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Luciano Pavarotti
1935-2007

Over a career that spanned more than five decades, Luciano Pavarotti was one of the most beloved and successful opera singers of all time. Born in Modena, Italy, on October 12, 1935, to a baker and his wife, Pavarotti showed an early interest in music, particularly opera. His father died when he was nine, and he was raised by his mother and an aunt.

Despite his family's financial struggles, Pavarotti was determined to pursue a career in opera. He began training at a young age and made his debut in the title role of Puccini's opera Manon Lescaut in 1958. His talent was quickly recognized, and he was soon invited to sing at the Royal Opera House in London, where he made his international debut in 1962.

In the years that followed, Pavarotti became one of the most sought-after tenors in the world, performing in some of the most famous opera houses and concert halls on the planet. He was known for his powerful voice and his ability to captivate audiences with his commanding stage presence.

In 1969, Pavarotti made his first appearance at the Metropolitan Opera in New York City, and he would go on to perform there for more than 300 times. He also made his American debut at the Los Angeles Music Center in 1967, and he would go on to perform at the Lincoln Center in New York City in 1969.

Pavarotti's career was marked by numerous achievements, including winning the top prize at the 1960 Pavarotti Music Competition in Modena, Italy. He was also the first tenor to appear on the cover of Time magazine in 1980.

In 1981, Pavarotti starred in the film Mahagonny, and in 1986, he starred in the television special Christmas in America, with which he was nominated for an Emmy Award.

Pavarotti was also known for his philanthropic work, and he used his fame to raise money for various causes, including the Children's Hospital of Los Angeles and the Italian Red Cross.

Pavarotti died on September 6, 2007, at the age of 71, after a long battle with pancreatic cancer. He was remembered as a pioneer of crossover music, a talent who defied expectations and brought the world of opera to a wider audience.

In a statement following his death, former President Bill Clinton said, "Luciano Pavarotti was a true giant of our time, a man whose talent was matched only by his generosity and his love for his fellow human beings."

Pavarotti's legacy lives on, not only through his music but through the imprint he left on the world of opera and beyond. His impact on the arts will be remembered for generations to come.
An Apple Christmas
New Developments Could Equal Holiday Dominance

What it means: The company’s decision to make the iPod music store accessible via Wi-Fi marks perhaps the most significant evolution of the iPod/iTunes juggernaut since it made a Windows-compatible version of iTunes. While iTunes remains the most popular digital music download service in the world, the average iPod owner buys only 20 songs per year. Just as sales increased after Apple made iMusic available on the iPhone, iTunes VP Eddy Cue expects a similar increase by adding wireless access to the service. "The ability to discover, preview and buy anywhere you are on a mobile device with Wi-Fi will cause people to buy more music," he says. "This is how the new stuff is supposed to work." Jupiter Research analyst Michael Gartenberg wrote on his blog during the event. "This is not about a refresh of the products aimed at the existing market. Apple is not prepping the iPhone to the world, they're looking to get a whole new customer into the house of worship and that's exactly what's likely to happen this holiday season.

STARBUCKS

What it is: Allows users accessing the iTunes store while in Starbucks locations — via a laptop, iPod Touch or iPhone — to view and buy any song currently played in the store, as well as the last 10 songs. A login or access fee is not required.

What it means: Although the companies may play this up as a music discovery move, it's really about the Wi-Fi. With more than 5,000 hotspot locations, Starbucks is the largest single provider of Wi-Fi Internet access in the country. The deal gives users free access to the T-Mobile Wi-Fi network in participating Starbucks locations, meaning there is no need to log in or pay to browse the iTunes service. While only 600 Starbucks locations in New York and Seattle will support the feature when it goes live Oct. 2, the partnership could serve to educate users on the relatively new concept of accessing iTunes via Wi-Fi — in much the same way that "American Idol" partnership with Cingular taught Americans how to text-message.

RINGTONES

What it is: Allows users to create a custom ringtone from any of the 500,000 songs in the iTunes catalog approved for ringtone use, for an additional 99 cents. At present, Warner Music Group and Sony BMG confirmed they were providing music for the service. Sources close to the situation say Universal Music Group is not participating at this time.

What it means: Ring tones were noticeably missing from the iPhone debut this summer. While this new service fixes that problem, it's also led to complaints about consumers paying an additional fee to create a ringtone out of a song they already own — particularly when multiple programs are available online to create ring tones out of existing files for not only the iPhone, but many other devices as well. The service also illustrates how Apple completely owns the iPhone experience, and partner AT&T doesn't, pumping the stakes in an ongoing struggle between mobile phone device manufacturers and wireless operators.

