SPECIAL REPORT

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Monday, July 23 9/8c abc
Compelling Criteria For Quality Consumers

What A Physical Product Needs To Reach The Golden 30%

BY TOM SILVERMAN

The CD has lost its role as the high-quality music product and is fading in unit sales and margin. This is spurring a debate about whether the industry should create another physical format or enhance existing ones. Hollywood Records weighed in with its answer this week (see story, page 6), and Warner Music Group gave us the music video interactive format in May.

Before we find ourselves in a format war, I want to take the debate away from specific technologies, more digital extra, more greed, an appliance sandwich like DualDisc or a stop-gap measure to slow the fall of the CD. Let's not get divided or blinded by technology as we have in the past.

Rather than starting with the product or the sales outlets, I propose we begin with the consumer. Let's look at the consumer's desires and behavioral patterns as we are starting the music business from scratch. When Apple CEO Steve Jobs built iTunes, the iPod and now the iPhone, he knew what he was doing. He built it from the ground up with carefully researched and calculated criteria.

Let's change the value discussion from a price-only model to one of consumer value perception. If we can all agree that the industry needs a high-quality music product to accompany the economical download, we can establish criteria that allow us to build from the ground up.

But the past burdens us and prevents us from seeing the real opportunities. The old thinking delayed and affected our action at the advent of the digital world and we should not allow it to happen again when looking at potential physical formats.

Remember, it is now easier to acquire music than ever, but who is acquiring/buying music? A NPD survey shows that 57 million Americans (29%) don't acquire music—even for free. Another 10% acquire, but don't pay. Another 10% make one music purchase a year or less. Shooting for the 70% who have exhibited lustrous or nonexistent music purchasing patterns is a waste of time and money.

That leaves a golden 30% of active music consumers. This is our market. They collect music physically and/or digitally and take chances on new artists. This core group is divided by age, disposable income and a host of other factors as well as by free time or lack of it. They are men and women, rich and poor, white and black, English and Latino, young and old. But despite these differences, there really are only two kinds of consumers, the “price/convenience” consumer and not the “status/quality” consumer.

Is all wine priced at $20? Someone might order a $20 bottle of wine while someone else prefers the $100 bottle. Some people buy hardcovers; some buy paperbacks. There is Dunkin' Donuts and Starbucks, the Gap anducci. We need this product for the high-end consumer, but we will also be aspirational for the low-end, price/convenience consumer who are the majority of shoppers. The latter group embraced the iPod for its convenience. They enjoy digital files’ price savings; now, they save money experience every thing their favorite artist creates. Because they are willing to pay a much higher price for status and quality and/or tend to be early adopters and leaders in music discovery, this smaller group may equal or exceed the revenue from the price/convenience consumers.

The golden 30% are voracious music consumers who will buy new Discs but also may buy digital singles or may even acquire music illegally. But they have the music gene and should be our industry’s focus. Equally important, their very existence lead the price/convenience consumer to believe that the product only to be aspirational and will want to graduate to the status/quality consumer when they can afford it. Before the CD has completely run its course, the industry must create a compelling package for the status/quality consumer.

Beginning with the consumer, this is crucial we should use to develop the next physical music product for consumers:


From the music industry’s perspective, we must create a product that has 1. Maximum yield per unit (high mark up); 2. Product acceptance by consumers (and even 15% might be economically rewarding with the right margin ingredients); 3. High barrier to duplication (especially by consumers but also by counterfeiters); 4. Viral awareness mechanism built in; 5. Highly connective so we can know our consumers directly; 6. Flexibility for artists and designers to continue to reinvent package (like old record albums); 7. Corporate partnership to help fund promotion and awareness campaign for new format/figuration; 8. One standard, no format war; 9. Must be green.

If we believe that some consumers will always want to buy something physical with a high-touch and feel component, we can create something to please them with a price point that works for us as a business.

Tom Silverman is Tenney Bay Records CEO.
TOUR BIZ DIPS SLIGHTLY

The North American concert business is not experiencing last year’s record-setting pace, but business remains strong, according to numbers reported to Billboard Boxscore from January through June. Attendance was 20.4 million, generating box office of $1,054,932,091 from 6,886 shows. That’s down 4.5% from last year’s January-June gross, but represents only a 1% attendance dip.

RIAA ORDERED TO PAY

A U.S. District Court judge ordered the RIAA to pay the legal fees of one of the targets of its antifile sharing campaign. The trade organization must pay Deborah Foster $68,000, following the dismissal of the case against her last July. The ruling, made July 16, came two days before the RIAA sent its sixth wave of settlement letters, mailing out 408 letters to 23 universities.

YAHOO BLASTS ROYALTY RATES

Yahoo has attacked the payment structure for U.K. digital sales endorsed by the Copyright Tribunal. The deal gives rights owners 8% of gross revenue from on-demand music services, 6.5% for interactive webcasting and 5.75% for noninteractive use of music in webcasting. Yahoo says the rates would limit growth of existing services.

UPFRONT

"This is one of those situations where if it’s not broke, don’t fix it," he says. "And I certainly think that’s where we are with this record." Disney is riding a hot hand with soundtracks stemming from highly rated movies and TV shows.

Volume 2 of the "Hannah Montana" soundtrack debuted at No. 1 on The Billboard 200 at the beginning of July, and has sold 647,000 copies so far. The first volume has sold more than 2.7 million units since its release last fall. Those two albums along with soundtracks to the original "HSM," "Cheetah Girls 2" and "Jump In!" have racked up sales of more than 8 million albums in the United States since January 2006, according to Nielsen SoundScan, and more than 13 million worldwide.

Credit that to Disney’s knack for synergistically promoting its TV shows, movies and related soundtracks to young consumers and their parents watching Disney-produced films and programs, listening to Disney-controlled radio and surfing Disney-operated Web sites.

The made-for-TV movies in particular have seen ever-growing debut numbers thanks to the strategy. “HSM” claimed 7.7 million viewers for its premiere in January 2006 (at the time the highest ratings for the premiere of a Disney Channel movie). "Cheetah Girls 2" drew 7.8 million viewers for its bow in August 2006, and "Jump In!" snared 8.1 million viewers in January 2007.

With "HSM 2," the Disney promotion machine promises to keep growing.

"High School Musical 2" aims to follow up last year's biggest blockbuster.

"High School Musical 2" stars from left, CORBIN BLEU as Chad Danforth, MONIQUE COLEMAN as Taylor McKessie, VANESSA HUDGENS as Gabriella Montez, ZANIE BERBER as Troy Bolton, COREY GARELICK as Ryan Evans and ASHLEY TISDALE as Sharpay Evans.

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to be in overdrive.

“Our greatest marketing arm is our audience and our word-of-mouth,” says Gary Marsh, president of entertainment for Disney Channel worldwide. “And once they see the music videos [from “HSM 2”] premiering on Disney Channel, that really lights the fuse.”

Disney executives say, though, that the setup for what is now an established franchise will be different from the methods used in building an audience for the original. The big difference this time: less music and fewer film clips made available to Disney devotees ahead of release week.

Last time out, Disney ran free music download promotions through disney.com, showed extended video clips of the songs on the Disney Channel in between shows and spun multiple tracks from the soundtrack at Radio Disney months ahead of the movie. This time, only single clips will be run. “What Time Is It,” is in rotation at Radio Disney or the Disney Channel. It went on sale July 17. Disney will preview two more tracks closer to the premiere, but the bulk of the hype is driven by a series of five-minute making-of clips called “The Road to High School Musical 2” running on the Disney Channel.

Adding the build-up will be a bonanza of marketing tie-ins with the sequel. “You’ll be able to go into every level of retail and find some kind of licensee or sponsorship or branding with the ‘High School Musical’ property,” Weatherston says.

Wal-Mart, DirecTV, electronic toy maker Hasbro and yogurt company Dannon are among the brands and retail partners pushing goods and promotions associated with “HSM 2.” If that’s not enough, still to come is a touring ice show premiering in late 2007. And Walt Disney Studios is prepping a big-screen movie based on “HSM” for 2008.

A bigger concern than awareness for the sequel is producing a film and score that can span a reaction from tweens, teens and adults similar to the one that the first movie did. Part of that challenge, Disney executives say, is coming up with a new batch of songs that have the playful and anthemic quality of the original soundtrack.

“A lot of what made the first movie soundtrack so great was the strong, uplifting power ballads, and we certainly have those this time around,” Disney Channel senior VP of programming Michael Healy says.

But also essential was retaining the services of all the key players from the first movie. That includes director Kenny Ortega, writer Peter Barocchini, songwriters Jamie Houston, Matthew Gerrard, Robbie Nevil, Andy Dodd, Adam Watts, Randy Peterson, Kevin Quinn, David Lawrence and Faye Greenberg; and cast members Zac Efron, Hudgens, Tisdale and Blu.

Disney spent much of the early months of 2006 hammering out new deals with Ortega and the cast after the movie had already become a breakout hit. Marsh declined to speak directly to rumors of tougher-than-average renegotiations for a Disney Channel project but says with a chuckle: “Do I wish I had sequels deals in place at that time? Yes.”

CDVU+ Views

Retailers Welcome Hollywood’s New Physical Format—with Reservations

Music retailers are applauding Hollywood Records’ introduction of its enhanced-CD format (billboard.biz, July 17), dubbed CDVU+. But they’re also offering words of caution.

“All these things to boost the CD sales are good,” Virgin Entertainment Group CEO Simon Wright says. “But I am concerned about consumers’ expectation for consistency. Inconsistent packaging could also confuse the customer.”

Likewise, a senior distribution executive at a competing major compliments the Walt Disney Co.-owned Hollywood for stepping up. “It’s a great thing that people are exploring ways to enhance the CD experience, we all should experiment,” he says. “But eventually there should be a 100% standard with an open-network interface that allows for online interactivity.”

In May, Warner Music Group introduced its music video interactive format with Linkin Park’s “Minutes to Midnight” on a DVD that contained music, video, segments and links to additional online content. In addition, at least three other versions of a CD/DVD format, each with an internet component, are being championed by the major labels (Billboard, April 28).

The new CDVU+ format, which will come in eco-friendly packaging, debuts Aug. 7 with the release of the Jonas Brothers’ self-titled album. In addition to music, the CD contains a 50-page digital booklet with 75 photos of the popular teen band. Embedded in photos on 10 of the pages are 25- to 50-second video clips, one hidden, with the band talking about songs and influences, and demonstrating guitar parts of certain tunes.

The $18.98-list-priced disc also has links to Web sites jonasbrothers.com, where fans can find updated information about the band, and flickr.com, where CD buyers can create their own personal posters that look like they’re posing with their favorite band members.

Hollywood Records introduced its new CD at a press conference July 18 attended by the media as well as 60 of the band’s female teenage fans, who lightened the event’s atmosphere by ooh-ing and aah-ing each new development.

In opening the press conference, Hollywood GM Abbey Konowitch made the case that the physical CD is not dead and that 500 million of them are expected to be sold this year in the United States. Instead of fleeing the format, we are trying to enhance it,” she said. But she also noted that labels are sometimes out of sync with consumers, creating a disconnect that the new CD aims to rectify.

“We know that the young learn about their favorite artists online in places like YouTube and MySpace,” Konowitch said. “They like to have lots of pictures, they want to hear their bands talk, and they want to be able to communicate and use materials available online.”

The Hollywood package attempts to address such behavior. After deciding which features the package would contain, the label’s management found Zinio, a company specializing in the digital presentation of magazines, to create the product. The next step was picking an artist to inaugur-
Fashion, Music And MySpace

Fall Tour Brings Together Grass Roots Brands

In what is being described as a "super-trifecta of fashion, music and people who love both," Tankfarm Clothing and Future Sounds have teamed up with MySpace Records in the compan-ies' first venture into the touring business. The Tankfarm Future Sounds tour kicks off in October with more than a dozen dates in North American cities.

Beyond an as-yet-unannounced headliner, organizers are planning a lineup of two or three other acts, including one from MySpace Records' roster and at least one other band "that could benefit greatly from this level of exposure," according to Larry Little, co-founder of Los Angeles-based music compilation and events company Future Sounds.

"Like Future Sounds and Tankfarm, MySpace Records) grasps hold of new fans through very grass-roots means," he says. "They are just another example of new label models using alternative means to get bands heard, and that fits perfectly into our message."

"We're not quite sure yet what capacity we're lending ourselves to the tour. I just knew we wanted to be involved with whatever these guys were doing," MySpace Records director of marketing Danny Ornelas says. The organ-izers "obviously love music and are doing it to bring new music to people. They do what we do."

Details are still scant, but the trek will likely play venues with 1,000-1,500 capacities, depending on the tal-ent booked for support. Little imagines the tour will draw the same kind of crowds that would take interest in Tankfarm and Future Sounds' free music com-positions, 28 of which have been released during the last four years. "We're looking at the 18-25 demographic that loves music, actively attend-ing shows and are internet-savvy and use their social networks to discover new talent," he says.

Venues and promoters will be arranged through the headliner's touring agency for this unusual run. Ticket prices are still to be determined.

"This will be arranged like a normal, headlin-ing tour for the artist. They keep 100% of the touring profits that they normally would—merch, door, everything. We're just attaching the Tankfarm Future Sounds brand to it," Little says. However, Tankfarm will be heading up the merchandising efforts for the bands—that is, giving the bands merch free of cost—including giveaways at shows. "This will be high-quality fabrics and cuts, with high-quality designs for the band and their crew." Tankfarm co-founder John Anderson says. "We're more than happy to give it away. It'll come back to us somewhere else down the line. That's how we've made our name thus far.

Indeed, in its four-year existence, Tankfarm Clothing has spent zero dollars on advertising, relying on the word-of-mouth marketing of its admirers. In fact, that's how the Tankfarm and Future Sounds alliances came to be. Little came into contact with Tankfarm when Anderson and his brother Mike sent a free box of T-shirts to the Killers, a band whom Little used to co-man-age. "When bands and artists are singing our name to the high heavens, who needs adver-tising? When one of the strongest social net-working brands comes onboard, you know you're on to something," Anderson says. Future Sounds also has a rich history of giv-ing away product for free. The company pressings and distributes 7,500 copies of their compilations (seven of which are distrib-uted to music industry contacts like man-agers, producers and promoters) but is considering increasing that number for hand-outs to concertgoers. The CDs are also given away free with purchase of Tankfarm clothing through retailers like Nordstrom's, Bloom- ingdale's and Saks, serving to promote the largely unsigned bands on the collection and to further the Tankfarm brand by associating a "sound" with the look.

"We sound how Tankfarm looks and Tank- farm looks how Future Sounds sounds," Little says. "We continue to look for these kinds of partnerships where everyone serves to benefit everyone else."

"I don't know what to call Tankfarm and Fu-ture Sounds—we're more than a clothing com-pany, more or less a business brand or a label," Anderson adds. "All I can say is that what we're doing is working."
DIGITAL  BY SUSAN BUTLER AND ANTONY BRUNO

A Wait For Rates

SoundExchange, Webcasters Still Negotiating

Despite the outcry that most webcasters would go out of business this month, the music plays on. The deadline for paying last year’s royalties under the new legally set rates has come and gone as SoundExchange, under pressure from members of Congress, continues negotiating with webcasters.

While the parties are trying to resolve perceived problems that the Copyright Royalty Board’s rate-setting decision created in the marketplace, there’s no guarantee that any settlement will—or could—be legally adoped to become an industry-wide resolution.

In March, the CRB set the 2006-2010 compulsory-royalty rates that webcasters and simulcasters will be required to pay to perform recordings on noninteractive websites (Billboard, March 24). The new rates affect commercial (big and small) and noncommercial college, religious, NPR) broadcasters that pay the royalties to SoundExchange for copyright owners (labels) and performers (featured artists and background performers).

Although parties contacted by Billboard say they all agreed “not to negotiate in the press,” sources say the main hurdles center on the minimum payments due under the decision and the information that webcasters must report to SoundExchange for their use of music, and the method of reporting.

The CRB decision required a minimum payment of $300 per channel or per station” each year. The judges didn’t define “channel” or “station” or place a cap on minimum payment amounts per licensee (e.g., per webcasting company).

They did write, however, that the minimum was meant to cover SoundExchange’s administrative expenses.

Without a cap on the per-channel minimum payment, some webcasters say that they could be on the hook for millions of dollars, and that they would immediately go out of business.

Without providing specifics, SoundExchange representatives say they have offered to extend the terms of the Small Webcaster Settlement Act, which expired in 2005. Under that law, the minimum payment for webcasters with annual revenue under $1.25 million was capped between $2,000 and $5,000 per licensee. Large webcasters had similar caps under a negotiated deal.

As the July 15 deadline approached, NPR made a “substantial” payment of royalties, sources say, and is still negotiating other terms. David Ostrom, a partner with Davis Wright Tremaine in Washington, D.C., who represents the six small webcasters involved in the proceeding, would only say that the parties are gathering evidence to support their negotiating positions.

New reporting requirements are the biggest obstacle for college stations. “They run such a broad spectrum of sizes, resources and money that it really makes finding a single solution daunting,” says Seth Greenstein, a partner with Constantine Cannon in Washington, D.C., who represents Collegiate Broadcasters. “Nevertheless, everybody is working in good faith to find an appropriate solution. It’s clearly the right thing to do.”

SoundExchange’s proposal that webcasters implement stronger, “reasonable” digital rights management technology to prevent listeners from copying streams to their hard drives has also become a point of contention.

Digital Media Assn. executive director Jon Potter said in a statement, “DIMA and our members are happy to cooperate on issues of common interest even if outside the scope of the CRB decision, but SoundExchange has demanded enforceable technology mandates that are unreasonable, unworkable and way off-topic.”

Pandora founder Tim Westergren says, “Stream-ripping is a hard thing to stop, and you can never stop it 100%. They just wanted some comfort that Web radio was going to do everything that it reasonably can. Everybody is committed to it.”

Even when the parties agree on new terms, it will have no industry-wide legal effect unless a court, the CRB or Congress changes the March CRB decision. Since the CRB is a new entity, procedures aren’t in place to accomplish this promptly. Without a legal change, the negotiated terms would likely apply only to SoundExchange members.

GAME POINTS

Video Game Industry Looks To Expand Music’s Role

Coming off record five-month sales of video console, portable and computer games, retailers and the industry are looking forward to a continuing expansion of top bands and developing artists contributing more original and licensed tracks to big second-half releases.

U.S. sales of game software for January-May hit $5.9 billion, up 13.5% from the prior year, with a retail value of $2.74 billion—a 21% gain, according to Anita Frazier, toys and videogames analyst for NPD Group, which tracks sales at retail.

“We’ll have another record-breaking revenue year, and by a pretty significant margin,” Frazier says.

At this year’s annual E3 Media & Business Summit, held July 11-13 in Santa Monica, Calif., Billboard obtained information about music tie-ins to these anticipated fourth-quarter releases:

- MTV Games/Harmonix’s "Rock Band," with Electronic Arts distribution and marketing, will be the first game to let users earn the ability to download full albums from such acts as the Who via Xbox Live or PlayStation Network. "Each song is a playable game level and how well you input your own chords or beats lets you download all songs from that band as one level, via either Xbox Live or PSN," MTV senior VP of audio, home video and games Paul DeGooyer says. "Gamers can buy them as individual tracks or together as an album, with 40 top band tracks included on the game disc. We’re negotiating with Metallica and the other bands for their album titles or bonus tracks that will be available."

- Konami’s "(Dance Dance Revolution) DDR Universe 2" for Xbox 360, with a 70-track-plus soundtrack featuring music from the 70’s to today, will let gamers download up to 200 bonus Konami and licensed tracks via Xbox Live. "It’s the music that drives our content," says Jason Enos, Konami senior product manager for the Dance Dance Revolution line. The PlayStation 2 "DDR American Idol" game will follow a similar model for next-generation PlayStation 3 in 2008, via the PSN.

- Sony Computer Entertainment America’s "SingStar 3" for PS3 will kick in the PSN’s downloadable bonus track capabilities. "SingStar 3" makes our PSN a truly ‘customized music’ experience," SCEA music director Chuck Doud says, noting that "SingStar" is already a $200 million global franchise, with more than 10 million units sold. SCEA senior manager of promotions and sponsorships Donna Armentor adds, “‘SingStar 3’ preview game play is a big feature at our two co-sponsored music events this year: a return to Lollapalooza, Aug. 3-5 in Chicago, and our eighth with the Voodoo Music Experience, Oct. 27-29 in New Orleans.”

- Nile Rodgers will again produce the game soundtrack for Microsoft/Bungie’s Xbox 360 exclusive "Halo 3." On CD is his Sumthing Else Music Works label.

- PS3 and Xbox 360 special editions of Rockstar Games’ "Grand Theft Auto IV" will be packaged with bonus soundtrack CDs.

- Activision’s "Guitar Hero 3" will make more than 100 songs available for Xbox 360.

Pandora is among the commercial webcasters affected by new royalty rates.
Health Report
AEC Is Doing Well, But There's A Bigger Picture

Source Interlink also runs a shared services division that eats up $37.6 million in expenses. And when you add in another $32.7 million in write-offs from the in-store services arm, you can see how the company blew red last year. And while Source Interlink had about $150 million in total debt, it drew down only about $85 million of a $250 million revolving credit facility, so it has plenty of breathing room. Moreover, its balance sheet shows a healthy $443 million in shareholder equity. So despite less than stellar performance, Source Interlink still looks to be on firm ground.

But the "wait-a-minute" realization occurs when you study Source Interlink's recent agreement to buy Primedia's Enthusiast Media division—which consists of 76 consumer magazines and 90 Web sites—for $1.2 billion. The deal is expected to close at the end of this month.

That's a good move for the magazine side of its company.

But music and video vendors should take note of the deal and its implications. And to do that, some background is needed. AEC Partners, controlled by Yucaipa's founder Ron Burkle, is the largest shareholder in Source Interlink with a 34% stake. Yucaipa bought AEC out of Chapter 11 in 1997 and like all investment firms is always alert to increasing value and/or cashing out opportunities.

