My Morning Jacket’s Jim James and others performed at a May 27 benefit concert at Tiptina’s Uptown in New Orleans. Proceeds from the Musicians Bringing Home Musicians II concert—$7,300 in total—benefited Sweet Home New Orleans, a coalition of nonprofit organizations that helps find affordable housing in New Orleans and provides rental assistance for Hurricane Katrina-displaced performers and musicians. The Future of Music Coalition and Air Traffic Control presented the event.

BOWLING FOR DOLLARS

Multiplatinum country group Lonestar is hosting a bowling party June 4 to help raise awareness and funds for the St. Jude Children’s Research Hospital. Dubbed Lonestar & Friends Strike Out for the Kids, the third annual bowling fund-raiser—sponsored by GAC—helps kick off the Country Music Assn. Music Festival in Nashville. Scheduled to join Lonestar at Nashville’s Hermitage Lanes are Montgomery Gentry’s Troy Gentry, Diamond Rio’s Jimmy Olander, Keni Thomas, Emerson Drive and others. For more info, go to countrycares.org.

RED DIRT GIRL READIES RETROSPECTIVE, NEW DISC

It has been four years since Emmylou Harris’ last studio album, but patient fans will be rewarded in the coming months with two new releases, Track has learned. First up is an 80-song boxed set due Sept. 18 via Rhino, which features two discs of off-the-beaten-path studio work and two additional CDs of rarities, many of them previously unreleased. Harris put her next studio effort on hold to finish the project, but is making progress on the new Nonesuch album with assistance from Kate and Anna McGarrigle and Seldom Scene lead singer John Starling. Also look for Harris gesticulating on Dolly Parton’s next album.
INSIDE TRACK

HEINEKEN TAPS STUDENTS

Rocco Deluca & the Burden and Low Stars are getting free videos, courtesy of Heineken and the University of Southern California. From what Track is hearing, the beer brand is pulling the strings behind a contest for USC film students: '50 of them were invited to submit potential video treatments for the up-and-coming acts, two of which will become fully produced clips. Both bands participated in an April 30 briefing for the entrants, during which they explained the motivation behind their songs (Rocco's "Gift" and Low Stars' "Just Around the Corner"). The acts will also be involved in the selection of the winning treatments, which will be announced Aug. 6. The videos will then be shot in the fall.

LOW STARS

Two versions of each video will be made: one prominently featuring Heineken product; the other eliminating it completely (for submission to MTV and VH1).

Why these two acts? Consider it a tale of two buses. Last year, Heineken sponsored four premiere parties for rockumentary "I Trust You to Kill Me," which followed Deluca and his band on tour. Deluca's hard-partying label head Kiefer Sutherland was also in tow. For the band's next outing, Heineken upgraded Deluca and crew from a van to a logo-wrapped bus. It was similar with Low Stars: When member Jeff Russo was still fronting Tonic, Heineken met the band at a VH1 event. Heineken's second tour bus went to Low Stars.

While it has sponsored artist tours and film festivals before, the USC program is Heineken's first to combine the company's interest in independent music and film. "It's the first initiative that's driven on our own," a rep tells Track.

The third annual MusiCares MAP Fund benefit took place May 11 at the Music Box @ Fonda in Hollywood. The dinner and concert raise money for the MusiCares MAP Fund, which provides members of the music community access to addiction recovery treatment regardless of their financial situation. From left are MusiCares CEO/President Michael Stipe; former chairman John Branca; Alice Cooper, who presented the Steve Ray Vaughan Award to honoree Chris Cornell; event host Tommy Davidson; Jill McClusky, who presented the MusiCares From the Heart Award to her husband, independent music promoter Jeff McClusky; and current MusiCares chairman Les Bider. From left in front are Cornell, MusiCares/Recording Academy president Neil Portnow and Jeff McClusky. (PHOTO COURTESY OF JOHN STAUDER/WIREIMAGE.COM AND THE RECORDING ACADEMY)

Tori Amos, left, and film will unveil Turnstiles; Jennifer Wurtzel hosted at her restaurant Spotlight Live in Times Square, where Amos debuted her latest album, "American Doll Posse" with a 30-minute set of new songs and old favorites.

The Icons of Music auction—held in New York to benefit Music Rising—raised $2.5 million. Julien's Auctions conducted the sale, and bidders from around the world paid record prices for some of the most iconic rock memorabilia ever offered to the public. Music Rising helps replace musical instruments lost or destroyed by hurricanes in the Gulf Region. It was formed in late 2005 by U2's The Edge, legendary producer Bob Ezrin and Gibson Guitar chairman/CEO Henry Juszkiewicz. From left are U2's Adam Clayton, Little Steven, the evening's co-host Chris Tulington, the Edge and music/producer Alien Toussaint, event curators, and music dean.
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