For writers and publishers whose songs are broadcast or otherwise performed to the public, revenue continues to climb, year on year. The latest performing rights organization to report record revenue for 2006-07 is BMI. BMI raked in more than $839 million in revenue for its fiscal year ending June 30, up 7% from the prior year. It is also distributing about $732 million in royalties to songwriters, publishers and composers, an increase of 8% from the last year.

To get some details behind the numbers, Billboard caught up with BMI president/CEO Del Bryant as he was landing in Las Vegas for the company's urban music awards.

What is the biggest change you've seen in the mix of revenue BMI received during the last few years? It's going in one direction, without a doubt. Less of a percentage of our revenue is coming from traditional analog media — broadcast television and radio. Twenty years ago, radio and TV was 75% of our business. Five years ago it was well over 50%. Today, it's 39%.

What makes up the remaining 61%? It's new media. Of course there was a time when "new media" was FM. In this case, it's the large variety of digital sources. Satellite and cable continue to grow really fast. But even our general licensing — a can-call category that includes bars, grills, hotels, bowling alleys, dance clubs, jukeboxes — we're looking at a likelihood of hitting $100 million next year (from more than $93 million this year). I can't guarantee we'll hit that, but we're pushing in that direction.

To what do you attribute the growth of BMI's revenue from cable, satellite audio and video services to $11 million? There are more offerings. So much of the incredible programming is coming on cable. It's a very healthy market, and we're on top of it. We do all the right things — we aggressively negotiate to get what we feel is a fair share and good rates. It has been one of the biggest growth engines to BMI. It, along with general and foreign licensing, is what continues to move that percentage away from the old analog radio and television. Roughly 27% of your revenue — about $227 million — came from overseas. Is that source increasing? Foreign income has tremendous growth. The success of the Anglo catalog is tremendous. Its popularity and strength endures and grows. A big part of that is not just what we think of as hits and radio-based music. It's television and film, Europe in the last 20 or so years, deregulated its broadcasting industries. They've increased dramatically the amount of entertainment offered. So much of that is backed by U.S. music.

Has the structure of your commercial radio agreements changed in the last year? We've certainly seen changes. There are still building agreements with all users that really allow them, in this time of massive change, to experiment. They include provisions for high-definition simulcasting and multicasting, as well as streaming over-air signals over the Internet. We're very innovative with our radio stations at this time when they're trying to figure out how to compete with the other options out there.

It is good to hear reports of increasing revenue for a segment of the industry. We've just finished our 15th year of continued growth. It's really important to the industry — primarily writers, publishers and copyright holders. There just aren't enough challenges to maintain your income. Mechanical income is really in jeopardy, specifically for people that are dealing with older copyrights that aren't part of the necessary performance rights in the United States are seeing increases. We're strong, we're negotiating more, we're opening up new markets and growing revenue streams.
A decade ago, we were among the first to recognize your talent with the Top New Male Vocalist award, but we certainly weren’t the last! Congratulations to the three-time and reigning Academy of Country Music® Entertainer of the Year for 25 million albums sold, 6 million fans rocked and a lifetime of making music that matters.

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Your friends at the Academy of Country Music

Kenny,
STORE WARS
U.K. Retail Empire Strikes Back Against Slump

After a year of store closures and slumping sales, U.K. music retail is attempting to stave off meltdown with a host of new in-store initiatives.

The long, wet summer has seen some seismic shifts in the market, with the traditionally buoyant albums market hitting its first big slump of the digital era. Sales are down 10% year on year in the first half of 2007, and three major independent chains—Music Zone, Fopp and ChoiceUK—are either going bust or entering administration, which is basically the U.K. equivalent of Chapter 11.

"It's the first time we've been hit on all sides from everywhere," says Paul Quirk, co-owner of independent store Quirks Records in Ormskirk, Lancashire. "Digital, the lowering of prices...and consumer confidence in music retail is at its lowest level for a while. It's really difficult out there."

With the specialist-chain market now essentially reduced to HMV and Virgin Megastores, online outlets and supermarkets are driving down CD prices, which in turn is punishing retailers' margins. Specialist sellers red CDs at an average price of £9.32 ($18.70) last year, £6.75 ($13.50) less than the previous year, according to the "Audio Visual Trade Survey" from London-based global market research company Taylor Nelson Sofres, published in the BPI's 2007 Statistical Handbook.

CDs bought online—from businesses not lumbered with rent overheads—cost the public an average of just £8.50 ($17.71) per CD.