First, Yucaipa merged AEC with Digital-on-Demand because it thought it could make an Internet play, but that gambit failed and cost 13% of AEC to boot. Digital-on-Demand has since been deranged from AEC. Then Yucaipa management merged AEC with Source Interlink in 2003 because it needed the liquidity that a publicly traded company would bring. But that didn't create the desired result, so last year it shopped the company to private equity firms, but apparently couldn't get either a suitor or the right price.

So that leaves Yucaipa entrenched in Source Interlink in a world where the mainstream media is constantly hanging on the end of physical music and video product, which—along with the company's own performance—helps drive down share price. At the close of trading July 17, it stood at $5.16, near the lower end of its 52-week range of $4.94-$11.48.

Meanwhile, even though AEC is performing admirably in a tough market, it is clear that with its latest move to acquire Primedia, the Source Interlink board is betting instead on its magazine business as its next gambit to increase shareholder value and deliver a possible exit strategy. What's more, it is leveraging the cash flow of the better-performing AEC division to help it get the financing it needs to make that acquisition.

To pay for the Primedia asset, it is taking on a whopping $1.18 billion in bank debt. In a conference call with analysts, Source Interlink chairman Michael Duckworth projects that the combined companies will have $2.4 billion in revenue and EBITDA of $180 million in the first year, but upwards of $260 million in EBITDA in subsequent years. He also projects annual debt service at $110 million-$115 million, which means the company will fall just short of the 2:1 debt-to-EBITDA coverage ratio that institutional investors prefer.

So even though AEC is doing well and Source Interlink may hit a home run with its Primedia acquisition, you can be sure that vendor credit executives will watch this highly leveraged company's financial results very carefully going forward.

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FRANCE FIGHTS FOR RADIO RIGHTS

Commercial Radio And Collecting Societies Haggle Over Rate Increase

PARIS—Battle lines are being drawn between French commercial radio stations and collecting societies, as a government commission prepares to significantly raise the rates paid for the performance right on sound recordings for the first time since their introduction.

"We are looking at a very substantial revaluation," says Jérôme Roger, director general of record labels collecting society SPPF. "Rates have remained almost unchanged since [their introduction in] 1987 while, in the same time, most radio stations had raised their earnings.

"It makes a visible contribution by putting something back into the communities in which we operate," she says. Other burgeoning events include the Durban Jazz Festival—sponsored by cell phone network provider MTN—which has doubled its attendance in the past few years, according to promoter Lindelani Mkhize of Johannesburg-based LM Productions.

"MTV's involvement has enabled the festival to grow, but fears that competition for sponsorship money will grow as the 2010 soccer World Cup, held in South Africa, approaches.

"Sport has pulled in more sponsorship money," he says, "but we have made inroads and hope these are not eroded."

Some festivals do exist without sponsorship, notably 8-year-old, Harrismith-based Woodstock, which attracts 15,000 fans with a predominantly South African bill. But Marie-Hélène Trousset, co-owner of its Johannesburg-based promoter Authentic Ideas, says it too will soon clamor aboard the sponsorship bandwagon.

"We wanted to build the brand before getting sponsors onboard," she says. "But we feel we are ready for that now."

Industry sources maintain that a major international festival brand— rumored to be the United Kingdom's V Festival, which already stages editions in Australia, Canada and the United States—will arrive in South Africa in 2008. But local promoters remain bullish about the future.

Hoffman says, "Our vision is to build a strong annual network of events which can be used to bring in more international acts, but even more importantly, leverage South African acts onto the international festival circuit."
LONDON—As U.K. music industry execs look back on the latest Glastonbury mud bath, many are wondering if the festival is now just as much of a TV event as a live one.

While those on-site complained of appalling weather and sound problems, armchair viewers helped send headliners’ CD sales soaring, despite poor reviews from those who actually attended.

British music weekly NME reported that the sound for the Killers, who headlined Saturday night at the June 22-24 event, was so bad that fans were chanting “Turn it up!” throughout the set. Although the problem was later blamed on freak meteorological conditions, organizer Michael Eavis made a public apology.

Yet the band was the festival’s biggest winner in sales terms, with “Sam’s Town” (Vertigo/Mercury) soaring 135% week on week, according to market-leading retailer HMV, climbing 27 places to No. 9 on the Official U.K. Charts Co. album survey. Friday headliners Arctic Monkeys also benefited, with their debut, “Whatever People Say I Am, That’s What I’m Not” (Domino), reaching No. 13.

Although the problem of sound lasted through the weekend, HMV music product manager Melanie Armstrong said, “In terms of an artist’s career, what’s more important is the 60,000 people in a field or the potential millions of people watching on TV.” SuperVox Management’s James Sanderson agreed. He handles Kaiser Chiefs, whose “Yours Truly, Angry Moly” (Big Noise) rocketed 102% at HMV on the back of their Tildeved Glastonbury set.

“I watched the Killers’ set at Glastonbury, and it wasn’t very convincing in many ways,” he adds. “But on TV—I’ve since seen some tracks and highlights—it looked fantastic.”

Mercury Records U.K. marketing manager Naomi Berserford-Webb says, “From the TV coverage, you wouldn’t have noticed there was any problem with the sound. TV was the impetus that gave us the mass audience—it was the biggest, broadest audience they’ve had.”

Retailers report that, with the United Kingdom’s “big four” festivals—Glastonbury, T in the Park, V Festival and Reading-Leeds—all now on TV to varying degrees, the Glastonbury effect is part of a growing trend.

“TV is one of the key factors which can explain the significant increase in sales we’ve noticed after festivals in the last four or five years,” HMV music product manager Melanie Armstrong says.

Alison Howe, producer of the BBC’s Glastonbury and Reading TV coverage, says the BBC delivered a record 70 hours of coverage across terrestrial channel BBC2 and digital channels BBC3 and BBC4. Live coverage of the Pyramid Stage headliners attracted an average audience of more than 1 million, while 5 million people accessed “red button” interactive TV services during the weekend.

“On Sunday night we were on BBC2, BBC3 and BBC4 [simultaneously], and we had four interactive streams running,” she says. “We were only not on BBC1... so there’s something to aim for next year. But Glastonbury’s the festival first and foremost. The TV coverage is just another way of experiencing it.”

Accordingly, some maintain the live performance remains the most important element of the festival experience.

“TV coverage is fantastic,” says Zoo Music’s Rob Whitaker, manager of Editors, whose sophomore album, “An End Has a Start” (Kilkennyware), opened at No. 1 following their televised Glastonbury performance. “But with a band like Editors I don’t think you book your slot for TV. We sit there and go, ‘What is the best slot for the band, and for what reasons? You’d rather have TV than not, but it doesn’t dictate what we do.”

And Glastonbury spokesman John Shanlaw remains confident no TV broadcast will ever quite compare to the real thing.

“The BBC do a fantastic job,” he says. “But no film could ever do justice to [legendary Glastonbury appearances] Radiohead in 1997 or Pulp in 1995—those were career-defining, awesome, moments, and [watching on TV] is just not the same as being there.”

Additional reporting by Mark Sutherland in London.

>>> U.K.’S MERCURY PRIZE HEATS UP

Oddsmaker William Hill has picked Arctic Monkeys and Amy Winehouse as 4-1 early front-runners for the 2007 Nationwide Mercury Music Prize. The Monkeys, who won in 2006 with their debut, “Whatever People Say I Am, That’s What I’m Not” (Domino), will defend their title with sophomore effort “Favourite Worst Nightmare” (Domino). Winehouse, a previous nominee, is in the running with her album “Back to Black” (Island).

The other nominees, with Hill odds, are albums by Bat for Lashes (10-1), Flionn Regan (10-1), New Young Pony Club (12-1), Klaaxons (8-1), the Young Knives (10-1), Maps (12-1), the View (8-1), Jamie T (8-1), Dizzee Rascal (8-1) and Basquiat Strings (12-1).

The winner will be announced Sept. 4 at a ceremony in London.

— Lars Brandie

>>> U.K.’S COPYRIGHT TRIBUNAL ENDORSES ROYALTY SETTLEMENT

The U.K. Copyright Tribunal has endorsed the settlement agreement for online and mobile royalty rates reached between the MCPS-PRS Alliance and a string of online music companies.

According to the alliance, the tribunal decision confirms an agreement reached in September 2006, which meant that songwriters, composers and their publishers should receive 8% of gross revenue from online music service providers for on-demand services.

As part of that settlement, the alliance’s membership would also stand to receive 6.5% of revenue for interactive webcasting services and 5.75% for noninteractive webcasting.

The BPI and a number of online music firms initially locked horns with the alliance over digital royalty rates, arguing that there was a disrepancy between the fees the alliance charged for physical, broadcast and online products.

— Lars Brandie

>>> WARNER MUSIC FRANCE SPINS 360° MODEL

Warner Music France has launched a new division, 360°, which will oversee licensing, merchandising, synchronization, live, sponsorship, brand partnerships, video content and digital activities. The goal is to combine these interests under one umbrella to expand and diversify the opportunities Warner Music France can create for its roster.

Emmanuel Moguin-Pivert has been appointed GM of Warner Music France 360°. He was previously executive director of RTL FUN Développement, a French subsidiary of Luxembourg-based media conglomerate RTL Group, which developed such branded offshoot services as French radio stations RTL, RTL2 and FRANCE Radio. Moguin-Pivert reports to Warner Music France COO Yann Miossec.

— Aymen Richevin
Spanish Imbalance

Are Latin Digital Sites Putting English-Speaking Consumers First?

The Internet has long been espoused as a way to level the playing field for music sales and promotion. The possibilities posed by digital music sales and online promotion are particularly enticing for alternative genres, which, in the physical and open radio world, are stymied by lack of budgets and major-label support.

But the gap between possibilities and reality can be enormous, as highlighted during the "Digilandia" panel at the Latin Alternative Music Conference (LAMC), held July 11-13 in New York.

In an atmosphere with new media at work exhibitors and sponsors included indie Latin site misrolas.com, Zune, batanga.com and MTV's Urge, it was clear to see its presence but harder to measure its impact. As reported in Latin Notas last week, sales of Latin digital albums for the first six months of 2007 stood at 231,000 units, compared with 122,000 units for the first six months of 2006. That represents growth that has almost doubled, but still, very modest sales.

This may explain why, during "Digilandia," digital stores and distributors were unable—or unwilling—to provide specific numbers for their Latin sales. It was repeatedly pointed out that—unlike, say, the regional Mexican audience—the Latin alternative audience is already online, making it a prime target to consume music digitally. But one need only look at most-sold lists to see that the top digital Latin sellers are still big crossover stars like Shakira, Enrique Iglesias and Daddy Yankee. (However, scrolling down the list, alternative sounds appear with far more frequency than on Billboard's Top Latin Albums chart.) That's because a mere sound snippet, an exclusive track or even a free download are not enough to consistently propel sales.

Erol Gichowski, Independent Online Distribution Alliance content manager for Latin and South America, advocates a 360-degree approach that entails presence and information dispersed throughout the Internet, from fan blogs to MySpace. MTV's Urge store advocates that as well, and on its site, fans can find articles, reviews, interviews and links—from users and the store's editorial staff—alongside an artist's album covers. Urge and eMusic also periodically feature Latin acts on their home page, a placement that definitely boosts sales. This week, for example, Urge's home page contains an LAMC feature with links to related acts and a sponsored showcase at the conference. Last year, Urge featured Argentine rocker Gustavo Cerati on its home page. Placement, coupled with Cerati's performances throughout New York, made him rise to the top 15 of Urge's overall digital album sales, an outstanding performance for a Latin alternative artist.

Surprisingly, none of the companies represented at the panel provided information in Spanish, although they admitted the vast majority of their Latin music came from Spanish-speaking countries. (We should note that iTunes Latino is available in Spanish and English, but iTunes was not represented at the panel.)

The reasoning, supported by a recently published Pew Center study (Billboard, March 24), is that Spanish-only speakers use the Internet far less than their English-speaking or bilingual counterparts. But the "only English for now" stance struck a major negative chord with many attendees and with the moderator (myself), who questioned the intrinsic business philosophy of not marketing Spanish-language music to Spanish speakers.

We understand the costs involved in having bilingual sites with bilingual applications. And we also understand that with Latin music's digital sales being what they are, those costs may not be justified. Then again, shouldn't that 360-degree Internet approach naturally include Spanish marketing in its mix?

EN BREVÉ

ONWARD AND UPWARD
Camillo Kejner, the current managing director for EMI in Argentina and Chile, will now also oversee the company's operations in Colombia, Venezuela, Peru and Ecuador. Kejner's appointment was announced following the departure of EMI Music Colombia managing director Alvaro Rizo, who also oversaw Ventas, S.A., in Ecuador. Kejner joined EMI last year as managing director of its operations in Argentina. In April, he also took over operations of EMI Music Chile. Prior to EMI, Kejner spent seven years at Sony Music Argentina, and later, was director for the Latin region of Time Warner's New Line Cinema unit. Kejner is based in Buenos Aires and reports to EMI Music International chairman/CEO JF Cecchioni.

TUNING IN
iTunes has rolled out its first Spanish-language iTunes gift cards. The Tarjeta iTunes will be sold in denominations of $15, $25 and $50, and will be available at retailers including Target, Wal-Mart and CVS. The first retailer to carry the cards is Best Buy, which began stocking them July 16. All information on the cards is in Spanish, and each features photographs of Latin artists, such as Julieta Venegas, Paulina Rubio and Pitbull.

IN THROUGH THE OUT DOOR
Reggaetón star Daddy Yankee will be the face of a new Pepsi Latin America campaign dubbed Puertas (Doors). The initiative, which covers Latin America, Puerto Rico and the Dominican Republic, aims to convey the possibility of opportunities. It includes a series of TV spots featuring Daddy Yankee returning to the neighborhood where he grew up. The launch of Puertas coincides with the artist's Big Boss tour, which kicks off Aug. 31 outside Chicago. Daddy Yankee will play dates in more than a dozen countries during the tour's run.

—Leila Cobo

FATHER KNOWS BEST

Cuban Pianists Resolve Differences To Launch Tour, Album

Madrid—Contact between father and son had been rare and publicly cool for nearly 50 years, and few thought they would ever see Bebo Valdés, 89 in October, and his son Chucho, 66, on tour together.

And yet, the Cuban jazz pianists are not only playing 10 concerts in Spain, but on July 10 they finished recording their first collaborative album. The currently untitled release is set for an October launch on Madrid-based Calle 54 Records, with distribution by Sony BMG Spain.

The tour, which includes Chucho's vocalist sister and Bebo's daughter, Mayra Caridad, began July 6 in Tenerife and ends Aug. 5 in Huesca after passing through seven cities including Barcelona, Madrid and Zaragoza.

"We put on one of their extremely rare concerts together last year and proposed a joint tour," Carachar says. "Working with them is a blessing."

Beginning in 1959, Chucho played in Bebo's Sabor de Cuba band in Havana, but Bebo left Cuba for good in 1961 after differences with Fidel Castro's revolution. Bebo had been a star in 1950s Cuba, but he spent nearly 40 years unrecognized playing in piano bars in Stockholm. Then in 2000, he was rediscovered by Spanish film director Fernando Trueba for his Latin jazz documentary "Calle 54." Trueba presented the 1992 Academy Award for best foreign-language film for "Belle Epoque," co-produced the new album with Miami-based fellow Latin jazz specialist Nat Chedid. At the Madrid tour launch, Chucho said, "Bebo is my hero and my 'maestro,' and on this tour I will re-discover things he taught me when I was a kid." Bebo responded, "This is a dream come true. Nobody is the world plays better than Chucho." —Howell Llewelyn
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NO NOISE NO MORE

Getting ready to settle into a long flight, but next to you is the baby that got kicked off that plane in Houston? Try JVC’s new noise-canceling headphones plugged into your favorite MP3 player. The company says the headphones can eliminate up to 85% of background noise. Each earpiece features a double-housing structure and memory foam-cushioned ear pads to block out annoying “bye bye plane” from the rattle across the aisle, as well as a 40mm "neodymium driver" for quality sound. And it has an airline plug-in adapter so you can watch the in-flight “Bridge to Terabithia” in relative peace.

They’ll be available in early August for $200. Required AAA battery sold separately. —Antony Bruno
Behind The Bug/Windswept Deal

Even Indie Publisher Buys Can Be Challenging

While the hottest assets to buy in the music business right now are publishing rights, the legal logistics in acquiring these rights can be so much more complicated than one might think. A perfect example is Bug Music’s recent acquisition of Windswept Holdings and T/Q Music.

Five law firms were involved in the final sale (Billboard, July 21). And countless more firms represented publishers, private equity firms, hedge funds and individual investors who considered buying the companies during the last year. Representing the sellers were Sidley Austin in Los Angeles for its mergers and acquisitions advice; Loeb & Loeb in Los Angeles for its publishing and intellectual property advice; and Mayer Brown Rowe & Maw in London as an adviser to Windswept management. Representing Bug were Latham & Watkins in San Francisco for M&A advice, which joint ventured with Jeff Sacharov in Los Angeles for IP advice.

“When you have three sellers, two acquired companies and one buyer with multiple investors, you have a big team of lawyers,” says Brad Bugdanowitz, a partner with Latham & Watkins. “With that many players from the legal side—putting aside the business side, which had its own cast of characters—it was an enormous team effort that involved many weeks of in-person negotiations in a big conference room with lots of people, and the dynamics were complex.”

Windswept was a U.S.-based company that owned thousands of copyrights. The U.S. subsidiaries of Tokyo-based Fuji Pacific Music and Fuji Television Network owned Windswept. As part of the deal, Fuji Pacific and Itochu Corp. also wanted to sell T/Q Music, whose catalog was administered by Windswept.

“More and more we see situations where people are looking for something beyond just the price,” says John Frankenheimer, partner/Chairman of Loeb & Loeb’s music practice group. They may want to form strategic alliances and create other strategies for their companies as part of the deal, he says.

“This is one deal that took some time because Windswept and the owners of Windswept were very focused on the deal for them,” Frankenheimer says. “They were looking for people who they felt would provide a long-term relationship with Fuji Pacific and a general comfort level of what would happen to Windswept going forward.”

In addition to issues involving the integration of the Windswept operations with Bug, financing played a large role. When a major publisher or a publicly traded company acquires a smaller company, it can often simply write a check for the purchase. “But this was a minnow swallowing a whale,” Bugdanowitz says.

Crossroads Media, which owns a controlling interest in Bug, is a strategic partnership between Spectrum Equity Investors and former Viacom COO Thomas McGrath. Crossroads secured the financing, Bugdanowitz says.

On the legal side, the financing required negotiating and drafting provisions in the acquisition agreements that would be acceptable to all parties. These provisions made securing the financing a condition of closing the deal and included a covenant (i.e., a legal promise) that all parties would cooperate in the process of securing that financing. Then the agreements required the financial conditions to be coordinated so that the money would get to the right place at the right time and be spent on the right thing, Bugdanowitz adds.

Frankenheimer says, “They typically look at the top-earning songs within the catalog,” he says. “Like most catalogs, there’s the 80-20 rule, which is that 20% will generate the top 80% of the revenue. But even within that 20%, you won’t look at every one of those songs because it’s cost prohibitive—and you probably don’t have the time because the deal is in such a competitive environment.”

While Frankenheimer believes that Bug is now one of the top two or three indie publishers, if not the top one, it’s not size alone that’s likely to make Bug a strong voice for independent publishers.

“When you have a substantial independent that is focused on the creative side—makes that a priority—and aggressively continues behind a plan to become even more important and meaningful in the marketplace and in the creative community, you can see it can be a very small company or of much larger size like Bug, and it can be equally effective. It’s really about execution, focus and priorities.”

—BRANDON BUGDANOWITZ, LATHAM & WATKINS

‘It was an enormous team effort.’

Craig Johnson, media attorney at Frankfurt Law, represents Bug and was part of the legal team that handled the acquisition. He says bug was a big </s>
Behind Closed Doors
Music Figures Heavily In Voyeuristic HBO Campaign

As demonstrated by the recent online escapades surrounding Nine Inch Nails’ “Year Zero,” interactive marketing is becoming more high-concept—and more of a crucial piece in the promotion process.

Now, a new campaign from HBO and its agency BBDO is taking interactive marketing to another level. The groundbreaking HBOvoyeur.com puts the viewer/consumer in control of the situation at hand, which is a series of interconnected stories within eight apartments of a random urban apartment building. The whole storyline plays off the notion that the best stories are the ones we’re not meant to see.

Music plays an integral role throughout. The stories are accompanied by interchangeable soundtracks, composed by Interpol’s Carlos D, Scott Hardkiss, Dean Wareham and Britta Phillips of Luna and others. Not just interchangeable, but highly choreographed compositions that move with the actors. Each artist is clearly identified throughout the campaign.

The Clever HBOvoyeur uses Flash 9 and PaperVision 3D to create a highly entertaining online world. Those who have a soft spot in their heart for Alfred Hitchcock’s classic film “Rear Window” will find much to admire here.

“Consumers have the attention span of a gnat,” says Lainie Copicotto, president of Aurelia Entertainment, a boutique marketing agency in Bronxville, N.Y. “So, the question becomes, ‘How do you make your campaign stand out against all the others?’

HBOvoyeur accomplishes this by letting you, the consumer play on the site,” Copicotto says. “You can change up the stories, the music, make it fit whatever mood you’re in. It’s as if the network has put its cool storytelling into an ad campaign.”

Copicotto has hit the nail on the head. The HBOvoyeur campaign, like the premium cable channel’s programming, focuses on powerful storytelling. And that essence needed to be visually and aurally conveyed to consumers, HBO senior VP of consumer marketing, Courteney Monroe says.

Those logging on to HBOvoyeur.com are not hit over the head with HBO imagery. “We’re respecting viewers’ intelligence,” Monroe says. “We always strive for that in our marketing.”

HBO and BBDO began discussing the campaign more than a year ago. Once the visuals were completed, musicians were brought in to write the action, with help from music supervision company Search Party Music.

During the music-making process, it was important for the artists to not create something that “sounded too much like a score,” BBDO senior creative director/writer Mike Smith says. Additionally, the music is from the viewpoint of the voyeur, not the action taking place on the screen.

Carlos D says it “took me a minute to wrap my head around the whole concept.” He recalls several conversations with BBDO wherein the intent was clear, but the presentation less so because there were no boundaries. Of course, that’s what kept me interested. Since there was no real reference point—because the storytelling is so different—it’s like scoring to the unknown,” he says. “The music had to express this open-endedness.”