"The model doesn't provide us with a return. It is at meltdown for the specialists," says Quirk, who also serves as co-chairman of Britain's retail association ERA. "There's probably 200 independent stores closed or closing in the last five years. Often they're not going into administration or bankrupt, but they're choosing not to renew their leases and to retire or move to another business."

However, retailers who spoke with Billboard identified many potential lifelines.

The first pointer of the chain's metamorphosis into a retailer of the future will be unveiled Sept. 7 when its prototype "next-generation" store in Dudley, West Midlands, opens. Visitors will be able to sip juice while perusing titles, or download tracks onto memory sticks from digital kiosks.

"The features that work and engage with people...will look to roll out to the rest of the HMV chain within months," HMV U.K. and Ireland marketing director Graham Sim says. "We now have a stronger sense of purpose and direction."

HMV's business, however, has been less robust. Pretax profits slumped 73% to £21.6 million ($43 million) in the financial year ending April 28, and net debt soared to £130.6 million (£261 million) from £15.6 million (£31 million).

Rival Virgin, which generated almost 12% of Britain's album sales last year, declined to comment for this article. The chain gave its online presence a makeover this summer in an effort " geared towards the needs of today's online customer," but no figures for that venture are yet available. It also pledged investment in its store portfolio.

The latest figures available from Virgin say the store increased its share of the Christmas market in 2006, with a 0.9% increase in market share of music sales for the four-week period ending Dec. 30, although music sales overall for the period were down.

The independent sector has fared little better. At its peak, Quick's business counted five stores. Now, it's down to one. "You've got to have a finger in a lot of pies these days," he says. "Unless you are very lucky and you're in a prime site and not paying much rent, which is very unlikely."

Others believe independents can tackle the big chains through superior specialist knowledge and a more welcoming environment. Rough Trade Retail has already tested the waters with the July opening of a new, 5,000-square-foot "destination" outlet in Brick Lane, east London, which features a 23% split of vinyl.

"Sales have exceeded expectations by 20% so far," Rough Trade Retail director Stephen Godfrey says. "You've got to create an environment where people want to spend time. It's got to be complementary to modern lifestyles, distinctive and competitive on price and have confidence in recommending exciting new products and not rely on chart product. If you stick to those things, there's definitely the demand for it."

Analysts admit change is essential, with forecasts predicting a continuing fall in demand for CDs. "They are all sensible adjustments to a changing market," Feather & Greenwood analyst David Stoddart says. "But whether having a coffee area or introducing such low-margin, high-labor gimmicks like iPads makes sense remains to be seen."

FIVE STILL ALIVE
Your Guide To U.K. Retail's Main Players

HMV
A familiar face in Britain's music retail space since 1921, HMV remains the dominant player in the market for music and entertainment product. The chain's 225 stores last year took the largest percentage (25%) in terms of albums expenditure. The listed company reported a "difficult" financial year in 2006-07, but indications suggest sales have since been on the up. A new branding campaign and a trial "next-generation" store are signals of a broad shakeup of the business.

VIRGIN MEGASTORES
Richard Branson's Virgin retail chain is a distant second to HMV in British specialist retail, operating slightly more than half the number of its rival's outlets and accounting for 18.8% of albums expenditure. Like HMV, Virgin has exited the U.S. market, selling off its 11-unit Virgin Megastore operation in August.

TESCO
The biggest player in Britain's supermarkets sector, Tesco is no small fry when it comes to selling records. The group accounted for 12.7% of Britain's album sales in 2006, the largest share of all superstores and almost one percentage point ahead of specialist retailer Virgin. Last year, 730 Tesco stores carried music on their shelves.

WOOLWORTHS
One of two juggernauts in Britain's market for singles is the 800-plus mass merchandise behemoth Woolworths. It grabbed 26.9% of the singles market in terms of value last year, second only to HMV's 38.8%, although its albums share is a more modest 10.6%. Woolworths counted 820 stores that sold music last year.

AMAZON
Online stores are gaining ground in the U.K. retail market. They accounted for more than 11% of all albums sold in the market last year, with Amazon and Play.com commanding the biggest stakes, with 4.7% and 2.4%, respectively. And with CDs available for well below the mean in Britain, Internet businesses are expected to grab a larger slice of the market in the coming years.

Peer Pressure Pays Off
Publishing Company Helps Newton Faulkner Top U.K. Chart

LONDON—While the U.K. retail sector is evaluating new technology to secure its future (see story, above), 22-year-old songwriter/guitarist Newton Faulkner has topped the country's album chart thanks to sales attributed to old-fashioned "organic development"—but not from a record label.