Still, the music is infused with emotion. So, don’t be surprised, when switching the music mid-storyline, that your personal experience also shifts. In seconds, with the push of a computer key, the story could potentially go from

signers, 3,000 journalists and the future of humankind at stake. The event had been getting out of control so they cut the attendance from the usual 60,000-70,000 (1) to less than 5,000. So I leaved out with that decision.

Electronic Arts (publisher), Harmonix (developer) and MTV Games (distribution) asked me to chair the music advisory board of their new game “Rock Band,” and to everyone’s surprise, I said “yes.” So I went out to visit my new world. Why, might you ask, would I endorse a game? Well, the obvious answer is for the money—but, tragically, that’s not the case here.

Global marketing campaigns like “Rock Band” are not only fun to be a part of but also important.

So there I was at E3 2007 having my analog mind blown every five minutes by the sheer size of the new cyber universe, and feeling like a druggie but equally high Hunter Thompson in Las Vegas, since the last videogame I mastered was “Pong.”

E3 being the Electronic Entertainment Expo, held in Santa Monica, Calif., this year with 33 of the world’s top developers blowing my mind, I couldn’t help but wonder: “Will it be the next big thing?”

The Web, thankfully, is one place. We’re working on a rock curriculum for high schools, but if that is approved tomorrow it’s still a year or two away from implementation. So right now games are where it’s at.

“Rock Band” was created by Harmonix, which also created last year’s sensation, “Guitar Hero.” I ran into Slash, who told me he’s actually in “Guitar Hero III,” so I’m not the only rock dog with arrested development.

“Rock Band” adds drums, bass and singing, along with the guitar controller, making it playable by four friends, an entire family or four players in four different countries.

Cool is that?

Will it cause more young kids to want to be musicians? Absolutely.

Will it turn kids on to rock ‘n’ roll songs they have limited access to? Absolutely. But that’s not all.

“Rock Band” and any game using music will be a life preserver of new revenue to our drowning music industry desperately trying to find dry land.

More important, it will be revenue for new artists and writers, whose existence is being eliminated by subscription royalties and by radio suddenly being asked to pay for the privilege of broadcasting records. In other words, “Rock Band” is right on time.

Now if anyone happens to have an old “Pacman” in their basement, invite me over and I will kick your ass. See you on the radio.

...
Marc Anthony

Jennifer Lopez's husband is a multimillion-selling artist and the founder of a new label. Now, with a starring role in the Héctor Lavoe biopic, Anthony is spreading his wings yet again.

When Marc Anthony was a young, up-and-coming singer with long, flowing hair, his friend, DJ/producer "Little" Louie Vega, took him to meet Héctor Lavoe, the legendary salsa singer. As Anthony recalls the meeting, Lavoe took one look at him and said, in jest, "Avé Maria, what an ugly chick!

Lavoe and Anthony's paths would cross again, when Anthony attended a Lavoe show at New York's Orchard Beach. Now in "El Cantante," Anthony, the most accomplished vocalist in modern salsa music, pays homage by portraying Lavoe, who died in 1993.

Directed by León Ichaso, the movie opens Aug. 1 in more than 1,000 theaters nationwide and also stars Anthony's wife, Jennifer Lopez, who plays the role of Lavoe's wife, Nilda. The film's soundtrack, to be released July 24, is Anthony's ninth studio album and the first from his new venture with Sony BMG.

During a recent sitdown with Billboard, Anthony spoke about "El Cantante," the changing face of salsa and his partnership with Lopez.

You seem very dedicated to salsa lately. Absolutely. It's what I do, what I breathe, what I live. I'm really inspired to do another Spanish ballad album, because [2004's] "Amar Sin Mentiras" was really ground-breaking for me personally. It's another way for me to express myself. I think I'll be ready in a couple of months to press the button on a Spanish pop album. As far as [an] English [album] is concerned, I'm not that enthused right now, although I have a couple of tracks I'm into.

On the "El Cantante" soundtrack, your interpretation is different from your past salsa albums. Did you try to sound like Lavoe? How do you approach something that daunting? The answer to that is twofold. The first thing is, what do you want to accomplish in the studio before you start recording? I settled on celebrating his approach to music. I was going to try to learn his phrasing, and try to stay true to what he offered as a singer. That was No. 1. Once I made that decision, I realized that I was in deep shit, because the hardest part of this whole project was the music—singing like him, understanding his phrasing. That's when I realized his true genius. That's why they called him "el Cantante de los Cantantes" [Singer of Singers].

What is so distinctive in his phrasing? He speaks in clave (the traditional, syncopated salsa beat). He couldn't do anything off his metronome. So the first thing was to understand his metronome, his clock. It's so unique, and it was in every line.

Lavoe was a Latin icon, but he's certainly not well-known in the mainstream. What kind of impact can you have with someone like this? That's like saying, "Who was Sid Vicious and was he worthy of a movie?" No one knew and they made "Sid and Nancy." Héctor Lavoe has this intangible thing. If I were to introduce you to look at his music, you would want to know the man. If I were to tell you this amazingly crazy story, you should want to hear his music. And when you have both, it's a story that needs to be told. No one can sit there and tell me his music is less important than Ray Charles' or Johnny Cash's.

So you don't think this is just for Latin fans? No. This is a human story. Any artist who is significant for 20-30 years is still viable. His music, if you released it today, would still be viable. When you have somebody like Daddy Yankee saying his only regret was he didn't get to perform with Héctor Lavoe... My God, it's a whole generation removed, and it's still important. This is not small. This is not a local story.

This is a hard-hitting salsa album, coming at a time when salsa is nowhere near what it was in Lavoe's time. Do you hope to respark an interest? If you think about those who last in this industry, it's those who can't live without their music. We [recently] had a whole trend of salsa artists coming out of nowhere because they were young and pretty. But what was behind the music? Where is their point of view? We need to create an atmosphere, especially within the record companies, where each album is seen as a stepping stone. It should be something you can be proud of 20 years from now—and not just think, "Oh, I'll put out this album, and I'll hybrid it with reggae, and a little bit of R&B," and it's not even salsa anymore. Record companies should concentrate on signing and nurturing. Nurturing would be the word.

Well, labels don't have as much money now to be patient. Record companies are looking for a quick fix, and that's what brought on this shit. There wasn't any A&R. They didn't nurture the stars; they nurtured the producers so they could sell the singles. And then you had these fragmented albums.

Are you planning on having your own label? Yes, yes. The Héctor Lavoe soundtrack is the first album on it. It's just me in partnership with Sony BMG. We're in the midst of doing some interesting stuff.

You and Jennifer Lopez have your own separate, successful careers, and yet you seem to be doing a lot together. How do you balance that? Actually, what you've witnessed is literally only 1% of the stuff that has been made available to us. A big part of mine and Jennifer's connection is the understanding that we have a passion for what we do. So, it's just a natural progression to be involved. Me, I cannot sit down and have a conversation about image. That's her strong suit. And she's been doing a lot of shows lately and that's something I understand. I love when she tells me, "Look, I have this show coming up, I want you to produce it, get the band, this and that." She picks me up where I'm weak and I elevate her where she's weak. That's where the true partnership comes in.

Is it true that the two of you might tour together? Well, Jennifer has never toured. I've toured all my life. This is where I can step in and say, "Oh, my God, this could be fun," and introduce her to that world. It is something she's always wanted to do, but she's never had the time. And I was offered many more films I never took advantage of because I was always on tour. So, yes, we're seriously talking about going out this year, putting together an amazing show with just her and myself.

Lopez has been a pioneer in creating that paradigm of the 360-degree artist who has many sources of revenue and many endorsement deals. You, however, have yet to enter into such business deals. Why? It's not for lack of interest or offers. I just have to see it first. I have to see myself in that position. But that exclusivity has served me well. The fact that I haven't said "yes" means that when I do say "yes," it will mean something. But Jennifer definitely softened that target for me. There could be a definite opportunity coming up. ...
THE FUTURE OF TICKETING

BY RAY WADDELL
MAY 28, 2007

ISSUE 30

www.americanradiohistory.com
Even more important than the economics could be the ticket buyer data, its inherent value and ownership of the touchpoint. As live performance increasingly is the platform from which merchandising, branding and career development are launched, that touchpoint has more value than ever.

So the music business is watching. "As representatives of artists, we [support] whatever provides the greatest opportunity for us to touch our fans directly, in whatever manner we choose to," says Jim Guerini of Rebel Waltz Management (Gwen Stefani, Nine Inch Nails). "Be it fan clubs, auctions, VIP, however the artist wants to engage their fans directly, we're looking for someone who will allow us the opportunity to do that in our own way, without intrusion."

Setting the Stage

The contract between Ticketmaster and Live Nation dates back to 1998 and Live Nation's predecessor, SFX Entertainment. Venues acquired as part of Live Nation's House of Blues acquisition last year are contracted with Ticketmaster through 2009.

Ticketmaster struck the deal as consolidator Robert F.X. Sillerman rolled up concert promoters and their amphitheaters into SFX, and the deal held forth when Clear Channel Communications bought SFX for $4 billion in 2000 to form Clear Channel Entertainment.

After Clear Channel spun off CCE to form the independent, publicly traded Live Nation, Live Nation CEO Michael Rapino publicly expressed an interest in tapping into new revenue sources, including concessions and ticketing (Billboard, March 4, 2006).

Since 1998, the volatile concert ticketing business has changed drastically, with direct-to-fan ticketing, the secondary market, pre-sales and dynamic pricing increasingly common and popular with fans and artists.

Ticketmaster and Live Nation have moved that seems to enhance their bargaining power. Last year, Live Nation acquired a 45% interest in Musicoday, the acknowledged leader in the direct-to-fan space through their artist e-commerce and fulfillment, and artist fan club ticketing. Through Live Nation's acquisition of a stake in CFI, the company also acquired another player in that realm, UltraTix.

Earlier this year, Ticketmaster purchased eChromatic, another successful direct-to-fan site, though not of the breadth and depth of Musicoday. Asked at the time if Live Nation's Musicoday deal added a sense of urgency to Ticketmaster's entry into the direct-to-fan space, Ticketmaster CEO Steve Morabito said, "No, not at all. This is something that we contemplated before that, and our focus is genuinely extending our platform to that so we can offer the best possible set for our clients. It really was internally driven and based on our own focus." (Billboard, March 31).

Live Nation's deal with Ticketmaster allows Live Nation to sell 10% of its inventory in-house, a provision that Rapino felt was underutilized. "In the past, we have not aggressively pursued this," Rapino said in that 2006 investor conference call. "Going forward, we will pursue this opportunity with the benefit of a United brand and a single destination in livenation.com. As we build livenation.com and build traffic and a database, we are confident we can drive our brand and create ancillary revenue lines."

This seems to be occurring. In the time since, Live Nation has significantly ramped up livenation.com to the point that its unique visitors are approaching 3 million per month, second (if distantly) only to Ticketmaster's 21 million unique monthly visitors as a live entertainment destination.

"It clear that livenation.com wants to be the go-to site for live entertainment fans. With a broad venue and event database in place, Live Nation will at the very best have made significant inroads toward the digital infrastructure required to compete on that level. The site already bills itself as the 'world's largest concert search engine.'"

Building up livenation.com would seem a savvy move with or without a ticketing component. "The thing that is becoming clear in a new-commerce world is anybody who doesn't touch the consumer is making a mistake," Guerini says. "The record companies realized that if all of a sudden you sell 5 million records and you don't know who these people are and you can't communicate with them going forward, then you've made a mistake."

Rebates

But the immediate financial issue here is rebates: basically royalties paid by the vendor (Ticketmaster) back to the client (venue, tour or promoter) for the right to sell its tickets. Ticketmaster makes its revenue from service charges (roughly 5% to 10% of total ticket price) paid by ticket buyers and part of the service fee, typically less than half, ends up as rebates.

Rebates have become a significant revenue stream for all venues that outsource ticketing, particularly large, high-volume buildings like stadiums, arenas and amphitheaters. Rebates can be worth up to $1 million per year for busy arenas, so even small differences between Live Nation's seasonal amphitheater business and non-Live Nation venues, the revenue is substantial.

Sources close to the relationship say Ticketmaster sells between 14 million and 15 million tickets per year to Live Nation events (music, theatrical, family shows, motorsports), generating about $100 million in service charge fees for Ticketmaster, which saw revenue of nearly $1.1 billion in 2006.

Live Nation last year sold Ticketmaster rebates in excess of $30 million. This business segment then included Live Nation's third-party ticketing relationship with Ticketmaster, its in-house ticketing operations, and online and wireless distribution activities, including the development of livenation.com.

According to Live Nation's annual report, the Digital Distribution division generated $99 million, or 3% of total Live Nation revenue. Last year, this segment derived the majority of its income—$81.9 million—from ticket rebates earned on tickets sold through the phone, outlets and the Ticketmaster site for events promoted by Live Nation and/or produced by Live Nation. The sale of the overwhelming majority of these tickets is outsourced to Ticketmaster, with "no significant direct operating expenses associated with it," according to the report.

Beginning this year, the bulk of Live Nation's ticket rebate revenue (including fees from tickets sold through Live Nation's in-house ticketing operation) is reported under its North American Music segment, and a portion of in-house ticketing revenue from livenation.com is reported under Live Nation's Global Digital segment.

Live Nation is clearly improving its position regarding in-house ticketing, no doubt resulting in part from the acquisition of Musicoday.
A TICKET TIMELINE

1997  Robert F.X. Sillerman begins consolidating the concert industry, eventually spending more than $2 billion buying up concert promotions companies, venues, and related businesses.

1998  Ticketmaster inks 10-year deal with SXF Entertainment to provide exclusive ticketing services for SXF venues and certain SXF-produced events.

2000  Clear Channel Communications acquires SFX for $4 billion, creating Clear Channel Entertainment.

2005  Clear Channel spins off Clear Channel Entertainment to form CCE Sponco, which becomes Live Nation. The independent, publicly traded company is the world’s largest promoter, venue operator and producer of live events.

2005  Live Nation CEO Michael Rapino says he plans to ramp up livemix.com, and maximize ticketing and concessions revenues.

2007  Ticketmaster buys direct-to-fan Internet site ehnicus.com.

2009  Ticketmaster contract with venues acquired as part of the Live Nation/House Of Blues transaction expires.

IF LIVE NATION CAN BE IN THE TICKETING BUSINESS, WHY COULDN’T TICKETMASTER BE IN THE CONCERT PROMOTION BUSINESS?

Ultimately, the question of whether Live Nation is the real value in handling its own ticketing is the resulting consumer intelligence. If Live Nation is already selling tickets to millions of people at their own venues, they “would be crazy not to take control of their ticketing, one industry insider says, given the value of this database to sponsors.

“If they don’t move forward and do this, they’re basically giving up a huge growth engine, not just in terms of what they make ticketing-wise. That’s the small picture,” says the source, who close to remain anonymous. “The big picture is the huge opportunities for cross-marketing, advertising and sponsorship platforms. They have to do this.”

For its part, Ticketmaster has been in the new millennium used its database to become a powerful marketer of events. “There’s no question that for an independent promoter like myself Ticketmaster has become an excellent marketing partner,” Scher says. “They have turned the company from just being a nonproactive service company vending ticketing to a company that has been very proactive in helping market shows, and I think that’s vital.”

Many large venues and festivals have done very well by handling their own ticketing, but smaller venues that try to go it on their own are often at a disadvantage, Scher says. “The public is unquestionably used to looking for shows at ticketmaster.com, he says. “We’ve found when we do shows at venues with in-house ticketing system that, even though these systems are good systems with hard-working people, fans think shows are sold out, don’t exist or have been canceled. For the average con-

sumer Ticketmaster has become a “ticketmaster CEO SEAN MORIARTY, left, chairman TERRY BARNES, second from right, and executive VP of North America business operations MIKE MCGEE, right, present Live Nation CEO MICHAEL RAPINO with the Ticketmaster Platinum Ticket Award earlier this year for outstanding annual ticket sales.

And the build-out of livemix.com. For the quarter ended March 31, Global Digital revenue increased $500,000 to $1.3 million, or a 70.7% increase over the same period in the prior year. The increase in revenue was primarily attributed to increased sponsorship revenue associated with Live Nation’s in-house ticketing operations, driven by VIP programs, sponsored presales and other promotions.

PROS AND CONS

Even if their 10% allotment is generating more dollars these days, by far the largest component of Live Nation’s current ticketing revenue is derived from Ticketmaster rebates on tickets sold at North American venues owned or operated by Live Nation. The company has increased other rebates on tickets sold in third-party venues in connection with a Live Nation event where Ticketmaster or another company operates the ticketing.

As a public company facing the challenges of a cyclical live music industry, massive talent costs, a seasonal and flat amphitheater business and the dicey economics of a consolidated concert business, Live Nation must look at all potential revenue streams and how to maximize them.

Part of that process is determining whether the company should outsource ticketing or take it in-house. Live Nation must determine if its more financially prudent to run a ticketing business and capture the revenue and information therein, balanced against the costs and sweat equity a massive ticketing infrastructure entails.

If Live Nation were to take its ticketing in-house, it would be able to capture fees that had previously gone to Ticketmaster. But once artists and managers weigh the fact that Live Nation is deriving more revenue from service charges, it could prove difficult for Live Nation to fully protect that revenue stream. In a crowded value chain where all parties operate on narrow margins, no revenue is left unexamined, no piece of pie unsliced.

Of course, artist representatives are already aware that rebates exist, and that venues and promoters get a piece of the pie they do not get. “Agents and managers have responded to that over the past decade or so by tightening the deals knowing—maybe not accurately knowing—but at least believing—that the promoters and the venues were making ancillary income,” Scher says.

Another question is whether Live Nation has the infrastructure to do its own ticketing profitably. In distributing 480,000 (free) Ozzfest tickets in just a few days in June, Live Nation showed it can handle volume (billboard.biz, June 14). But volume is relative. Live Nation says it drew attendance of 60 million to its 26,000 events. In 2006, much of it at third-party venues already contracted to Ticketmaster.

Ticketmaster, on the other hand, sold 128 million tickets last year valued at more than $7 billion, with Live Nation accounting for roughly 10% of that volume. The Ticketmaster model is predicated on scale, and for Live Nation to achieve similar scale at 10% of Ticketmaster’s volume would seem challenging at best.

KNOWLEDGE IS POWER

Ultimately for Live Nation the real value in handling its own ticketing is the resulting consumer intelligence. If Live Nation is already selling tickets to millions of people at their own venues, they “would be crazy not to take control of their ticketing, one industry insider says, given the value of this database to sponsors.

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“We’ve found when we do shows at venues with in-house ticketing systems that, even though these systems are good systems with hard-working people, fans think shows are sold out, don’t exist or have been canceled. For the average consumer Ticketmaster has become a “customer of the year.”

That said, as a promoter Live Nation is a market-maker by definition, and has built its own considerable concert-going database. The company continues to show marketing innovation, such as the sponsor-driven free Ozzfest, its own VIP uplift programs and numerous other Web-based initiatives. By owning and controlling the list of all ticket buyers, Live Nation will have information not only of huge value to itself as a promoter, but to sponsors seeking targeted marketing opportunities.

NEW WRINKLE

Ticketmaster has long forged its alliances with venues, promoters and sports teams as opposed to artists. Live Nation primarily aligns with artists through relationships with agents, managers and the artists themselves. However, when Ticketmaster’s parent IAC purchased a larger stake in mega-management firm Front Line—a stake Live Nation was reportedly devious of—Ticketmaster created a facelift alliance with artists it has not previously realized to any large degree.

Ticketmaster is at its heart a technology and technological services company that has increasingly delivered value in terms of marketing and promotion of live events. Aside from its hard-fought contracts and investing millions of dollars in infrastructure and R&D over the years, Ticketmaster has not been involved in the risk-taking, or concert promotion, side of the business.

If Live Nation can potentially be in the ticketing business, why couldn’t Ticketmaster be in the concert promotion business? As the ticketing model changes and Ticketmaster faces competition on all fronts, surely the company will seek to leverage its deep pockets and marketing expertise to look for an expanded role in the business. It is not that far a step from marketing and promotion of an event to outright concert promotion and risk management.

“IAC has made a significant investment in a big management company. There’s probably nothing stopping them if [concert promotion] is the business they want to be in,” Scher says. “The concert promotion business is a pretty risky business. You can’t quantify whether people will come to a show or not. Could Ticketmaster with IAC become promoters? I don’t know if it would be out of the question.”

WHO WINS?

At this point, only executives with Ticketmaster and Live Nation, whom declines to be interviewed for this story, know what is best for them.

“As an observer of the industry, what’s probably best for us is for them to be able to make a deal,” Scher says. “Ticketmaster has built this amazing infrastructure that works very, very well. They’re synonymous with concert and sports information; I think it’s a natural to go there.”

Others believe a major new player in ticketing could be a good thing. “Whether it’s in ticketing, venues or promoters, more options wind up creating a more fair market in which to make a decision,” Guerinot says. “When you have options, you’re always better off as a seller.”

Again, Guerinot believes the endgame is about connecting with fans. “It’s something all these e-commerce models embrace, a direct relationship with your consumer, and get the middleman out of the way so that you can do this,” he says. “People who facilitate the direct-to-consumer relationship for artists are of significant value. People who block that are not.”

When it comes to signing a new contract, Live Nation holds the pen. If it re-ups with Ticketmaster, it will likely be because it is given more control over inventory rather than a sweeter financial deal. For Ticketmaster, Live Nation is a mega client—but still only one client as the company expands into new territories like China, the lucrative secondary market and the vast potential of new marketing opportunities.
FOR HER BURGUNDY DEBUT, ESTEFAN REVISITS HER CUBAN PAST WITH AN ALL-STAR CAST
loria Estefan left her native Cuba when she was just a year old. Her family was allowed to take nothing with them, except the clothes they were wearing and a small bag. "Needless to say," Estefan says, "phonograph records were out of the question, so my grandmother would send me my mother one record every time she sent a care package." The first that Estefan recalls was by bass player Israel Lopez "Cachao," an album "we listened to nonstop for months." Four decades later, Estefan sat with Cachao in Crescent Moon studios in Miami and made Cuban music with him, evoking the country she left behind.

Cachao's contribution, along with those of 25 of Latin music's top veteran and contemporary musicians, can be heard on Estefan's new album, "90 Millas." Obviously titled in a nod to the minuscule distance that separates Cuba from the U.S. mainland, the album is due Sept. 18 on Sony BMG-owned Burgundy, making this the first Spanish album released on the still-new boutique label.

In itself, the album's theme is not unique; Estefan has always delved into traditional tropical themes on her Spanish-language recordings, and other major artists have released albums exploring Latin roots rhythms as well (see story, this page).

But she's never manifested her proximity to her Cuban roots this pointedly before.

"90 Millas" marries vintage Cuban and Caribbean rhythms with modern arrangements, aligning Estefan's voice—most associated with pop—with more than a dozen veteran tropical Latin music icons, including Cachao, Buena Vista Social Club's Johnny Pacheco, pianist Pappo Luca and saxophonist Paquito D'Rivera. Also included in the mix are Carlos Santana and José Feliciano, who are featured on the first single, "No Llores," as well as salsa singer La India and Cuban rapper Pitbull.

Backed up by a multitiered, multimedia campaign that breaks ground on many marketing levels, the clear hope is that "90 Millas" will boost Estefan's sales closer to the multimillion-unit levels she regularly achieved in the 1980s and 1990s, which have eluded her with her past two albums.

The CD's release, during Hispanic Heritage Month, will coincide with screenings of a one-hour "90 Millas" documentary that Estefan's manager/producer and husband Emilio Estefan Jr. describes as "50 years of Latin music in the United States." The film features interviews and footage of Estefan and the more than 20 dozen acts that appear on her album. Their joint genres, backgrounds and sheer longevity effectively represent an important slice of Latin music history that has rarely—if ever—been put to use for a single album or film. Although the full documentary is slated to be shown at film festivals and universities (already scheduled are screenings at Berklee College of Music and a film fest in Dubai), the CD will include an abridged, 20-minute EPK of interviews and footage new and vintage of all acts involved.

The multiplicity of elements at work has made "90 Millas" a desirable project for many brands. Indeed, the album will be the first release by a major Latin artist to be distributed in Starbucks stores.

Beyond that, the album will be supported by broad media and marketing campaigns with Wal-Mart and AT&T.

The mass merchant will feature Estefan as the cornerstone of its Hispanic heritage promotion and will use her image in a monthlong campaign via spots on Spanish-language TV that incorporate the "No Llores" video.

AT&T will use "No Llores" as the theme for one of its national value campaigns, making this the first time that it has integrated the lyrics of a commercial single into an ad's creative concept.

"It's groundbreaking for us," AT&T Hispanic marketing director Marcus Owenby says, noting that Estefan will also be featured across multiple media beyond TV and radio spots.

"She brings a lot of things to us," Owenby adds. "She has such great credibility with the fans and significant broad-based appeal. Everybody knows Gloria. She's almost the first lady of Latin music."

"To be sure, Estefan is one of a handful of artists who can successfully straddle mainstream and Latin markets. But her international reach and longevity—more than 20 years as a successful recording artist alternating between Spanish and English albums—allow her to reach market segments younger acts simply don't have.

Domestically, Estefan's album sales have fluctuated from millions of copies (for albums like "Mi Tierra" and "Into the Light," among others) to hundreds of thousands, with her last album, 2003's "Unwrapped," selling 170,000 copies, according to Nielsen SoundScan. What many forget, though, is that Estefan started as a mainstream pop artist who heavily incorporated Latin beats and sometimes words into her music. That mix gave Estefan unique appeal overseas as a mainstream artist who was nevertheless exotically Latin. It wasn't until 1993, after selling more than 30 million albums in and out of the United States, that she ventured into Spanish with "Mi Tierra," which has sold 1.2 million copies in the states, according to SoundScan.

CARLOS SANTANA and JOSE FELICIANO are two of the dozen-plus Latin music icons appearing on GLORIA ESTEFAN'S new album.

Above, from left, EMILIO ESTEFAN JR., SANTANA and GLORIA ESTEFAN. Opposite page: GLORIA ESTEFAN and FELICIANO performing at the Gloria Estefan Foundation Gala in February in Miami Beach.

Now, after a four-year hiatus from recording, "90 Millas" comes at a time when—more than ever—can benefit from branding in order to be sold. "With how our industry has evolved in that short period and how [sponsorships] and digital have become such an important part of everything that we do, we feel we've covered our bases," says Estefan Enterprises president Frank Amadeo, who also manages Estefan's day-to-day activities.

Since early June, iTunes has made available a download package that includes exclusive interviews in English and Spanish, new live performances and remastered versions of greatest hits, as well as an exclusive version of "Esperando." On YouTube, the "No Llores" video amassed 40,000 hits within five days of being posted, Amadeo says.

The "90 Millas" theme and sound echo visions of the Cuba of yore, although all the material here is original, penned mostly by Estefan, her husband and writer/producer brothers Riccardo and Alberto Gaitán. However, Estefan says, "what we didn't want to do was 'Mi Tierra Part 2' because that album was so special. Yes, we wanted to do a Cuban album, but didn't know exactly in what vein. And, as it grew, it grew into

WHAT'S OLD IS NEW
Latin Acts Have Struck Occasional Gold By Mining Nostalgia

With proper timing and a bit of luck, marketing musical nostalgia can be big business. In the Latin music realm, the most spectacular example has been "Buenas Vista Social Club," an album produced and recorded under Ry Cooder's name, but whose true protagonistic were a group of veteran musicians who had distinguished in obscurity in post-Castro Cuba.

Thanks in large part to heavy word-of-mouth and major support from NPR stations nationwide, "Buenas Vista" would go on to sell 1.7 million copies in the United States, according to Nielsen SoundScan. The number was extraordinary for an album in Spanish that was marketed to English speakers, had zero commercial airplay and featured elderly unknowns. In fact, "Buenas Vista" was an anomaly in every sense of the word.

Although there have been rare instances of new acts breaking ground in this format—like Colombia's Carlos Vives with Valenti or Soledad with Argentine folklore—attempts at selling musical nostalgia tend to work best when in the hands of established artists with solid fan bases. Singer Linda Ronstadt, for example, returned to her Mexican roots with "Canciones de Mi Padre" (My Father's Songs) after establishing herself as one of the top female rock artists in the world. The 1988 album has shifted nearly 600,000 since SoundScan began tracking sales in 1991.

Spanish crooner Julio Iglesias also went nostalgic with "Tango," although in his case, he infused the traditional Argentine rhythm with his distinct pop sensibility. And Gloria Estefan broke ground with 1993's "Mi Tierra," her first Spanish-language album, which emulated the vintage sound of 1940s and 1950s Cuban music. The album has sold 1.2 million copies in the United States and more than 4 million elsewhere in the country, according to Sony, proving non-Latin fans bought into the concept.

Although Estefan's "90 Millas" has been compared to "Buenas Vista," it is a completely different concept as it aggressively inserts contemporary arrangements into traditional Cuban rhythms—what producer Emilio Estefan Jr. calls a mix of "the old and the new." That vintage touch is provided in a variety of ways. For the arrangements, he relied heavily on conga, clave (wooden sticks used to keep the beat) and tres (traditional, small Cuban guitar), which form the basis of older Cuban music.

The producer also utilized a variety of microphones to emulate older recordings, placing them at different distances from the instruments to more faithfully re-create certain sounds. While the entire album was recorded in Pro Tools, the final mix was converted to analog for a warmer sound.

As the songs began to take shape, many were arranged with a particular guest artist in mind. That roster of featured guests—which range from Andy Garcia to pianist Pappo Luca and saxophonist Paquito D'Rivera—gave the album added credibility and broadened its commercial possibilities.

—LC
a more modern thing. It was as if we had continued to bring this music along with the years. "90 Millas" developed for at least two years, and the hardest thing, Emilio Estefan says, was the concept: "combining the old and the new without losing the authenticity," he says. "The simple solution, of course, would have been to record covers."

"Emotionally it would have been the same. We left Cuba as children. Gloria was 1, I was 14. So there is a part that does exist in nostalgia, but at the same time there is another part that is contemporary music that we've made all over the world."

In addition to the many veteran names brought into the project, Estefan also requested Feliciano and Santana, "because in every interview I've done since the beginning, they always ask, 'How do you feel about opening doors?' And I always say, 'There are two men who opened the doors for all of us, and they were Feliciano and Santana.'"

As the new album took shape, and more and more guest acts were brought into the project, Emilio decided that while he at first had imagined as Sony LPK had to become a documentary celebrating the history of Latin music.

"Getting this caliber of musicians together is almost impossible to do again," he says. "First, because of their age; second, because of history, and third, because of the sound we were able to obtain on this album."

When it came time to find a home for "90 Millas" with the Sony BMG family of labels (Sony has been Estefan's home for her entire career), a natural choice seemed to be Burgundy, a year-old label that specializes in such established acts as Chaka Khan, Aaron Neville and America, all with still-active fan bases. "90 Millas" will be the label's first Spanish-language release, but "emotional positioning, it will be placed in the Latin and pop sections."

"Their challenge is to get not only the Hispanic consumer but also the non-Spanish speaker to buy the record," says Tony Ward, VP of marketing for Sony BMG Commercial Music Group. "We think this is almost like a 'Buena Vista Social Club Part 2' in terms of the story, the quality. It's the best Latin musicians that are around today, and this may be one of the last records that some of them will be on. If [consumers] want to discover the history of Latin music, they'll want to pick this up."

To that end, Burgundy, with help from Sony BMG Norte for the Latin marketplace, is looking to "micro market" the album in and out of the United States, and "align ourselves with as many partners as we can," Ward says. In addition to the aforementioned branding partners, Estefan will be featured in a Hispanic heritage-themed Blue Cross/Blue Shield ad campaign that will run in South Florida movie theaters; she will perform an exclusive concert for Univision Radio and record an episode of "XM Confidential," and she will cover mainstream promotion, appearing—as she has done with past albums—on such shows as "Good Morning America" and "The Tonight Show With Jay Leno."

Outside the States, activities include major shows in the Netherlands (for the 75th anniversary of the Port of Rotterdam) and a show in Madrid (at the Las Ventas bullring). Both will be televised. In Mexico, alliances are in place with retailer Sunbors's and mobile company Telcel.

Estefan, who two years ago played what she said would be her last U.S. tour, is also in conversations to take a "lower key" version of her show to Europe and Latin America, where she hasn't toured since the 1980s.

"What I wanted to be on this album is me, with everything I've experienced so far," she says of "90 Millas." "Only one thing she conceded is missing. "The phenomenal Celia Cruz," Estefan says. "But although she couldn't be here physically, I felt her presence throughout the entire recording of the album. It's still impossible for me to feel like Celia's gone, simply because she is still so alive to me through her music and the friendship we shared for so many years. There were moments during this recording that felt to me like she was directing me to a degree or giving me ideas for where to go with the song."

For Cruz, who was never able to return to Cuba in her lifetime, it would have been like going home."
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UTILIZING RENEWABLE ENERGY IN THE INLAND NORTHWEST

SPOKANE ARENA
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The midyear rankings of the top-performing venues in the world show today’s live entertainment business is more global in scope than ever.

Five of the top 12 arenas for the period Nov. 15, 2006, to May 15, 2007, are outside the United States; nine other international buildings make the top 10 in other venue size categories.

But in the upper echelon of big arenas, North American buildings rule the roost, with the top six arenas in terms of gross for the period coming from this region. Leading the way, as usual, is New York’s Madison Square Garden, with the top gross among arenas with capacities of 15,000 or more. The Garden reported more than $34 million in grosses from 55 events that moved 646,377 tickets for the period. At the same time, the Madison Square Garden Entertainment-run Radio City Music Hall was tops in its size category with a staggering $30 million in reported grosses.

MSG Entertainment president Jay Marciano says a new pricing strategy contributed to both venues’ success. “We developed a new pricing strategy to bring more people into both venues” and target a younger demographic including O.A.R., Dispatch, John Mayer and the Killers at the Garden and Arcade Fire and Damien Rice at Radio City,” Marciano says.

“This strategy, coupled with our new pricing for shows with less expensive ticket prices, allowing us to book acts that target a younger demographic including O.A.R., Dispatch, John Mayer and the Killers at the Garden and Arcade Fire and Damien Rice at Radio City,” Marciano says.

“Second in the rankings of large arenas is the venerable Thomas & Mack Center in Las Vegas. In perhaps the most competitive live music market on Earth, the T&M Center has had to diversify its lineup, with impressive results.

T&M Center director Daren Libonati says that since November the arena has “pushed” fans through its doors by hosting wide-ranging sporting events as National Finals Rodeo, the NBA All-Star Game, the Mountain West Conference Basketball Tournament, boxing, mixed martial arts and championship equestrian events.

“We don’t chase concerts anymore,” Libonati says. “We host a wide range of events for our guests. We do not chase an audience. We have made this shift to not chase concerts, instead of choosing shows depending on which one is going to make more money.”

But chasing music events in Vegas can be counterproductive, according to Libonati. “The competition is so fierce in this market that we can create a better financial package for the artist. For example, we are going to push shows on the road to make sure there’s an audience.”

The third-ranked arena stays west of the Mississippi, as Los Angeles’ Staples Center comes in with more than $26 million in grosses from 34 shows, remarkable for such a competitive arena.

Staples Center senior VP Lee Zeidman credits the success to several factors, not the least of which, in his case, is chasing concerts.

“In the eight years that we’ve operated the arena, we’ve been doing something that many other arenas have been doing wrong, which is chasing concerts. We’ve been able to do that because we’re in a market where the competition is not as fierce.”

The Midyear Charts’ Top-Selling Venues Span The Globe

BY RAY WADDELL

Touring: boxing, mixed martial arts and championship equestrian events.
Since we've been open, we've become more proactive in reaching out to promoters, agents and artist management on a weekly basis appraising them of our open dates," Zeidman says. "Secondly, we continue to upgrade the facility on an annual basis, improving our amenities for both artists and patrons."

Zeidman says a third factor is building and sharing the arena's considerable marketing resources.

In Florida, Elmer Straub, VP of event booking at the St. Pete Times Forum in Tampa, says the top 10 ranking is the result of hard work. "Our staff works hard to make the experience of playing the Forum in Tampa a great one," Straub says. "Whether coming through the front doors to enjoy an event as a patron or a production team loading in, we make every effort to make our building a great play."

Detroit has long been known as one of the best live music markets in the United States, and the Palace at Auburn Hills shows there's still some box-office muscle in Motown. The Palace racked up more than $21 million in grosses from a whopping 67 reported events. Hometown hero Bob Seger led the charge.

"We had an exceptionally strong concert lineup between November and May, led by five Seger shows," Palace executive VP Marilyn Hauser says.

"In addition to those Seger homecoming dates, we had more than a dozen sellouts, including Eric Clapton, Josh Groban, Red Hot Chili Peppers, High School Musical and Trans-Siberian Orchestra."

So much for the economic collapse of Detroit. "As much as reports have reflected a slow economy in Detroit, the ticket sales prove otherwise," Hauser says. "There is no doubt Detroit is still a great concert town."

And so is Toronto, as evidenced by $20 million in grosses and 359,596 tickets sold for the Air Canada Centre.

"In the last six months we've hosted 28 concert events—this in the traditionally slower half of the year for the concert business," ACC director of booking Pati-Arn Tatton says.

Among the major acts were the Who, Billy Joel and Justin Timberlake, but the building also did well with family shows and newer content like High School Musical and Cheetah Girls, a number of Asian cultural events were also strong.

"Toronto is still on fire," Tatton says. "I know in some markets 28 concerts is considered a good year."

Across the pond, the Manchester (England) Evening News Arena was the seventh-highest-grossing large arena, reporting nearly $20 million. The building is managed by Philadelphia-based venue management firm SMG.

"The MEN Arena has grown from strength to strength since SMG took over the management and operation from Ogden seven years ago," SMG Europe managing director/senior VP John Sutherland says. "Our philosophy is to offer promoters and artists a partnership where we get involved and share responsibility for maximizing ticket sales. The result is that this year we expect to sell over 1 million concert tickets at the MEN alone."

On the other side of the globe, the Acer Arena in Sydney is the eighth-ranked arena, with slightly more than $19 million in box office. Acer Arena GM of business development Don Elford says the year started off strong with Walking With Dinosaurs pulling off 21 shows, more than double the original schedule.

Other shows that helped drive business to Acer Arena were Red Hot Chili Peppers (three shows), Beyoncé, Roger Waters and native Aussie Keith Urban.

Also robust were two shows by extreme motor sports show Crusty Demons. But the streak started last year, Elford points out. "At the end of 2006 we had an amazing run with Pearl Jam for three shows, Kylie Minogue for three shows and Billy Joel for two shows that saw him smash the concert house capacity record," Elford says, adding that the concert market in Sydney is more than healthy.

"Almost everything that we have on sale is selling through the roof, with Guns N' Roses, Christina Aguilera, Gwen Stefani, Snow Patrol, Fall Out Boy and the Powerfinger and Silverchair double bill all expected to exceed expectations," Elford says.

Rounding out the top 10 are two more international buildings, the Coiseo de Puerto Rico in Hato Rey ($18.6 million) and the Sportspaleis in Antwerp, Belgium ($15.7 million). More than half the latter's total came from a 12-show run by Clouseau. In Puerto Rico, Ricky Martin took in nearly $4 million from four shows."

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<table>
<thead>
<tr>
<th>FACILITY, CITY</th>
<th>TOTAL GROSS</th>
<th>TOTAL ATTENDANCE</th>
<th>TOTAL CAPACITY</th>
<th>NO. OF SHOWS</th>
<th>NO. OF SELLOUTS</th>
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<td>MADISON SQUARE GARDEN, NEW YORK</td>
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<th>TOTAL CAPACITY</th>
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<td><strong>1,777,777</strong></td>
<td><strong>1,089</strong></td>
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</table>
In New York City, the right address is everything.
For Booking Information Contact Mandy Studler
at mandys@roed-ehall.com • 713.758.7146
Toyota Center • 1510 Polk Street • Houston, Texas 77002
www.toyotacenterh.com

ARENA

TOP 10 VENUES
RANKED BY GROSS
COMPILLED FROM
BOXSCORES NOV. 15, 2006,
THROUGH MAY 15, 2007

<table>
<thead>
<tr>
<th>FACILITY, City</th>
<th>Total Gross</th>
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<th>Total Capacity</th>
<th>No. of Shows</th>
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<td>SCOTTISH EXHIBITION &amp; CONFERENCE CENTRE, GLASGOW, SCOTLAND</td>
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CAPACITIES 5,001 TO 10,000

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<th>FACILITY, City</th>
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<tr>
<td>THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS</td>
<td>$44,539,064</td>
<td>220,443</td>
<td>328,008</td>
<td>81</td>
<td>67</td>
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<tr>
<td>FOX THEATRE, ATLANTA</td>
<td>$17,405,392</td>
<td>323,952</td>
<td>570,245</td>
<td>149</td>
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<td>181,906</td>
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<tr>
<td>TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA.</td>
<td>$11,789,503</td>
<td>191,433</td>
<td>255,855</td>
<td>102</td>
<td>28</td>
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<tr>
<td>HUMMINGBIRD CENTRE, TORONTO</td>
<td>$11,698,468</td>
<td>179,365</td>
<td>239,864</td>
<td>89</td>
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<tr>
<td>Citi WANG THEATRE, BOSTON</td>
<td>$9,686,038</td>
<td>167,863</td>
<td>199,573</td>
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<td>$9,157,945</td>
<td>155,318</td>
<td>190,278</td>
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<td>156,361</td>
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<tr>
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<td>144,724</td>
<td>156,361</td>
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<tr>
<td>GRAND OLE OPRY HOUSE, NASHVILLE</td>
<td>$6,762,688</td>
<td>44,000</td>
<td>264,000</td>
<td>60</td>
<td>0</td>
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<tr>
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<td>264,000</td>
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Young And Seasoned Artists Alike Draw Fans By The Millions

Some appealing new blood joins a cast of top-performing veterans as pop stars Justin Timberlake and Christina Aguilera flash Nos. 1 and 2 in the top midyear tour rankings.

Both were powered by international dates during the period, which spans Nov. 15, 2006, to May 15, 2007. The combined total of the Aguilera/Timberlake tours is nearly $100 million with some 1.3 million tickets sold.

AEG Live produced the bulk of dates on both tours, and CEO Randy Phillips says the success of Aguilera (promoted in Europe by a variety of promoters including Live Nation) and Timberlake represents “investment and return and, most significantly, pride in our longstanding business partnerships with both [artists].”

AEG Live promoted Aguilera and Timberlake as arena co-headliners in 2004. For his part, Timberlake has been box-office gold, and continues working through the summer. To date for the period, the artist reported $52 million in grosses and slightly less than 700,000 in attendance. “Justin is on the chart as an arena headliner now,” Phillips says.

The success of youth is obviously a positive for the concert biz, but the veterans still dominate, with the old guard representing six of the top 10 tours. Putting up even stronger numbers in a strong career up tick is Rod Stewart, who reports $38.5 million.

Arfa has also represented Billy Joel for more than 30 years. Joel is also kicking tail on the road in 2006 and 2007. Joel reported $35.7 million from 26 shows, 25 of which sold out.

Bob Seger’s return to the road in 2006-2007 was a massive success and one of the most anticipated tours of the past decade. Seger grossed slightly less than $31 million, selling out all 36 shows to the tune of 477,162 tickets.

Live Nation Detroit president Rick Franks promoted the bulk of the dates and served as a de facto tour director, though Seger did work with other promoters.

“Every 10 years, almost like clockwork, Bob validated that he is rock ‘n’ roll,” Franks says. “I can’t wait for 2017.”

A perennial top 10 for more than three decades, Aerosmith again rocks on, reporting $26.2 million from just 20 shows. The band’s longtime agent Dan Weiner at Monterey says creative packaging with such acts as the Black Crowes, Guns N’ Roses, Cheap Trick and Kiss helps, but it’s really all about the boys from Boston.

“They don’t lose fans over time,” Weiner says, “they pick up another generation.”

The Aerosmith demo is broad, Weiner adds. “They are not a blue collar, white collar or a no collar band, they are every music lover’s band.”

Nontraditional arena-level content made its presence known during the period. Holiday season juggernaut Trans-Siberian Orchestra, booked by Marc Geiger at the William Morris Agency, grossed more than $33 million. The Cheetah Girls grossed nearly $16 million, and Dancing With the Stars — The Tour grossed more than $14 million. Even more impressive, though, is the performance of High School Musical — The Concert, which caught many in the industry off guard by grossing $25.4 million, selling nearly half a million tickets to 42 performances and ranking as a top 10 tour.

Cheetah Girls and Disney touring products, as is the upcoming Hannah Montana tour. All three are booked by Jeff Franco at Creative Artists Agency and promoted by AEG. Says Franco, “It’s the power of Disney,” says Franco of the company’s ability to tap TV exposure and musical appeal to drive ticket sales.

Without the aid of mass media, however, Cirque du Soleil’s “Delirium” broke the mold on arena content last year. Showing it still has legs, “Delirium” rang up $23 million in ticket sales for this period. “Cirque du Soleil creates such unique product on every project that they touch, they expand your imagination,” Live Nation VP Brad Wavra says.

Still charting high after its set has been struck is U2. Nine stadium makeup shows last year were enough to rank the Irish rock band’s Vertigo tour at No. 5 with $33 million in ticket sales. The final tally on Vertigo is $89,047,816 and 4.6 million in attendance, the second-highest grossing tour of all time. Vertigo was helmed by Live Nation global music chairman Arthur Egeli, who also directs this year’s Police reunion tour.

Given the impact of the Police, the year-end top 25 to 50 chart will surely look much different from the midyear rankings. Beyond the Police (most likely the top-grossing tour of 2007 with already more than $200 million in sales), just hitting stride are tours by Tim McGraw/Faith Hill, Kenny Chesney, Rascal Flatts and Dave Matthews Band.

Still to be factored in are Rush, Genesis, Bon Jovi, Def Leppard, Brad Paisley and the Rolling Stones, with the last of which reconvening for European makeup dates and other engagements that will add to the world-beating, Michael Cohl-produced Bigger Bang tour.

— Ray Waddell

www.billboard.biz | 29
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SMG MANAGED FACILITY

TOP 25

<table>
<thead>
<tr>
<th>ACT</th>
<th>Total Gross</th>
<th>Total Attendance</th>
<th>Total Capacity</th>
<th>No. of Shows</th>
<th>No. of Sellouts</th>
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<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
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<td>36</td>
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<td>AEROSMITH</td>
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PROMOTERS

| TOTAL GROSS | PROMOTER | Total Gross, sole Promotions | Total Attendance | No. of Shows | No. of Sellouts |
|-------------|----------|-----------------------------|------------------|--------------|----------------|----------------|
| $540,060,800 | LIVE NATION | $580,979,663 | 11,526,057 | 4841 | 1,758 |
| $324,886,167 | AEG LIVE | $224,087,055 | 5,117,751 | 853 | 479 |
| $59,149,212 | CIE | $98,569,012 | 1,392,316 | 133 | 20 |
| $59,562,648 | MICHAEL COPPEL PRESENTS | $17,098,147 | 540,808 | 147 | 75 |
| $26,743,724 | Aiken Promotions | $23,757,281 | 362,582 | 115 | 108 |
| $21,040,709 | OUTBACK CONCERTS | $15,034,408 | 316,764 | 141 | 100 |
| $20,550,545 | JAM PRODUCTIONS | $13,814,666 | 479,119 | 215 | 104 |
| $19,288,582 | FANTASMA PRODUCTIONS | $5,960,317 | 278,968 | 125 | 18 |
| $19,067,432 | FRONTIER TOURING | $17,987 | 190,262 | 12 | 10 |
| $11,228,900 | GILLET ENTERPRISES GROUP | $2,966,999 | 278,968 | 125 | 18 |
| $11,221,877 | VARNELL ENTERPRISES | $9,213,187 | 278,968 | 125 | 18 |
| $11,086,991 | BEAVER PRODUCTIONS | $9,686,066 | 184,329 | 22 | 14 |
| $10,834,928 | FASTLANE CONCERTS | n/a | 245,409 | 56 | 22 |
| $8,565,244 | L.M.P. | $8,565,244 | 266,303 | 191 | 89 |
| $8,560,798 | ANOTHER PLANET ENTERTAINMENT | $4,688,588 | 138,128 | 34 | 16 |
| $8,109,107 | THE BOWERY PRESENTS | $8,109,107 | 140,685 | 63 | 38 |
| $7,900,804 | CARDENAS MARKETING NETWORK | $5,927,344 | 111,136 | 16 | 13 |
| $7,857,972 | RED MOUNTAIN ENTERTAINMENT | $9,267,344 | 168,944 | 19 | 13 |
| $7,204,356 | ROPTUS | $3,099,060 | 168,444 | 32 | 5 |
| $6,312,179 | POUL SANCETTE | $5,399,324 | 128,548 | 14 | 5 |
| $6,305,371 | BLUE DEUCE ENTERTAINMENT | n/a | 111,085 | 13 | 8 |
| $5,934,679 | EMERY ENTERTAINMENT | $4,007,83 | 100,982 | 13 | 2 |
| $5,494,095 | METROPOLITAN TALENT PRESENTS | $5,020,522 | 115,204 | 87 | 33 |
| $5,059,138 | FRANK PRODUCTIONS | $2,428,714 | 105,140 | 10 | 7 |

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IAAM DUE TO HONOR DUBAY

Area Pro Makes A Career Move; Billboard Touring Conference & Awards Return To New York

Veteran arena manager Lionel J. Dubay, longtime director of the Stephen C. O’Connell Center at the University of Florida in Gainesville, has vacated that post to take over as director of business services at U of F. Dubay’s new responsibilities will involve overseeing the operational, fiscal, programmatic and administrative activities of seven departments within the business services division (billboard.biz, June 28).

As most members of the International Assn. of Assembly Managers know, Dubay has been at the O’Connell Center for the past 22 years. Prior to coming to Florida, he was director of the Augusta (Maine) Civic Center, a facility he opened in 1972.

During this year’s IAAM Annual Conference and Trade Show July 20-24 in Salt Lake City, Dubay will be presented with the IAAM’s highest honor, the Charles A. McClary Award, for his service and contributions to the association and the public-assembly facility management profession.

Asked if moving on from O’Connell and arena management was in any way related to Florida’s back-to-back basketball NCAA men’s championships, Dubay says no. He does, however, admit he has mixed emotions about leaving the arena management business.

“I’m very passionate about the public-assembly management field and IAAM,” he says. “I’ve been doing this for 37 years, so it will be quite a change. On the other hand, I’m excited about the new opportunities, with different elements and things I haven’t done before. To be able to do this without leaving Gainesville, who wouldn’t want to start a new career at 60?”

Dubay has served IAAM as chairman of numerous committees and boards, as well as president in 2001-02. During his presidency and shortly after Sept. 11, 2001, he appointed the Safety and Security Task Force, bringing together such like-minded industry organizations as the NBA, NHL, NBL, NCAA, IAEM and WCV to develop a set of security and safety “best practices” for arenas, convention centers, stadiums and performing arts centers (PAC).

Dubay just completed his second term as president of the Florida Facility Managers Assn., which was created to promote and serve Florida’s public-assembly facility industry. Dubay was one of FFMA’s founders.

Privately, over beers, Dubay might admit that Florida’s one-point victory over Tennessee in football last year was lucky.

LIVE, FROM NEW YORK: Billboard event team planters are organizing furiously for the fourth annual Billboard Touring Conference & Awards, set once again in New York, Nov. 14-15. This is as good a place as any to state that the conference will remain in the Big Apple for the conceivable future. Given our steady growth of about 25% per year, our constituency has made it clear to us that this conference best suits its purposes being located in New York in the fall. If the industry tells us something different, then we will respond accordingly.

It goes without saying that the conference is programmed and produced for the entire concert business, beholden only to the touring industry at large and to no particular faction, company or person. It will remain so.

This year, as an added value, conference registrants will receive an exclusive discounted price on a copy of “This Business of Concert Promotion & Touring” due in hardback this October via Billboard Books.

Oh, I almost forgot to mention (yeah, right), I’m co-author of this book with my esteemed colleagues Rich Barnett, professor of music at Middle Tennessee State University, and the legendary Jake Berry, production guru who has overseen productions on mind-blowing sets by acts ranging from the Rolling Stones to U2 to Shakira.

The book covers all aspects of the business, including promotion, security, PR, media buying, risk management, production, ticketing, venue management, merchandising, sponsorships, performance, international and then some, clubs to PACs to sheds to arenas to festivals.
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KINGSTON’S ‘BEAUTIFUL’ SUMMER

Jamaican Sensation Fullfills Lofty Expectations

The person who makes you the happiest can hurt you the most—just ask 17-year-old Sean Kingston. “I was going out with this girl for two years—the most beautiful girl in school—but she cheated on me with my best friend,” the Miami-born, Jamaicanbred rapper/songwriter says about his first heartbreak.

The experience, though, served as inspiration for the record-setting, J.R. Rotem-produced “Beautiful Girls,” from his self-titled debut, due July 31 via Beluga Heights/Epic Records. The single, which samples Ben E. King’s 1961 classic “Stand by Me,” entered the Hot 100 Airplay chart in June at No. 58, and in just four weeks jumped to No. 5, the quickest climb by a new male artist since Lou Bega in 1999.

DJ Felli Fel, who first aired the record in May at KPWR (Power 106) Los Angeles, says he knew the song was going to be huge at first listen. “When I received the record through J.R., I immediately called him and said, ‘Do you guys know you have a hit in your hands?’ It had a familiar sound and the concept, mixed with Sean’s vocals, fit the track perfectly. That same night, I blasted the record off.”

Kingston, who is the first artist signed to Rotem’s Beluga Heights label, was so eager to work with the producer that he wrote a message asking him to check out his music and sent it via MySpace. I kept going back and copying and pasting the e-mail and resending it to J.R. three times a day for weeks,” he says. “I knew eventually he would have to reply.”

Rotem’s younger brother Tommy, who manages his page, weeded out Kingston from the many requests and started to correspond with him. “[Tommy] saw the promise in Sean when he first heard him, so he started to work with him, giving him beats and direction so he could present him to me: the best possible light,” says Rotem, who produced and executive-produced the entire project. “When I heard him, I knew it felt right.”

Epix senior VP of marketing Lee Stimmel says the idea is to get fans as familiar with Kingston’s story as possible and to create a visual. “It wasn’t just about a rocking song on radio and ringtones, but how Sean came about, how he found J.R. and how he got his deal,” Stimmel says. “So, we put up seven viral videos on his MySpace page and told the story online and to the press.”

Kingston, whose grandfather is Bob Marley & the Wailers producer Jack Ruby, discovered his affinity for music at the age of 10, when he wrote his first song over an Alicia Keys beat. His mother was so impressed that she started to invest in studio time for Kingston. With her support, Kingston spent the next few years penning tracks and recording music, hoping to catch his big break.

“I used to go to different studios, barbershops, skating rinks, flea markets—you name it. I was always ready to show talent and hand out my CDs.” But at 14, Kingston experienced the second heartbreak of his young life when his mother was arrested for tax evasion. “I was really close to my mom, and when she went away it took a big chunk out of me,” Kingston says. “My sister stayed with me, but she also went away for her involvement in my mother’s crime.” His sister was released after four months, but his mother is still serving time.

Instead of allowing the ordeal to deter him, Kingston, who chooses not to curse in his music (“If a pastor’s daughter wants to buy my CD, she’ll be able to because I make clean music,” he says), used the events to inspire “Prosecutor” in which he accounts his family’s court trials.

Other tracks on the album include the Paula DeAnda-assisted “There’s Nothing” and the second single, “Me Love,” which samples Led Zeppelin’s “D’Yer Mak’er.”

Today Kingston, who has been making a name for himself since his first single, “Beautiful Girls,” was released last year as a promotional single but will not appear on the album.

“Beautiful Girls,” which will be made available July 14 on iTunes, sits at No. 17 on The Billboard Hot 100 and has sold 593,000 mastertones through the week ending July 8, according to Nielsen SoundScan. He is also the No. 1 artist on MySpace, with more than 5 million profile views. In addition, Kingston has launched an online clothing store with MerchDirect, and is offering a free download of “Beautiful Girls,” which will be featured as a promo for the next season of ABC’s “Desperate Housewives,” with every purchase.

“Some artists are a vehicle for their songs, but the thing about Sean is that he is truly a hybrid artist,” Rotem says. “He’s not just a rapper, he’s not just an R&B singer, he’s something beyond that. His style and voice are so unique and he’s got this pure heart that comes through the music.”

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**LATEST BUZZ**

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**HERE COMES CARRIE**

"American Idol" star Carrie Underwood has penciled in an Oct. 23 release date for her sophomore 19 Recordings/Arista album, which is currently untitled. Production is supplied by Mark Bright, who was behind the boards for seven tracks on Underwood's hit 2005 debut, "Some Hearts." "I really, really like being a part of country music—and hopefully they like having me—so I don't have any intentions of trying anything else," she told Billboard earlier this year.

—Jonathan Cohen

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**IT'S GOOD TO BE QUEEN**

Stevie Wonder, Erykah Badu and Jill Scott are among the guests on Queen Latifah's second album for Verve, "Trav'lin' Light." Due Sept. 25, the project was co-produced by Tommy LiPuma and Geffen Records chairman Ron Fair. The album finds Latifah performing songs associated with such vocalists as Peggy Lee, Nina Simone, Roberta Flack, Phoebe Snow, Etta James, Sarah Vaughn and Carmen McRae, among others.

—Jonathan Cohen

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**ACCENTUATE THE NEGATIVE**

Seether is in a Los Angeles studio with producer Howard Benson finishing its next album, "Finding Beauty in Negative Spaces." The set is due Oct. 23 via Wind-up. "The point was to try and explore the poppier side of the band," frontman Shaun Morgan says. "Having said that, we explored the heavier side of the band too. It's an album of extremes, or oxymorons, in a way."

—Jonathan Cohen

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**GENESIS ON FILM**

There's new music in the offing, but that's not keeping Genesis from planning a parade of product in fourth-quarter 2007. That will include a book and probably a DVD and live album taped July 14 at the Circo Massimo in Rome, the last European show of the band's Turn It On Again tour. —Gary Graff

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**Real Talk**

HILLARY CROSLEY hrcrosley@billboard.com

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**Management Moves**

Hip-Hop And R&B Acts Swap Out And Augment Their Teams

In the last few months, I've noticed a trend of managerial changes in the hip-hop and R&B worlds. Now, you could say that this is nothing more than a random collection of unrelated events, or you could say that these artists believe that it's time for a much larger platform than what they're experiencing now. I'm thinking the latter and predicting that all these folks are preparing for something big. So good luck to them. Few-bonds are closer than those between managers and their artists.

Unfortunately, as with the split between Roc-a-Fella Records and Damon Dash, some allegations fly publicly. Most recently, Atlanta's platinum rapper Young Jeezy traded his manager of seven years, Coach K, for his longtime friend and Corporate Thugz Entertainment president Kinky B. Working together, Coach and Jeezy created two platinum albums in "Let's Get It: Thug Motivation 101" and "The Inspiration: Thug Motivation 102." At press time, Jeezy's rep Coach K would comment on their split. And while Kinky B also refused to discuss the catalyst for the new arrangement, he did say, "Jeezy and I are like brothers. It's more than just business. This is no fly-by-night shit. We met while we were locked up together in boot camp back in the '90s, and we've been together over 15 years." In addition to Young Jeezy, Kinky B also manages CTE MC Slick Pulla, the group U.D.A., Universal Records artist Sinetta and

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**Dempsey’s ‘Barbados’ Tale**

Songwriter Strikes Gold Again With New Album

Irish troubadour Damien Dempsey is known for depicting the struggles and hardships of life in his songs, and he continues this trend on "To Hell or Barbados." The title track of the Dubliner's fourth studio album tells the little-known tale of the 50,000 Irish people who were exiled to the Caribbean island in the 17th century to work as slaves by Oliver Cromwell after the British conquest of Ireland. Produced by John Reynolds (Sinéad O'Connor, Hothouse Flowers), the Sony BMG set is the follow-up to last year's top 10 concert album "Live at the Olympia.

"Barbados" entered the IRMA chart at No. 2 after its June 1 release and is nearing platinum status (15,000 units).

The album was released June 18 in the United Kingdom on BMG's Know How label (Universal's in Ireland), and has landed in various international territories including the United States, Canada and Australia. In support of the set, Fleming Artists has booked Dempsey's U.S. tour dates—Aug. 10-18 and Sept. 15-24—while Free Trade Agency has booked U.K. dates in mid-October. An Irish tour will follow, while Australian dates are being finalized for early 2008.

"Barbados" is published by the artist's own Northside Songs and administered by Bug Music. Dempsey is managed by London-based Spirit Management.

—Nick Kelly

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**Soul Patrol**

Harper Goes Back To Basics With Sound-Check-Inspired Album

Technically speaking, Ben Harper's new record, "Lifeline," due Aug. 28 on Virgin, was recorded during a single, lively, emotional release from the end of a tour on a record.

One could argue Harper's history casts him as the missing link between man and mix-tape; previous albums, especially 2006's double-header "Both Sides of the Gun" and 2003's "Diamonds on the Inside," were as likely to find Harper digging around in groove rock as much as flighty an-thems and rubbery funk. (A 2004 album with the Blind Boys of Alabama indulged his gospel interests as well.)

But "Lifeline" finds Harper and his Innocent Criminals—drummer Oliver Charles, per-cussionist Leon Mobley, bassist Juan Nelson, guitarist Michael Ward and keyboardist Jason Yates—at their most themati-cally united. Though there are tastes of gravel-road blues ("Needed You Tonight"), gospel ("Say You'll"), soulful anthems ("Heart of Matters") and subtle but sharp calls to arms ("Fight Outta You"), there's a certain organic unity to its sound.

As befitting his workmanlike reputation, Harper will spend much of the rest of 2007 bringing "Lifeline" to the road. Such a work ethic makes marketing the record easier, according to Capitol Music Group VP of mar-king Dan Cohen. "Ben's always going to be touring his ass off," Cohen says, adding that the record may also open up Harper to new audiences. "We're not ignoring his core au-dience, and we'll pay a lot of atten-tion to indie retail and indie online marketing. But we're def-initely cognizant that this record has a really good shot at appeal-ing to an adult audience.

Harper has already recorded an edition of XM Satellite Radio's "Artist Confidential" series (which will appear as a DVD bonus on a special edition of "Lifeline"), an episode of Sirius Satellite Radio's "World Cafe" and performed a lunchtime ses-sion at National Geographic stor-ies in Washington, D.C. Videos have already been shot for the record's first two singles, "Fight Outta You" and "In the Colors," both helmed by Chris and Emmet Malloy. And in keeping with his longstanding environ-mental activism, Harper will re-release all versions of "Lifeline" in 100% recycled packing.

This summer, the artist will play a handful of U.S. festivals, including Lollapalooza Aug. 3 in Chicago and the Virgin Festi-val in Baltimore the following day. In the fall, he and the Inno-cent Criminals will descend on specially chosen theaters.

"We're trying to choose or-nate theaters across the coun-try, like Radio City Music Hall," Harper says. "We've searched for specifically stunning theaters for a show that will focus on and around "Lifeline" and songs that sort of share a similar style from the catalog."

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**TURTLE RACES**

Christophe Willem, the 2006 winner of...
France’s reality TV show “Nouvelle Vague,” has been anything but slow out of the blocks with its debut album, “Inventaire.” Nicknamed “Turtle” for his peculiar appearance, the 23-year-old singer’s Vogue/Sony BMG set shipped 82,500 physical copies and sold roughly 3,000 downloads in the week of its April 16 release, the best opening for any album in France during 2007.

“This is the first time an album out of Nouvelle Vague has been No. 1. Vogue managing director Pierre Mallon says.

The pop/disco album, which features collaborations with such unconventional artists as Philip Katerine, Zazie, Bertrand Burgalat and Gonzales, remained atop the French albums chart for four weeks and peaked at No. 12 on the European Top 100 Albums chart.

The set has since been certified double platinum (400,000 units), and has reached gold certification in Belgium (10,000) and Switzerland (15,000).

Mallon anticipates “Inventaire” to become the best-selling “Nouvelle Vague” release, overtaking the 550,000 copies shipped by Amel Bent’s 2005 release “Un Jour D’été” (Sony BMG). A deal is being negotiated for a German release, with “other countries to come,” Mallon says.

Jean Claude Camus Production has booked a tour for France, Belgium and Switzerland for late 2007 and early 2008. Willem is managed by Yann Management.

Aymar Pichévin

GRANDI SUCCESS: Italy’s Irene Grandi is proving wrong the organizers of the flagship national Sanremo Festival. The multiple artist’s song “Bruci La Città” is shaping up to be a local winner, despite failing to make the grade for the 57th annual songwriting extravaganza, which concluded in March.

A No. 1 airplay hit, the song opened at No. 2 on the May 28 Italian singles chart. Warner Music Italy president/CEO Massimo Giuliano describes “Bruci La Città” as the hit song of the summer,” and says it has been the “driving force” behind her latest album, “Irene Grandi Hits” (Atlantic). The double-CD set opened at No. 4 in May and has been certified gold (40,000 copies)

Grandi’s eighth album combines hits from a recording career that began in 1994, plus covers, some renditions of her own works and previously unreleased tracks.

Grandi is published by Warner/Chappell and booked by Roberto de Luca of Milano Concerti/Live Nation.

—Mark Warden

SoundAndVision

New York Fest Showcases New Dixon Ensemble Piece

A fringe mainstay of jazz since the late ’50s and ’60s, the avant-garde movement these days too often veers from the cutting edge into a recycling spin. Instead of expressing a bold improvisational departure from the norm, the playing often times serves as an excuse to blow free, without melodic parameters. Many so-called avant-proponents also seem to purposefully treat the marginalized music as a cerebral exercise detached from emotion.

Then there are the forward-bound creators who meld thinking and feeling into an artistically expressive music that may be challenging to sonically digest but ultimately rewarding in its nutritional upon wave of instrumental tension and release. In what could easily serve as the soundtrack to a twisted thriller, the music soared, then quieted, churned and rested, entralling and fright-

DIXON

value. It’s this kind of avant-gardism that is re- warded and showcased annually at New York’s Vision Festival, which celebrated its 12th season June 19-24 with an extravaganza of musicians whose works, as the event organizers rightfully boast, “demonstrate a disciplined reg- ard for traditional boundaries.”

The highlight of this year’s edition, which nightly packed the 600-capacity Angel Orensanz Foundation cultural center on Manhattan’s Lower East Side, was the appearance of legendary trumpeter Bill Dixon, who in 1964 presented six New York concerts, called the October Rev- olution in Jazz, that catapulted the avant-garde advance in the city as well as the jazz world at large. On June 20 Vision Festival XII awarded the 81-year-old composer with its lifetime achievement recognition and premiered his new work for the 17-piece Sound Vision Or- chestra that it had commissioned.

For the hourlong untitled piece, Dixon con- ducted the ensemble (including such unusual instrumentation as bassoon, tuba and bass clarinet) with a flourish. While there was no swing and only glimpses of blues and traces of melody, the performance ebbed and flowed with an intrinsic rhythm punctuated by cornet whinies and squeals, saxophone growls, long-toned drones and crosstalked cacophony, and wave Feer XII recordings, scheduled for release late this year or early next, include bassist William Parker’s “Double Sunrise Over Neptune” and trumpeter Roy Campbell’s “Ahkenaten Suite.” Both are newly commissioned works by the fes- tival in association with the New York State Music Fund, which granted Art for Art a portion of the 2006 major-label payday settlement.

AUM Fidelity owner Steven Joerg, who has long championed avant-garde music with his label’s releases (including the recently issued David S. Ware Quartet CD, “Renunciation,” recorded at last year’s Vision Festival), also serves as jazz programming manager at Urge, MTV Networks’ digital music download service. He spearheaded the co-sponsorship of Vision Festival’s opening-night performance by Urge Nights, a home-page feature that showcases different genres of music each month at urge.com.


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www.americanradiohistory.com
Summer Clubbin’
Hot New Tunes, Superstar Live Shows Energize Dance Music World

From commercial to underground, vintage disco to arena trance, dance is already having a great summer.

New York label Nervous revived hope for the energetic yet soulful vocal with the infectious single “Feel Together” by Ben Macklin. Speakerbox—a collective of dance veterans including Anton Bass, Sted-E and Anthony Fonseca—brought a fetching vocalist Michelle Shaprow for “Time” (Trackworks), a proper summer bop with legs, thanks to countless remixes.

Broadway star Idina Menzel re-recorded her “Wicked” hit “Defying Gravity” (Reprise) for a pop audience, then Eddie Izzard and Tracy Young remixed it to the perfect anthem for Gay Pride season. Speaking of, Junior Vasquez revisited 1996 with an epic rerub of Angelique Kidjo’s “Salala” (Razor & Tie). For extra nostalgia, the limited edition version of Garbage’s new best-of, “Absolute Garbage” (All Riscound), features a second CD devoted to remixes (albeit edited ones). From Todd Terry’s “Stupid Girl” to Roger Sanchez’s “Cherry Lips,” the band continually brought the best out of dance’s best producers. Not one of the tracks is a throwaway.

Techno pioneer Richie Hawtin’s Minus label released an elegantly packaged, double-CD best-of called—in very Halo O-Baza Nine Inch Nails-style—“Nothing Much.” For known acts, the format can be artistically brief, but for dance labels with a slew of small single releases, it’s functional. The set features tracks from Lociodice, Magda and False, one of Matthew Dear’s many pen names. As himself, Dear put out the surprisingly soul-oriented “Asa Breed” (Glostory) in early June, a techno-traveler’s confessional road diary that owes as much to Joy Division as it does to Hawtin.

Newcomer Kathy Diamond has the summer’s cult hit with “Miss Diamond To You” (Permanent Vacation UK), produced by Maurice Fulton. The full-length import of a clubbing, artful disco captures the moment when Andrea True Connection coexisted with ESG. The sequel from “Moment” into album standout “Over” is better than those on most DJ-mixed compilations.

Meanwhile, big acts are doing their trick-down part by staging suitably big shows. The kings of trance—DJ producers Tiësto and Paul Van Dyk—are both in the midst of album-supporting international tours that hit concert venues and nightclubs. And they’re giving more to attendees than just glowsticks for sale. Blue Man Group is joining Tiësto on some dates, including two recent shows at New York’s Hammerstein Ballroom. Van Dyk’s tour features appearances from his new album collaborators, including Pussycat Doll Jessica Sutta (who sang on first single “White Lies”), and will peak with an Aug. 17-18 stand at New York’s Central Park Summerstage.

Legacy acts Daft Punk and Underworld—arguably the first, and undoubtedly the best, to adapt electronic music into an engaging live format—are also touring America, but limitedly: Daft Punk is playing seven shows, and Underworld only three. Fellow pioneering live act the Chemical Brothers haven’t gotten their show on the road yet. But new album “We Are The Night” (Astralwerks) is their best ever. Its release on July 17 was part of EM’s first digital rights management-free batch. However, the album of the summer—for its newness, its joy, its fortunate connection from the usual suspects—belongs to Mark Ronson. On “Version” (Allido/RCA), the former New York party jock infuses across-the-board modern classics with dance as an activity, rather than a style. What Ronson (and spot-on vocalist Daniel Merriweather) does with the Smiths and the Supremes “Stop Me” in what great DJs have done on after-hours dancefloors for years. He has single-handedly changed the meaning of “DJ/producer”—or perhaps just defined it for a wider audience. Which just might change everything.

Desert Rock
UNKLE Returns With A New Sound, Label And Plan For ‘War’

In a dark, underground bar on New York’s Lower East Side, James Lavelle politely, yet wearily, greets industry folk at a listening party. The mastermind behind the DJ/rock collective UNKLE sees withdrawn—and exhausted—after shaking hands all day.

It’s no surprise the spotlight doesn’t appear to suit LA-based UNKLE, he’s pulled together three albums behind the scenes. "Oz" style, integrating the sounds of some of the decade’s most fascinating artists into his work.

Now, Lavelle is revving up interest for UNKLE’s third album. “War Stories,” out July 24 in North America via his new label, Surrender All. After years with majors, most recently Island in the United Kingdom, the founder of the now-defunct Mo’ Wax label is glad to be back on his own. “I wanted complete control,” Lavelle says. “I had seeming disasters working with majors over the last 20 years. I have the best time working on my own.”

Rhythm & Blues
GAIL MITCHELL gmitchell@billboard.com

Feline Science
Indie Rapper Medusa Stands Strong

The slim ranks of female rappers (Billboard, June 9) poses no obstacle for Los Angeles underground queen Medusa. Alternately pegged the Angelica Davis or the high priestess of hip-hop, the MC/Singer declares 2007 is her year. And that it’s time for the music industry to change.

“Young boy network is hard to crack,” she admits. “Many feel if it’s not broke, don’t fix it. But the industry needs to be broken down at least and re-built. Threatened by the indie world of the Internet, everyone is being forced to look at things in a different light.”

That light was reflected in the creative beacon Medusa has unfailingly waved for the last 15 years. Honing her style at such local L.A. spots as the Good Life Cafe and Leimert Park’s “Project Blowed” workshop, Medusa came up alongside such marquee names as the Black Eyed Peas and Macy Gray.

She has since opened for the likes of KRS-One, Common, Dilated Peoples and Erykah Badu. Medusa also produced the film score and soundtrack to “Gridlock’d” featuring Tupac Shakur and wrote, produced and performed “My Momma Raised a G” for HBO’s “Stranger Inside.”

Her first release, the EP “Do It the Way You Feel It” (Goodvibe, 1999), cemented Medusa’s local fan base and earned more admirers overseas. The title also doubles as her creative mantra. Backed by her live band Feline Science, Medusa is a revolutionary force to be reckoned with, whether she’s in soul-singing or freestyle mode. Backed by music you can’t help but move to (a la the funky beats of a Sly Stone and James Brown), Medusa also slaps you upside your head with substantive lyrics that harp back to such message-bearing and musically attuned practitioners as Gil Scott-Heron, Chuck D and Lauryn Hill.

Medusa’s keep-it-real approach is an integral part of a musical philosophy she also dubs
"Feline science." That thought process about love and life is cunningly revealed in the forthcoming single "This Pussy's a Gangsta." Not to be written off as another rap song dishing up sexually explicit lyrics for a quick notoriety fix, the track is about females who sometimes misuse their sexual appeal to get what they want rather than getting acquainted with a man on a mental and spiritual level.

It's this kind of emotional subject matter, Medusa asserts, that's behind the lack of female rappers. "The reality is you have only the youth and a male perspective (in hip-hop). It's very much, 'I want to party,' and other basics," she says. "A woman's approach is going to be a little more emotional, coming from a space men don't like to speak from."

"It's up to female rappers to stand strong to create the yin and yang in this music," she adds. "There's a lack of connection with the male and female energy. My music speaks to that space and healing process."

Collaborating with producer Solenotomy and artist Big Mezy—both of Hustle House—Medusa is recording "Bonnie & Clyde." Dropping before the end of the year, the album will be preceded by the August release of "This Pussy's a Gangsta." Medusa's next solo album, "Gangsta Goddess," is slated for early '08.

Though a major-label deal has eluded her, the two-time winner of L.A. Weekly's best hip-hop artist award remains undaunted.

"I've heard that some major-label folks think I'm dope. But no one has sat down with me in the past, and I didn't reach out much from my side," she says. "I've continued to be the artist I am. I'm seasoned now and ready to serve everybody with it."
As I Stay Touring
San Diego Metalcore Band Picks Up Fans On The Road

When As I Lay Dying releases its new album Aug. 21, the band will promote the record the same way it has been building its fan base on the road. The San Diego metalcore band has toured Europe this month, and the Aug. 4 kickoff of the Vans Warped Touring dates with the street date of "An Ocean Between Us." Dates for a September headlining run in Europe were also recently announced.

"Most bands go on a big promotional tour and play only the biggest cities. We would play all the cities we could, even the smallest cities where there would only be 50, 100 people there," singer Tim Lambesis recalls of the band's early days. "We'd play pretty much anywhere, and we never really stopped touring for about two years before 2005 album "Shadows Are Security" came out."

When Lambesis says "anywhere," he means "anywhere." The band played places as unorthodox as a fan's basement in Cincinnati and a woodsled in an Oregon backcountry—fine with them, if it meant getting heard.

That work ethic helped As I Lay Dying land a spot on treks like Ozzfest and led "Shadows Are Security" to become the band's breakout record. Though AILD has been together since only 2001, its catalog already includes four studio albums and a split EP.

"We sold about 1,000 records the first week on our first record on Metal Blade," Lambesis says of 2003's "Frail Worlds Collapse"—a figure Nielsen SoundScan confirms. "When "Shadows Are Security" came out we sold almost 34,000 the first week, so it was quite a big jump between records." So far, "Shadows Are Security" has sold 263,000 units, according to Nielsen SoundScan.

Metal Blade VP of marketing Dan Fitzgerald calls "An Ocean Between Us" a career-defining moment for AILD. "We feel very confident with the choices we've made and the choices that we're making will take them beyond where they currently are," Fitzgerald says, pointing out that AILD is "an extreme band that doesn't get any radio play, that purely gets all of its exposure by Internet and touring."

Metal Blade, Fitzgerald says, sticks with promotion methods that flourish naturally instead of trying to force success through means that are better suited to major labels. "For example," he says the label hasn't pushed to broaden its commercial-radio reach since it's difficult for Metal Blade bands to cross over to that medium. However, "We've learned in the last five years with bands like Lamb of God and Killswitch Engage that go on regular network TV, whether it's ["Jimmy Kimmel Live"] or "Late Night With Conan O'Brien," there's absolutely a viable audience for it."

For AILD, one promotion in the works is an online contest that will launch the weekend before the album's street date. Fans can submit a video of themselves asking the band any question they want. The label will pick 20 of them, then, during a live webcast, each video will be played, and the band will answer the questions, resulting in a virtual interview conducted by fans.

Lambesis says the band will shoot a video for the album's first single, which he anticipates will be "Nothing Left." And in general, he describes "An Ocean Between Us" as much more diverse than its predecessor. "We just decided to write whatever came to mind, and if that was influenced by darker sounds, then that was fine, and if there wasn't as much melody on certain songs, that was OK," Lambesis says. "The other songs I think are maybe even more melodic than our past record. So it's more diverse in general, but I'd say that also it's quite a bit faster-paced."

Lambesis says that, unlike most other indie metal labels, Metal Blade looks at bands as "a catalog as opposed to just['] like one hit record." He points to Cannibal Corpse as an example. Although the band has never had a gold record, its self-titled album sold 729,000 albums in the States in the SoundScan era.

Metal Blade president Mike Faley says, ensures that long-term vision by carefully planning each phase of a band's career. So in mapping out a strategy, Faley explains, it's not a case of "just creating" a beginning game plan and that's going to be it for a band. You might have two, three and four different phases of that plan.

"Whether it be on its first record trying to build it up and create an awareness," he continues, "for it could be a band like As I Lay Dying where you're talking 250,000 plus records being sold, we're still going to sit down and plan this thing out for the next 18 months."

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METAL BLADE'S HEAVY SLATE

Metal Blade's summer release slate contains priority albums by legends and rising stars alike. But that has pretty much been business as usual since the metal label opened 25 years ago.

Founder Brian Slagel was working at California's OZ Records when he launched the label in his garage. And at the time, he did not know that acts like Armored Saint, Slayer, Cannibal Corpse and Corrosion of Conformity would become genre icons, or that Metal Blade's inaugural release, a various-artists compilation called "Metal Massacre," would be especially remembered for containing Metallica's first single ("Hit the Lights").

In April, the label celebrated its quarter-century milestone by taking over the second day of the New England Metal & Hardcore Festival (NEMMF), held at the Palladium in Worcester, Mass. From morning till well past midnight on April 28, only Metal Blade bands played both stages, with a lineup encompassing everyone from '80s glam rock band Lizz Borden to rising metalcore act Younique.

As a fan of the band, Slagel says with a chuckle, "I had no idea. I just wanted to put out records by bands that I liked." He's less naive now. And albums Metal Blade is working are definitely leaving a mark. Besides As I Lay Dying's "An Ocean Between Us" (set for release on Aug. 21), four other Metal Blade acts are earmarked as priorities:

- Aggressive death metal group Job for a Cowboy is the new kid on the block. Slagel signed the Arizona band on the strength of its merch sales, MySpace hits (3.6 million) and sellout shows. It lived up to the hype surrounding its May 15 debut, "Genesis." The concept album bowed at No. 54 on The Billboard 200, sold 13,000 in its first week and has moved 33,000 so far, according to Nielsen SoundScan.

- Singer King Diamond went solo in the mid-'80s after fronting legendary band Mercyful Fate. His 12th studio album, "Give Me Your Soul...Please" (June 26), continues his tradition of using dualing guitars and his falsetto voice to tell supernatural stories—think of hearing a horror novel as a soundtrack. "Give Me Your Soul...Please" debuted on The Billboard 200 at No. 174 in the July issue with 4,000 copies sold; total sales are now 9,000. King's last studio album, 2003's "The Puppet Master," has sold 28,000 copies.

- Massachusetts deathcore group the Red Chord is following up its successful 2005 concept record "Clients" ($4,000 copies sold) with "Pray for Eyes." The band embarked on a headlining tour this month with such guests as Decapitated, All Shall Perish and Gehenna.eson to support the record, which will arrive July 24.

- Like the Red Chord, death metal/thrash band the Black Dahlia Murder is another developing act that has established a strong following through touring. It will play European music festivals in August to set up the Sept. 18 release of new album "Nocturnal." The group's 2005 set, "Miasma," has sold 70,000 copies.

All product that Metal Blade puts out this year will bear a 25th-anniversary logo. To capitalize on the milestone, the NEMMF was filmed for a DVD that will be released later this year, according to VP of marketing Dan Fitzgerald. MTV also covered the celebration on a special edition of "Headbanger's Ball" last month.

"We haven't seen them dedicate a whole show to a label before," Fitzgerald says. "I think that says volume to the impact that we've made on the scene."

The label is also celebrating with the recently announced Metal Blade 25th Anniversary tour. Cannibal Corpse will headline the 29-date U.S. run that kicks off Sept. 6 at the House of Blues in New Orleans. The Black Dahlia Murder, the Red Chord, the Absence and other TBA bands will support.

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CT
THE BILLBOARD REVIEWS

ALBUMS

ROCK

TEGAN & SARA
The Con
Producers: Tegan & Sara, Chris Walla
Vapor/Sire Records
Release Date: July 24
The fifth album from Canadian twins Tegan & Sara Quin is another tidy serving of the ’80s-inspired harmonic indie pop the duo has been cooking up for nearly a decade. While not as immediately satisfying as its 2004 predecessor “So Jealous,” “The Con” is more sonically adventurous. Co-produced by Death Cab for Cutie guitarist Chris Walla, the 14-song set is full of classy melodies. The sisters fish out each other’s songs and weave their distinctive harmonies throughout a variety of rhythmic structures. Cuts like the shimmering title track (rocking but movie-montage smooth), the choppy, skittish “Are You Ten Years Ago?” and the seductively simple “Back in Your Head” each highlight subtleties in the pair’s songwriting that haven’t been as vibrant in the past, making “The Con” a welcome addition to summer playlists and to Tegan & Sara’s promising catalog.—TC

HANSON
The Walk
Producers: Danny Kortchmar, Hanson, Bleu
3CG
Release Date: July 24
The Walk by Hanson has an audiophile quality to it, with a bit of polish and a lot of substance. Lyrically, the songs are smart and thoughtful, with a mix of pop, rock, and country influences. Vocally, the brothers’ harmonies are impeccable, and the production is top-notch. Overall, it’s a strong release from a band that has proven to be consistent over the years.—MB

UNKLE
War Stories
Producers: Richard File, Chris Goss
Surrender All
Release Date: July 24
Studio mastermind James Lavelle’s DJ/rock collective UNKLE has its third go with the appropriately titled “War Stories.” Four years after their last release, UNKLE is back with a powerful statement on war and its consequences. Lavelle’s production is as diverse as ever, with contributions from a variety of artists including David Byrne, Faithless, and Diplo. The album is a haunting and thought-provoking listen.—GG

PRINCE
Planet Earth
Producer: Prince
Columbia
Release Date: July 24
Prince’s decision to package this disc inside copies of tabloid newspaper the Mail infurated British retailers. However, judging by the tracks that “Planet Earth” contains, he won’t encounter fans ire. While the album doesn’t break new ground, there’s plenty to like about its mix of pumping rock and old-school soul. The tight 10-tracker opens and closes with social commentaries (the title cut and “Resolution”). Both showcase Prince’s dexterity on the keyboards. Effortlessly rolls with intriguing tempo twists and turns. Marva King’s delicious vocals set off the rollicking, funky ode to model “Chelsea Rodgers.” Then Prince shifts gears to mellow on the smooth-flowing “Somewhere Here on Earth” and “Mr. Goodnight.” With such longtime colleagues as Sheila E., Maceo Parker and Wendy & Lisa in tow, you can hear how much fun Prince is still having—and why he shouldn’t be counted out as he approaches the 30th anniversary of his first chart hit.—GM

SUM 41
Underclass Hero
Producer: Deryck Whibley
Island
Release Date: July 24
“ Weird Al” Yankovic may have stolen a bit of Sum 41’s thunder when he wrote “Canadian Idiot” for his latest album, The Great White North (now L.A.-based) trio’s fourth full-length is, willingly or not, something of a hommage to Green Day’s “American Idiot.” From its thematic (though not narrative) “us against them” unity to the fierce political sloganeering of “March of the Dogs” to the sophisticated arrangements that bolster Sum 41’s punk roots with references to Queen, Weezer and Linkin Park. And with its acoustic guitar and strings, “So Long Goodbye”—a paean to departed guitarist Dave Brown—ends the album on a decidedly “Good Riddance (Time of Your Life)” note. But don’t write off “Underclass Hero” as mere imitation; its gift of focused genuine and, unlike Sum 41’s punk peers, its musical maturation doesn’t come at the expense of that all-important snotty tude.—GG

TREY ANASTASIO
The Horseshoe Curve
Producer: Trey Anastasio
Rubber Jungle
Release Date: July 24
Trey Anastasio does patience-tested fans proud with this satisfying collection of funk-, jazz- and orchestral-tinged instrumental barnburners performed with the 10-piece band he toured with from 2002 to 2004. After veering into singer-songwriter territory on recent solo efforts, the former Phish frontman reminds us of his flair for ornate big-band arrangements and improvised interaction with two live cuts and six studio outakes recorded concurrently with sessions for 2004’s “Seis de Mayo.” Those who have been waiting to hop back on the groove train will be overjoyed with the Calypso cadences of “Sidewalks of San Franciscio,” the high-energy psych-rock of “The 5th Round” and the dramatic harmonic shifts of the title track. The disc proves Anastasio doesn’t need his old bandmates to sizzle, but ought to get back to doing what he does best: kicking out the jams.—SV

COUNTRY

BILLY RAY CYRUS
Home at Last
Producer: Fred Mollin
Wait Disney Records
Release Date: July 24
On the heels of his appearance on ABC’s “Dancing With the Stars” and his role as the father of Disney Channel character Hannah Montana (who is his real daughter, Miley), Billy Ray Cyrus is hot. That makes the timing of his latest release everything a label and artist could hope for. But unfortunately, “Home at Last” doesn’t just straddle the line between rock and electronica—it destroys it.—MB

LATIN

KANY GARCIA
Cualquier Dia
Producer: Memo Gil
Sony BMG
Release Date: July 10
Singer/songwriter Kany Garcia’s confessional rock disc is a welcome major-label departure from Latin pop divadom. Her husky tone seems built for a sidewalks glance at breakup, sex, aging and human indifference, but it’s the album’s up-tempo tracks that really leave an impression. Garcia’s sudden bursts of anger are a dose of good funny sex, especially on the country-tinged “Amigo en el Barrio,” a darkly funny tune about a vibrator, and the brok rock “Mujer de Tacones,” in which she declares she’s “tired of looking at myself in the mirror . . . because in my early 20s, you’ve made me feel so wrin ked.” Garcia shows she’s got some lyrical moxie here, and continued on p. 48

MANIC STREET PREACHERS
Send Away the Tigers
Producers: Dave Eringa, Greg Haver, Loz Williams
Red Ink
Release Date: July 24
The Manics have found their mojo again. After taking a break and somewhat bloodless tour on its last couple of albums, the British trio is roaring again, playing with the punky vigor of its early career andallowing in obtuse lyricism that’s as much fun to dissect as it is to listen to. What other band, after all, would connect former British Prime Minister Tony Blair, comedian Tony Hancock and the Baghdad Zoo in a single song (the title track) or Jack Lemmon and Guantanamo Bay in another (“Rendition”)? The ultimate touch-stone for the “Tigers”—a No. 2 smash in Britain upon its May release there—is the Manic Street Preachers’ own 1996 masterwork “Everything Must Go,” but the group unapologetically gives sonic props to the Who, ELO, Guns N’ Roses and Aerosmith throughout. A fierce return to form.—GG

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with a few more memorable arrangements to match its incisive ballads could have even wider appeal. Here's hoping her eloquence strikes a chord.—ABY

**THE FLAMING LIPS**

*The Legendary Concert in Oklahoma City: U.F.O.'s at the Zoo*

**Directors:** Bradley Beasley, the Flaming Lips

**Warranty Date:** July 24

While they’ve been around for more than 20 years, the Flaming Lips didn’t start coming into their own as entertainers until right around the millennium. That’s when they started showcasing their audiences with confetti and enormous balloons, and singer Wayne Coyne began tumbbling over in the audience in a giant bubble. One thing remained the same: The band’s druggy art-pop was playing at defacing levels. All of this has turned the Lips into one of the best party bands and killer live acts ever. So how well does this 2006 two-hour hometown gig at the Oklahoma City Zoo capture all that chaos and euphoria? Fairly well, but no DVD could really channel the energy of what it’s like to actually be in a Lips audience. It’s that bananas. However, you certainly see what you’re missing, and then some (including a tour of the zoo with Coyne).—WO

**PET SHOP BOYS**

*Cubism*

**Director:** David Barnard

**Rhino Release Date:** July 24

The Pet Shop Boys had a lot to celebrate in 2006. Their album “Fundamental” was hailed by critics as a return to form and even garnered a Grammy Award nod. This DVD, taped Nov. 14, 2006, in Mexico City, caps a banner year. The nearly two-hour set is packed with hits like “West End Girls,” “Opportunities (Let’s Make Lots of ’em)” and “I’m With Stupid,” and closes with the one-two punch of the epic “It’s a Sin” followed by the joyful camp of “Go West.” Extras include a class photo gallery and an eight-minute, artsy, also a running audio commentary of the concert itself with group members Chris Lowe and Neil Tennant and the film’s director David Barnard. While sometimes informative, the participants aren’t terribly chatty. That said, even casual fans will enjoy the DVD, thanks to the hit-filled set list and the ace production of the show.—KC

**CHRISTIAN DENTON JERNIGAN**

*I Cry Holy*

**Producers:** Mark Stocker; Dennis Jernigan

**Infinity Music Release Date:** July 17

This is Dennis Jernigan’s first CD in nearly five years, and it’s a welcome return by one of Christian music’s most engaging singer/songwriters. The project strikes a great balance between compelling ballads like the title track and such vibrant uptempo fare as “I Will Sing,” which has a breezy Caribbean vibe. “Our God is Mighty” is a funkniceumbered with sax—a worship song with attitude and passion. One of Jernigan’s strengths is the conviction he brings to every song. Whether a ballad or a faster cut, he sings each tune as though it’s his last performance. Here’s hoping he doesn’t wait five years to do this again.—DEP

**R&B COMMON**

*The People (3:31)*

**Producer:** Kanye West

**Writer:** L. Lynn, K. West; not listed

**G.O.O.D./Seffenn**

*Chicago rapper Common is living proof you can get better over time. “The People,” the first single from his seventh solo LP, “Finding Forever,” is a lyrical testament for those Common sees confronting everyday struggles in his world. He works diligently to provide inspiration and all pursuing dreams to move forward, questioning why many work hard for material goals, yet remain on the low end of the socioeconomic scale—and professing that once he found internal hope, success blossomed with his rap career, movies, TV and a modeling contract with Gap. Kanye West is an ideal match, contributing songwriting and production acumen, sampling Mountains’ “70s single “Long Red” to create a satisfying summer hit.—CT

**POISON**

*SissyBack (3:30)*

**Producer:** Don Was

**Writer:** N.P. Mills, T. Mosley, J. Timbalake

**Publisher:** not listed

Capitol

Out of the odd repertoire on Poison’s covers album “Poison!”, this rendition of Justin Timberlake’s “SexyBack is one of the most, eh, unexpected. The once-glam band respects the original’s club-banger vibe with a percolating cowbell and vocalist Brett Michaels’ voice, it gets its rock on with the bombastic chorus and C.C. DeVille’s alley cat guitar squeals. No one can deny the cleverness of Michaels’s declaring, “If that’s your girl better watch your back ’cause she’s gonna burn it up for me and that’s a fact.” But when he introduces the song with, “Pick it up, Mr. Rockit, now! Hit it!” you get an uncom- fortably Vanilla ice flashback. Ditto to shout-outs of “Take it to the bridge!” We don’t know if Poison brought sexy back, but it did make us smile—and smirk.—CLT

**LEGENDS IN CHAOS**

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

**CONTRIBUTORS:** Apala Ban-Velas, Molly Brown, Troy Carpenter, Keith Caulfield, Gary Guf, Taylor Grimes, Gail Mitchell, Wes Oirschins, Carlos Perez, Deborah Evans Price, Chuck Taylor, Crista L. Titus, Ken Tucker, Susan Visokoff, Jeff USGal

**PICK:** A new release predicted to hit the topper half of the chart in the corresponding format.

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

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10003) or to the writers in the appropriate bureaus.
T.I. Stops Revolving Door; Rock Around The Chart

MARKET WATCH

A Weekly National Music Sales Report

Week, 8/30/07

 arrows* indicate the No. 1 song for that week or month.

CHART BEAT

Weekly Unit Sales

Week of July 30

Change:

This Week 8,394,000

Last Week 8,751,000

Change: 4.6%

This Song Last Week 9,319,000

Week 9,549,000

Change: -10.8%

Combining album sales and equivalent album sales:

Weekly Album Sales (Million Units)

For the week ending July 29, 2007, Nielsen SoundScan reports from a national sample of retail store and online music stores.

SALES BY ALBUM FORMAT

CB 271,910,000

Digital 15,776,000

Cassette 738,000

Other 496,000

GEOFF MAYFIELD gmayfield@billboard.com

T.I.'s 'Greatest Hits No. 1' reaches No. 10 on the Billboard 200.

LAUGH TRACKS

*After seven years, the character Nervy, above, in the Walt Disney/Pixar film "Toy Story 3," gains his own share of fame. "Weredrones and Cocoa Puffs," his soft pop release, debuts at No. 1 on Top Comedy Albums. He is also No. 4 on "Top Heatseekers, No. 18 on Top Independent Albums and No. 137 on The Billboard 200.

ALBUM SALES

Week 284,926,000

2006 246,881,000

2007 284,926,000

change 14.6%

*Includes those equivalent album sales lines (ELS) with 10,000 downloads equal to one album sale.

YEAR-TO-DATE CHARTS

More representative are John Mayer and Snow Patrol, who, respectively, have gains of 5% and 2% on The Billboard 200 (at Nos. 68 and 180).

The big chart also greets bows by participants The Smashing Pumpkins (No. 2), Crowded House (No. 46) and Madonna's collaborating Gogol Bordello (No. 115). It's always difficult to gauge how much any factor contributes to first-week sales, but of those three, I'll climb out on a limb and say Live Earth probably meant the most to Gogol Bordello. Meanwhile, Madonna's entire album output posts Nielsen SoundScan sales of 6,000, about even with what her titles sold in the prior week.

Record for the Record: A database glitch kept two versions of Justice's "Crossing" from being linked. Had they been merged, the title would have bowed this issue at No. 5 on Top Heartseekers and No. 156 on The Billboard 200.

For the Record

To see the full chart from which this story is excerpted, go to www.billboard.com

Red Letter Day

The Faces of the Red Jumpset Apparatus logs its 2nd week on Modern Rock. That ties chart record set by last year's "30 Seconds to Mars" hit, "Therapy." Now No. 17, "Faces" will likely move to receive title status next week, thus ending its run.

"Today" during the tracking week.

The other bumps that Live Earth players post on U.S. charts are more, maybe, save for "Genesis," which has a his collection hurdle 36.7 on Top Pop Catalog Albums with a 78% gain.

Earth Tones: Of the many acts that gained exposure from Live Earth, the one that benefited the most is U.S. music sales double-dipped. KT Tunstall races 173-101 on The Billboard 200 with a 60% leap, but aside from being seen on the benefit concert's TV specials and webcasts, the singer/songwriter played "Today" during the tracking week.

Meanwhile, the "Hair" soundtrack and Daft Punk's "Random Access Memories" are both Nos. 1 this week, becoming the first time. Now No. 1, the most of any year on Billboard 200.

Weekly National Music Sales Report

That strange sensation that you have seen this picture before? It's not deja vu. It just feels unusual because this is the first time in a dozen weeks that No. 1 album has retained the top slot for a second week.

T.I. becomes the first artist since April Lavigne to break the big chart for more than a week (175,000 copies, down 63%). When the rapper bowed last issue with "T.I. vs. T.I.P." it became the 10th No. 1 album in as many weeks.

There have been 21 different chart-topping albums in the first 28 weeks of 2007. Of those 21, the "Dreamgirls" soundtrack and Daft Punk's self-titled album were the only ones released earlier than January, but neither of those reached No. 1 in 2006.

As is often the case, the only ones to top the page for more than a week this year have been "Dreamgirls." "Daft Punk," its sampler "Now 24" and Norah Jones' "Not Too Late." And Jones' album, with three topping frames, is the only 2007 champ to hold the title for more than two.

Those tallies hold in line with the first seven months of 2006, when 42 albums were crowned No. 1, the most of any year on Billboard 200.

There were 22 different chart-toppers in that year's first 28 weeks, including Rascal Flatts' "Me and My Gang," which, with its three-week stretch, owned the longest reign of any 2006 title. Come to think of it, this really might be deja vu all over again.

ROCK PILES: You'll find a treasure trove of rock albums among The Billboard 200's new entries.

The first-week total of 145,000 for the Smashing Pumpkins' No. 2 almost doubles the 77,000 that his album "[Rotten Apples]," the band's last charting title, sold during its first week in 2001.

The chart also features the first top 10 appearances by Interpol (No. 4), Spoon (No. 5), and Norah Jones' "Not Too Late." And "Now 24," the No. 25 set, and "The Proclaimers" "Once Upon A Starbird," Nos. 16 and 20, respectively, are also up.

Meanwhile, the high point for the highest-grossing album of 2006, "American Idiot," is No. 10, where it has been for the last 15 weeks.

EARTHTONES: Of the many acts that gained exposure from Live Earth, the one that benefited the most in U.S. music sales double-dipped. KT Tunstall races 173-101 on The Billboard 200 with a 60% leap, but aside from being seen on the benefit concert's TV specials and webcasts, the singer/songwriter played "Today" during the tracking week.

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On the catalog list, the largest Live Earth spike next to Genesis is the 19% bump muscled by Metallica (No. 28). That chart also sees Pink Floyd catch a gain of less than 1% after Roger Waters' performance (No. 13), and Jack Johnson posts a 4% increase.

For The Record:

A database glitch kept two versions of Justice's "Crossing" from being linked. Had they been merged, the title would have bowed this issue at No. 5 on Top Heartseekers and No. 156 on The Billboard 200.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TRACK NAME</th>
<th>TRACK NUMBER</th>
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<tbody>
<tr>
<td>MILEY CYRUS</td>
<td>Wonder World</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>The Climb</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Party In The USA</td>
<td>3</td>
</tr>
<tr>
<td>KELLY ROWLAND</td>
<td>Put Your Game On</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Right Now</td>
<td>5</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>You Belong With Me</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>Beautiful Feat. Missy Elliot</td>
<td>7</td>
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<tr>
<td></td>
<td>Back To December</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Love Story</td>
<td>9</td>
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<tr>
<td></td>
<td>Fifteen</td>
<td>10</td>
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<tr>
<td></td>
<td>Our Song</td>
<td>11</td>
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<td></td>
<td>Cake By The Ocean</td>
<td>12</td>
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<td></td>
<td>Dilemma Feat. Nelly</td>
<td>13</td>
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<tr>
<td></td>
<td>Teardrops Don't Fall On Sunday</td>
<td>14</td>
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<tr>
<td></td>
<td>Love Story</td>
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**THE BILLBOARD 200 ARTIST INDEX**

<table>
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<th>Billboard 200 Total</th>
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<tbody>
<tr>
<td>MILEY CYRUS</td>
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<td>KELLY ROWLAND</td>
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<td>TAYLOR SWIFT</td>
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**THE BILLBOARD 200 COLLABORATION INDEX**

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<th>Billboard 200 Placement</th>
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<td>KELLY ROWLAND</td>
<td>Put Your Game On</td>
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<tr>
<td>MILEY CYRUS</td>
<td>TAYLOR SWIFT</td>
<td>You Belong With Me</td>
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<td></td>
<td></td>
<td>Beautiful Feat. Missy Elliot</td>
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<td>Love Story</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>Teardrops Don’t Fall On Sunday</td>
<td>15</td>
</tr>
</tbody>
</table>

**Top 10 Songs of 2020**

1. Miley Cyrus - «Midnight Sky»
2. Taylor Swift - «Cardigan»
3. Billie Eilish - «Therefore I Am»
4. Dua Lipa - «Don't Start Now»
5. DaBaby - «Rockstar»
6. Ariana Grande - «Positions»
7. The Weeknd - «Blinding Lights»
8. Billie Eilish - «Therefore I Am»
9. Dua Lipa - «Don't Start Now»
10. DaBaby - «Rockstar»
## Hot Ones Sales

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>The Game</strong> - <strong>Beat It</strong> (Epic/Interscope)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>T.I.</strong> - <strong>I'm So Paid</strong> (MCA/Universal)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>Timbaland</strong> - <strong>Grill</strong> (Jive/Mosley)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>Sean Kingston</strong> - <strong>Beautiful Girls</strong> (Atlantic)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>Busta Rhymes feat. A$AP Rocky</strong> - <strong>Outta Here</strong> (Def Jam)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>Ludacris</strong> - <strong>Listen Up</strong> (Mt Zion/Warner Bros)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>Lil Wayne</strong> - <strong>I Am Not A Human Being</strong> (Young Money/Ratliff)</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>Mary J. Blige</strong> - <strong>My Life</strong> (MCA/Warner Bros)</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>Kid Rock</strong> - <strong>Only God Knows</strong> (Shady/Interscope)</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>Kanye West</strong> - <strong>Good Life</strong> (Def Jam/ATL)</td>
</tr>
</tbody>
</table>

## Pop 100 Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>Big Girls Don't Cry</strong> (The Isley Brothers)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>Life's What You Make It</strong> (Devo)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>All About You</strong> (Prince feat. The New Power Generation)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>Party Like a Rockstar</strong> (Tommy Lee)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>Buy a Drank (Shawty Snappin')</strong> (Lil Jon)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>Summer Love</strong> (Jill Scott feat. Brian Culbertson)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>Like This</strong> (Kelis feat. The Roots)</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>4U (feat. Timbaland)</strong> (Chris Brown)</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>What the?</strong> (T.I. feat. Missy Elliott)</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>All I Want</strong> (Santana feat. Yasiin Bey)</td>
</tr>
</tbody>
</table>

## HitPredictor

- **Atlantic**
- **Def Jam/ATL**
- **Epic/Interscope**
- **Jive/Mosley**
- **Interscope**
- **Motown**
- **Shady/Interscope**
- **Universal Motown**

**Pop 100 Chart**

- **Stop & Go** by T.I. (Def Jam/ATL) - 9
- **Lose Yourself** by Eminem (Interscope) - 7
- **The Game** - **Beat It** (Epic/Interscope) - 1
- **T.I.** - **I'm So Paid** (MCA/Universal) - 2
- **Timbaland** - **Grill** (Jive/Mosley) - 3

**Pop 100 Airplay**

- **Big Girls Don't Cry** (The Isley Brothers) - Top 1
- **Life's What You Make It** (Devo) - Top 2
- **All About You** (Prince feat. The New Power Generation) - Top 3
- **Party Like a Rockstar** (Tommy Lee) - Top 4
- **Buy a Drank (Shawty Snappin')** (Lil Jon) - Top 5

**Data for week of JULY 28, 2007**

**Charts Legend** on Page 64

**Go to www.billboard.biz for complete chart data**
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Kelly Rowland</td>
<td>Ms. Kelly</td>
</tr>
<tr>
<td>3</td>
<td>T-Pain</td>
<td>Epiphany</td>
</tr>
<tr>
<td>4</td>
<td>R. Kelly</td>
<td>Double Up</td>
</tr>
<tr>
<td>5</td>
<td>Fabolous</td>
<td>From Nothin' To Somethin'</td>
</tr>
<tr>
<td>6</td>
<td>Ne-Yo</td>
<td>Because Of You</td>
</tr>
<tr>
<td>7</td>
<td>Rihanna</td>
<td>Good Girl Gone Bad</td>
</tr>
<tr>
<td>8</td>
<td>Amy Winehouse</td>
<td>Back To Black</td>
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### Top Blues Albums

<table>
<thead>
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<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Robert Lipps</td>
<td>Too Much Power To Hold Back</td>
</tr>
<tr>
<td>2</td>
<td>Lenny Kravitz</td>
<td>Let's Go To The Beach</td>
</tr>
<tr>
<td>3</td>
<td>K Seas</td>
<td>Get It</td>
</tr>
<tr>
<td>4</td>
<td>Gov't Mule</td>
<td>Celebrate Life</td>
</tr>
<tr>
<td>5</td>
<td>Muddy Waters</td>
<td>Pain In My Heart</td>
</tr>
<tr>
<td>6</td>
<td>B.B. King</td>
<td>The Thrill Is Gone</td>
</tr>
</tbody>
</table>

### Michele Strong In Weak Top 10

In a soft sales week for Top R&B/Hip-Hop Albums, chart newcomer Michele emerges with the Greatest Gainer honor as "I Am" garners a respectable 21% uptick (16-9). Sales on R&B Albums are down 47% from last week, as T.I. manages a second week on top despite a 70% slide at core stores. Priced at $7.99 at Best Buy, Michele's "I Am" rides the only sales increase in the top 20. On The Billboard 200, Michele climbs 75-58, up 22% among all Nielsen SoundScan stores. Lead single "If I Have My Way" is Greatest Gainer at Adult R&B (13-11), while another single, "Best Of Me," dents the Adult Contemporary chart (No. 30). Michele performed July 10 on NBC's "Today" and is touring with Musiq Soulchild.

—Ralph George
### R&B/HIP-HOP AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. To Be There</td>
<td>Ciara (L.A. Face/Zomba)</td>
<td>L.A. Face/Zomba</td>
<td>20</td>
</tr>
<tr>
<td>2. Make Me Better</td>
<td>Patrice Rushen</td>
<td>Def Jam</td>
<td>19</td>
</tr>
<tr>
<td>3. Make Ya Feel Beautiful</td>
<td>Whitney Houston</td>
<td>R.Kelly Duets (Meruelo)</td>
<td>18</td>
</tr>
<tr>
<td>4. Hood Figga</td>
<td>Jadakiss</td>
<td>Cash Money (Cash Money)</td>
<td>17</td>
</tr>
<tr>
<td>5. Can't Leave Em Alone</td>
<td>John Legend</td>
<td>Atlantic</td>
<td>16</td>
</tr>
<tr>
<td>6. DJ Got That Thing</td>
<td>Timbaland</td>
<td>Jive/RCA Records (Jive)</td>
<td>15</td>
</tr>
<tr>
<td>7. Me</td>
<td>Fugee</td>
<td>Sire/Stax (Sire)</td>
<td>14</td>
</tr>
<tr>
<td>8. I'm A Flirt</td>
<td>Bow Wow (Sour/Def Jam)</td>
<td>Def Jam</td>
<td>13</td>
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<tr>
<td>9. I'm Gonna Do Me Better</td>
<td>Bobby Brown</td>
<td>WestEnd/Def Jam</td>
<td>12</td>
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<tr>
<td>10. Nappy Shoppe</td>
<td>Nelly</td>
<td>Jive/RCA Records (Jive)</td>
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### R&B/HIP-HOP SINGLES SALES

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<th>Label</th>
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<tbody>
<tr>
<td>1. Last Time</td>
<td>Babyface</td>
<td>Zone/ACE Records (ACE)</td>
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<td>2. Make Ya Feel Beautiful</td>
<td>Whitney Houston</td>
<td>R.Kelly Duets (Meruelo)</td>
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<tr>
<td>3. Hood Figga</td>
<td>Jadakiss</td>
<td>Cash Money (Cash Money)</td>
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<tr>
<td>4. Can't Leave Em Alone</td>
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<td>Atlantic</td>
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<tr>
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<tr>
<td>7. I'm A Flirt</td>
<td>Bow Wow (Sour/Def Jam)</td>
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<td>Nelly</td>
<td>Jive/RCA Records (Jive)</td>
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<tr>
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<td>Babyface</td>
<td>Zone/ACE Records (ACE)</td>
<td>2</td>
</tr>
<tr>
<td>10. Make Ya Feel Beautiful</td>
<td>Whitney Houston</td>
<td>R.Kelly Duets (Meruelo)</td>
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### RHYTHMIC AIRPLAY

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<th>Week</th>
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### Country Songs List Loosens Speed Limit

Hot Country Songs boasts an unusually high number of titles racing up the chart. A dozen songs in the top 40 make quick starts, led by Kenny Chesney's "Never Wanted Nothing More," which rises 5-1 in its seventh chart week. Likewise, Rascal Flatts sprouts 24-19 in its second week, and nabs Greatest Gainer and Airpower. To find another title with fewer than three chart weeks, you have to look all the way down to this issue's Hot Shot Debuts at No. 59. Still, topping that top 40 claims with fewer than 10 weeks: Reba McEntire (No. 12), Sugarland (No. 9), Toby Keith (No. 16), Brooks & Dunn (No. 17), Tim McGraw (No. 20), Dierks Bentley (No. 25), Brad Paisley (No. 32), Faith Hill (No. 35), LeAnn Rimes (No. 38) and Josh Turner (No. 40). Eight of these 12 songs are lead singles from new albums that have not yet gone to market.

― Wade Jessen
### HOT LATIN SONGS

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#### Singles

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### Australia

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### Italy

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### France

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### Mexico

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**Data for week of July 28, 2007**

**CHARTS LEGEND on Page 64**
### EUROCHARTS

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<tr>
<td>3</td>
<td>Rihanna</td>
<td>Take A Bow</td>
<td>Def Jam</td>
<td>3</td>
</tr>
</tbody>
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Data for week of JULY 28, 2007 | For chart reprints call 646.654.4133

Go to www.billboard.biz for complete chart data | 63

www.americanradiohistory.com
### Charts

**ALBUM CHARTS**

Sales data compiled from a comprehensive view of U.S. music marketplace by Nielsen SoundScan. Sales data for R&B/Top Rap retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in these genres.

**TOP INDEPENDENT**

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>SONG NAME</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Raconteurs</td>
<td>Help Me, I’m Dying</td>
<td>Interscope</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Daft Punk</td>
<td>Discovery</td>
<td>Virgin</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>The Flaming Lips</td>
<td>Yoshimi Battles the Pink Robots</td>
<td>Warner Bros.</td>
<td>3</td>
<td>3</td>
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<tr>
<td>Janelle Monáe</td>
<td>Dirty Computer</td>
<td>RCA</td>
<td>4</td>
<td>4</td>
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<tr>
<td>Questlove</td>
<td>Strike</td>
<td>Earmark Music</td>
<td>5</td>
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</tbody>
</table>

**SALES & BONUS TRACKS**

- **Singles Chart**
- **Top Tracks**
- **Heatseekers**
- **Gainer**
- **Greatest Hits**

### Single Tracks

**TOP TRACKS**

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>SONG NAME</th>
<th>LABEL</th>
<th>WEEKS</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay-Z</td>
<td>Survivor</td>
<td>Roc Nation</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Beyoncé</td>
<td>Formation</td>
<td>Columbia</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Adele</td>
<td>Hello</td>
<td>XL Recordings</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Coldplay</td>
<td>Adventure of a Lifetime</td>
<td>Parlophone</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Daft Punk</td>
<td>Get Lucky</td>
<td>Virgin</td>
<td>5</td>
<td>5</td>
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### Soundtracks

**TOP SOUNDTRACKS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>LABEL</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Cats</td>
<td>Sony Music Masterworks</td>
<td>1</td>
</tr>
<tr>
<td>La La Land</td>
<td>Warner Bros.</td>
<td>2</td>
</tr>
<tr>
<td>Hamilton</td>
<td>Disney</td>
<td>3</td>
</tr>
</tbody>
</table>

### Tastemakers

**TOP TASTE MAKERS**

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>SONG NAME</th>
<th>LABEL</th>
<th>WEEKS</th>
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</thead>
<tbody>
<tr>
<td>Adia Urena</td>
<td>Rain</td>
<td>Concord Records</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Remi Octavio</td>
<td>La Vida</td>
<td>R &amp; R</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Dessa</td>
<td>The Next Time</td>
<td>Newtone Records</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Lin-Manuel Miranda</td>
<td>One Last Time</td>
<td>Concord Records</td>
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### Dance Club Play

**TOP DANCE CLUB PLAY**

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>SONG NAME</th>
<th>LABEL</th>
<th>RANK</th>
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</thead>
<tbody>
<tr>
<td>The Weeknd</td>
<td>Starboy</td>
<td>Epic Records</td>
<td>1</td>
</tr>
<tr>
<td>Calvin Harris, Dua Lipa</td>
<td>One Kiss</td>
<td>Columbia Records</td>
<td>2</td>
</tr>
<tr>
<td>Marshmello</td>
<td>Ready for It</td>
<td>Ultra Records</td>
<td>3</td>
</tr>
<tr>
<td>Kaskade, Marshmello</td>
<td>You &amp; I</td>
<td>Ultra Records</td>
<td>4</td>
</tr>
<tr>
<td>David Guetta</td>
<td>Hey Mama</td>
<td>Warner Bros.</td>
<td>5</td>
</tr>
</tbody>
</table>

### Awards

**AWARD CHARTS**

- **Billboard 200**
- **Top Albums**

**BILBOARD 200 AWARD**

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>SONG NAME</th>
<th>LABEL</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mariah Carey</td>
<td>Always Be My Baby</td>
<td>Columbia</td>
<td>1</td>
</tr>
<tr>
<td>Britney Spears</td>
<td>Baby One More Time</td>
<td>Jive Records</td>
<td>2</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>I Will Always Love You</td>
<td>Arista Records</td>
<td>3</td>
</tr>
<tr>
<td>Christina Aguilera</td>
<td>Genie in a Bottle</td>
<td>RCA Records</td>
<td>4</td>
</tr>
<tr>
<td>Jennifer Lopez</td>
<td>If It Don't Come Easy</td>
<td>Epic Records</td>
<td>5</td>
</tr>
</tbody>
</table>

### Music Videos

**MUSIC VIDEO CHARTS**

- **Top 100 Videos**
- **Top Music Videos**

<table>
<thead>
<tr>
<th>ARTIST NAME</th>
<th>SONG NAME</th>
<th>LABEL</th>
<th>RANK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beyoncé</td>
<td>Formation</td>
<td>Columbia</td>
<td>1</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Look What You Made Me Do</td>
<td>Big Machine Records</td>
<td>2</td>
</tr>
<tr>
<td>Ed Sheeran</td>
<td>Shape of You</td>
<td>Atlantic Records</td>
<td>3</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>Sorry</td>
<td>Sony Music</td>
<td>4</td>
</tr>
<tr>
<td>Adele</td>
<td>Hello</td>
<td>XL Recordings</td>
<td>5</td>
</tr>
</tbody>
</table>
**TOP MUSIC VIDEOS**

**No.** | **TITLE** | **ARTIST** | **Greatest Hits**
---|---|---|---
1 | FAREWELL I TOUR: LIVE FROM MELBOURNE | Creed | -
2 | NEW WAVE | Agent Me! | -
3 | ROCKET MAN: NUMBER ONES | Elton John | -
4 | BINDRUMME AT THE MOON | Queensryche | -
5 | THE WALL IN LONDON | Roger Waters | -
6 | THE BEST OF PANTA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULCAN HITS | Paranoa | -
7 | PAST: PRESENT & FUTURE | Pink Floyd | -
8 | COME WHAT EVER | Stone Cold | -
9 | LIVE IN DUBLIN | Bruce Springsteen With The Sessions Band | -
10 | GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 | The Temptations | -
11 | ELVIS LIVES: THE 25TH ANNIVERSARY COVENIR | Elvis Presley | -
12 | LINEA DE ORO | Vancc Heredia & Quentin Blakely | -
13 | SWEAT HOTLINE | Keith Sweat | -
14 | THE COMPLEX ROCK TOUR LIVE | Beyoncé & G-Unit | -
15 | LED ZEPPELIN | Led Zeppelin | -
16 | LIVE: THE IT UP TOUR | R. Kelly | -
17 | FAMILY JEWELS | AD/BC | -
18 | UNDER THE DESERT SKY | Andrea Bocelli | -
19 | MARK SCHUETZ LIVE: A NIGHT OF STORIES AND SONGS | Mark Schultz | -
20 | A POET'S LIFE | Helio Oquendo | -
21 | PARA TI, NUESTRA HISTORIA | Luis Tyron De Trijana | -
22 | QUEEN LIVE AT WEMBLEY STADIUM '96 | Queen | -

**TOP HOT VIDEOS**

**No.** | **TITLE** | **ARTIST** | **Greatest Hits**
---|---|---|---
1 | SAME GIRL | BET | -
2 | BIG THINGS POPPIN' (DO IT) | T. I. | -
3 | TAMBOURINE | The White Stripes | -
4 | LUSTY LADY | Led Zeppelin | -
5 | REHAB | Amy Winehouse | -
6 | I CAN'T TELL ME NOTHING | Notorious B.I.G. | -
7 | NFL PLAYERS (CHOOSE YOU) | Tim McGraw | -
8 | SHAQ | Tim Armstrong | -
9 | A BAY BAY | Harmony | -
10 | BARTENDER | Grace Potter & The Nocturnals | -
11 | WALL TO WALL | Carey Brown | -
12 | STRONGER | Radiohead | -
13 | UMBRELLA | Rihanna | -
14 | HOW DO I BREATHE | Maroon 5 | -
15 | HEY THERE DIAMOND | K.Michelle | -
16 | YOU | K. Michelle | -
17 | PARTY LIKE A ROCKSTAR | Katy Perry | -
18 | WHAT I'VE DONE | Linkin Park | -
19 | MISERY BUSINESS | Paramore | -
20 | TYPICAL | The Shins | -
21 | MAKE ME BETTER | The Weeknd | -
22 | HOME | Paul McCartney | -
23 | BEAUTIFUL GIRLS | DJ Khaled | -

**MTV2**

**No.** | **TITLE** | **ARTIST** | **Greatest Hits**
---|---|---|---
1 | PARAMORE, MISERY BUSINESS | Shop Boy | -
2 | MUTEMATH, TYPICAL | The Shins | -
3 | WHITE STRIPES, KARL THOMPSON | The White Stripes | -
4 | LL BOOGIE FEAT. FIDEL & WEBBIE, V TIDAL | LL Cool J | -
5 | WYGEBONG FEAT. JUNIOR, V TIDAL | Wyclef Jean | -
6 | FABULOUS FEAT. NE-YO, WILLIAM SANE | Fabolous | -
7 | VH1 Country | Joe Nichols | -
8 | HUNTSMAN | The Killers | -
9 | CROSSON DIXON, GUITAR SINGER | Linkin Park | -
10 | LEE BRICE, SHE DON'T MIND | Rodey Atkins | -
11 | TREMBLE, THE EASY WAY | The Killers | -
12 | MAYBE | Toby Keith | -
13 | LOVE YOU IF YOU CAN | Nelly | -
14 | BECAUSE | Kelly Clarkson | -
15 | HEARTS | Matchbox Twenty | -

**LAUNCH PAD**

**ARTIST**

**No.** | **TITLE** | **Greatest Hits**
---|---|---
1 | GOOD BORDELLO | Super Taranta! | -
2 | MARK RONSON | Version | -
3 | PATTON OSWALT | Werewolves And Lollipops | -
4 | PETER BJÖRK & JOHN | Writer's Block | -
5 | NUTLEY FOR MY VALENTINE | The Poison | -
6 | CAMILA | Todo Cambio | -
7 | MAYDAY PARADE | A Lesson In Romantics | -
8 | EMERSON DRIVE | Country | -
9 | JASON ISABEL | Silver Of The Ditch | -
10 | COLE DEGGS & THE LONESOME | Core Doggs & The Lonesome | -
11 | SICK PUPPIES | Dressed Up As Life | -
12 | RODRIGO Y GABRIELA | Rodrigo Y Gabriela | -
13 | TEXT © 2007 | Cross | -
14 | COLD WAR KIDS | Robbers & Cowards | -
15 | LEELAND | Straight Of Maladies | -
16 | SAY ANYTHING | Is A Real Boy | -
17 | DOWN A K.A. KILO | The Definition Of An Ego | -
18 | THE POLYPHONIC SPEER | The Frizzle Army | -
19 | FAIR TO MIDLAND | Fabes From A Mayfly: What I Tell You Three Times Is True | -
20 | 3 INCHES OF BLOOD | Fire Up The Blades | -
21 | SYMPHONY X | Paradise Lost | -
22 | THE KICKS | Inside In / Inside Out | -
23 | SERGIO VEGA | Jelmer De Vries | -
24 | SECONDHAND SERENADE | Alejandro Sanz | -
25 | GRUPO EXTERMINADOR | Adolfo A Ti | -
26 | TIERRA CALMA | Enamorado De Ti: Edicion Especial | -
27 | TUM TUP | Eat Or Get Eat | -
28 | THE UNSEEN | Internal Salvation | -
29 | JASON MINES | 100% Cowboy | -
30 | ROBERTO CARLOS | Grandes Exitos | -
31 | THE LONESOME BUDDHA | Jovanotti | -
32 | LOS HUMIDOS | Los Hermosos | -
33 | M. WARD | Duet For Guitards | -
34 | BUFFALO TROM | Three Easy Pieces | -
35 | WET | All's Well That Ends Well | -
36 | THE JOHN BUTLER TRIO | Grand National | -
37 | SINGLE FILE | No More Sadface (EP) | -
38 | FAMILY YOB | Business Up Front/Party In The Back | -
39 | X-TREME | Haciendo Historia | -
40 | ALL TIME LOW | Put Up Or Shut Up | -
41 | KELLY WILLIS | Thank You; | -
42 | EUGE GROOVE | Born 2 Groove | -
43 | DENTAL SIGNS | Tekstal | -

**THIS WEEK ON**

**BREAKING & ENTERING**

Former Drive-By Truckers guitarist Jason Isbell pulls right into the No. 10 spot on Top Heatseekers this week with cool debut "Sirens of the Ditch." The "country progressive" artist, who made his name the last five years as the lead vocalist and guitarist for Drive-By Truckers, recently released his third solo album. Isbell's new record pulls deep into the roots each week in Breaking & Entering on billboard.com.

Data for week of JULY 28, 2007 | For chart reprints call 846.654.4633

Go to www.billboard.biz for complete chart data | 65

See below for complete legend information.
<table>
<thead>
<tr>
<th>SINGLES &amp; TRACKS</th>
<th>SONG INDEX</th>
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<tr>
<td><strong>A</strong></td>
<td><strong>B</strong></td>
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<tr>
<td><strong>C</strong></td>
<td><strong>D</strong></td>
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<td><strong>E</strong></td>
<td><strong>F</strong></td>
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<tr>
<td><strong>Y</strong></td>
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**Chart Codes:**
- CR (Country Songs)
- DH (Hot 100 Singles)
- LR (Latin Songs)
- POP (Pop Songs)
- RB (R&B/Hip-Hop Songs)

**Title:** Billboard
**Date:** July 28, 2007
**Data for week:** July 28, 2007

Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.

**Charts LEGEND:**

**See also:**
- [www.americanradiohistory.com](http://www.americanradiohistory.com)
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To apply, please send your CV/resume, a cover letter, two examples of your published work and three ideas for 600 word stories in Billboard’s Global Section to:

Mark Sutherland
London Bureau Chief, Billboard
5th Floor, Endeavour House, 119 Shaftesbury Avenue London WC2H 8JT
or e-mail mark.sutherland@billboard.com.

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• SEVEN RECORD LABELS (MASTERS)
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• DISCMASTER CO CLEANER
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**Latin Hip Hop Indie Record Label**

Grammy award winning producer, distribution deal in place, seeks 250k for record launch. The artist performed to a televised worldwide audience on June 30th at the Miss Dominican beauty pageant and was very well received!

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Billboard's 8th annual R&B/Hip-Hop Conference & Awards is returning to the ATL!!
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www.BillboardEvents.com

EARLYBIRD RATE $499

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Registration: 646.654.4643
Sponsorships: 646.861.1107
Hotel: 404.881.6000
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Capitol Music Group in New York appoints Syd Schwartz senior VP of digital strategy. He was senior VP of digital strategy at Virgin Records.

PUBLISHING: Warner/Chappell Music in New York names Ann Sweeney executive VP. She was senior VP at Sony/ATV Music Publishing.

Universal Music Publishing Group names Marcelo C. Falcao managing director of Brazil. He served in the same role at BMG Music Publishing Brazil.

TOURING: AEG in Los Angeles names Eric Breelor VP of event booking and development for AEG Facilities. He was VP of bookings and marketing at Miami’s American Airlines Arena.

US Airways Center in Phoenix taps Ralph Marchetta as GM. He was VP of entertainment.

San Jose State Event Center in San Jose, Calif., names Robert LeBaron associate director. He was GM at Mullins Center in Amherst, Mass.

LEGAL: Longtime entertainment attorney Doug Mark establishes his own law firm, Mark Music and Media Law, based in Los Angeles and New York.

MEDIA: MTV Networks names Reginald Williams senior VP of music strategy and promotes Greg Clayman to executive VP of digital distribution and business development. Williams was VP, and Clayman was senior VP of mobile media and will continue to oversee the Mobile Media division.

RELATED FIELDS: FarCor Studios in Los Angeles appoints Rose Adkins global president of marketing and distribution.

She was director of studio partnerships at Universal Pictures.

Sports and entertainment PR agency Taylor names Ron Rocker global VP of entertainment. He was VP of communications for the Recording Academy.

Three Ring Projects in Los Angeles names Andrew Shack partner/head of business development. He was partner/executive VP at Priority Records.

The Academy of Country Music appoints Lisa Lee senior director of creative development and Brooke Primero senior director of publicity and marketing.

Lee was West Coast news editor/Los Angeles correspondent for CMWorld, and Primero was senior director of special events at BMI.

—Edited by Mitchell Peters

GOOD WORKS

MARTIN SAYS ‘NO’ TO HUMAN TRAFFICKING

The InterAmerican Development Bank, in alliance with the Ricky Martin Foundation and the International Organization for Migration, launched the Call and I Live initiative to combat human trafficking in the Dominican Republic. Call and I Live seeks to prevent, protect and provide assistance to victims of human trafficking.

TIE A PINK RIBBON AROUND ‘THELMA & LOUISE’

Beginning Sept. 25, and coinciding with National Breast Cancer Awareness Month (in October), MGM Home Entertainment will raise funds for the Susan G. Komen Foundation. The studio will donate 50 cents from sales of 12 ‘chick flick’ DVD titles—including “Thelma & Louise” and “There’s Something About Mary”—to the foundation, with a guaranteed minimum contribution of $250,000.

Nikki Sixx’s ‘HEROIN DIARIES’

Executives from MTV along with sister company RockLife Books (a division of Simon & Schuster) held a press conference at Ca’s Hangar in downtown Los Angeles to give the media and a few lucky fans a preview of Nikki Sixx’s book and soundtrack CD, “The Heroin Diaries,” based on the journals he kept during the height of his heroin addiction in the late ’80s. MTV senior executive Peter Baron announced that the literary work would be branded as an MTV/VH1 book and box set announcement that 25% of all proceeds would go to benefit Running Wild in the Night, a charity that he began in association with Covenant House in L.A. The presentation was hosted by Billboard executive editor Susan Berman, along with several project partners, including co-publishers Kim and Laura.

ABOVE RIGHT: From left are MTV’s Peter Baron, Billboard’s Tamara Conniff, Nikki Sixx, Clear Channel director of rock programming Jim Richards, Covering House L.A. executive director George Lazenoe and Simon & Schuster deputy publisher Anthony Ziccardi.

RIGHT: From left are Simon & Schuster deputy publisher Anthony Ziccardi, Nikki Sixx and Billboard’s Tamara Conniff.

AFTER: Nikki Sixx, left, with Covering House L.A. resident Erin Ganzalez.

INSIDE TRACK

RAZOR & TIE IN HAND, CAPLAN MAKES A&R MOVE

Track hears that, come July 23, A&R vet Michael Caplan will be named executive VP of A&R for Razor & Tie Entertainment. Based in New York, Caplan will report to Razor & Tie co-owners Cliff Chenfeld and Craig Balsam, and work closely with Razor & Tie senior director of A&R Beka Callaway.

Before joining Razor & Tie, Caplan was senior VP of A&R at Columbia Records and president of his own imprint, One Haven Music. To Razor & Tie, Caplan brings soul singer Ryan Shaw, whose debut album, “This Is Ryan Shaw,” arrived earlier this year via One Haven/Columbia/RED. Effective immediately, the album will be marketed and distributed by Razor & Tie, which has already confirmed the singer for “The CBS Saturday Early Show” July 28. Shaw is spending the summer on the road, playing select dates with Joss Stone.

In addition to working with Shaw, Caplan will surely keep a close watch on Razor & Tie acts Kelly Sweet, Angelique Kidjo and All That Remains. For those who need a crash course in all things Caplan, he began his career working for Morris Levy in the ’70s. Since then, he has held positions with PolyGram Records and Epic Records. He remained at the latter for 20 years. Four years ago, along with Larry Miller, he founded Or Music (think Matisyahu and Los Lonely Boys).
INSIDE TRACK

GUITARIST AS INTERN

Listen, musicians! When you hit the road, do you also assume the roles of road manager and production manager because you don’t have the money to hire anyone? Does your backup band refuse to help out? Well, Alabama-based John Paul White, who records for Capitol Records—and whose songs are handled by EMI Music Publishing—had that problem. But he found a solution.

As the opening act for U.K. band Travis’ summer trek, White had too much to do. Enter Whitney Dean, a college student who accompanies White on guitar for the tour. Dean has since become White’s intern/road/production manager. White is teaching him how to put together budgets, map out directions, arrange lodging, sell merch and much more. White is paying Dean to play guitar, but Dean is receiving college credits from the University of Northern Alabama for his management work. According to White, everything is working out great, with one exception: “He sucks at directions.”

DO FRIES GO WITH THAT SHAKE?

No, Yo, Kenna, Kat DeLuna, Single File, Twista and Kevin Michael are confirmed to perform on various dates of the 10-city McDonald’s Live tour, which starts July 26 in Venice, Calif., and wraps Sept. 25 in Austin. Fans in such markets as Denver, Chicago, New York, Philadelphia, Miami and Atlanta will be treated to a free concert in the parking lots of McDonald’s restaurants. During the tour, fans can vote online at mcdlive.com for their favorite act. The winner will be featured in a McDonald’s 2008 advertising campaign.

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DEAN, left, and WHITE

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