Rather, his success has involved a "six-figure investment" by the U.K. arm of independent publisher Peer Music. Faulkner's July 30 release "Hand Built by Robots" hit No. 1 on the Official U.K. Charts Co.'s album chart Sept. 1, displacing the Elvis Presley compilation "The King"—and followed that with a second week at the top. Peer U.K. managing director Nigel Elderton says sales now stand at 200,000.

Faulkner, who built his fan base among the U.K. surfing community, has been compared to Jack Johnson. Peer creative manager Richard Holly signed Faulkner 18 months ago for publishing, and for production with Peer Southern Productions. "We have a studio in the building for the development of writers," Elderton says. After investing in recording, advances and the independent release of two EPs last year, Peer licensed Faulkner's debut album to Ugly Truth—an imprint of Brightside Recordings, which is a joint venture between Sony BMG and U.K. A&R exec Hugh Goldsmith.

Faulkner played the Glastonbury and V festivals this year, and has supported James Morrison and Paolo Nutini in the United Kingdom. U.S. dates will be scheduled early next year. Sony BMG has licensed global rights to the album, and Elderton says there is interest in the United States and Australasia.

Faulkner's success proves publishing is not just about collecting royalties, Elderton adds. "We have always been an active creative business," he says.
Phone rings — 4AM somewhere...

"Willie, it's Kenny"

"Kenny, it's Willie"

Kenny: "did I wake you"?

Willie: "no I had to get up to answer the phone"

Congratulations Kenny and keep on calling.

Your pal,
Willie
Delayed Reaction
Debut Camila Album Heating Up After Slow Start

Camila could have been a dud.


Now, 16 months since its release, “Todo Cambió” is in the top 5 of Billboard’s Top Latin Albums chart, where it peaked at No. 2 three weeks ago. The album has sold more than 100,000 copies in the United States, according to Nielsen SoundScan, and more than 500,000 regionwide, according to Sony BMG.

The tardy success is a rare example of patience paying off at a time when most labels have neither.

“It is, without a doubt, one of the most important projects I’ve helmed in my 10 years in this company,” Sony BMG VP of A&R Paul Forat says.

Forat initially signed Dommi as a soloist nine years ago. When Dommi’s album sold only 4,200 copies, Forat was asked to release him from his contract. He never did. Instead, Forat set out to develop Dommi as a producer/songwriter, and his work with such acts as Kailbanks and Reyki caught the eye of management company Westwood Entertainment. It began handling Dommi in the songwriting/production realm, and then as an artist when he created his trio, Camila.

“Mario came to our office, he brought his keyboard, he brought his bandmates, and he sang one song, then a second, and we said, ‘This is it.’” Westwood co-founder Jorge Juárez says.

But “Todo Cambió” received a lukewarm response at first, even though radio reacted. First single “Abrázame” hit No. 1 on Mexican radio charts. A second single was used by Televisa as a soap opera theme and a third for a Disney feature film and promoted with a music video. Still, Juárez says sales didn’t materialize.

Juárez set up with Sony BMG Mexico GM Miguel Trujillo and head of sales Manuel Cuevas and came up with multiple strategies. Most effective, through Westwood’s concert promotion arm, they looked for Talent shows for Camila in key venues in three cities, paid for through sponsorships and giving away most of the tickets to friends and boys.

Later, Westwood put two shows at Mexico City’s 8,000-seat Metropolitan Theater. Via a deal with top retailer MixUp, customers who bought the CD got free tickets to the show. Seeing Camila live was the tipping point.

“Suddenly, we went from 40,000 units to 100,000 to 150,000,” Juárez says. In the United States, Camilla’s performance initially was a paler reflection of the Mexican market. Only two singles have charted: “Abrázame,” which peaked at No. 30 on Hot Latin Songs in June 2006, and “Todo Cambió,” which hit a new peak of No. 8 on Sept. 8.

The album had sold 34,000 copies before entering the Top Latin Albums chart at No. 70 in May, a year after its release. Since then, sales have tripled, helped by an appearance at the Premios Juventud awards in July. Fresh from a West Coast club tour, the trio is preparing to do promotion in Argentina, Chile and Spain, where the album was just released.

“Other artists in the company got hooked,” Forat says. “They all wanted Mario to write songs for them. And all our employees are rooting for them.”

“I have to say, the label didn’t give up,” Juárez says.

“It’s unusual. And people now don’t buy albums based on just one song. They will wait.”

Sony BMG Latin America president Kevin Lawrence says, “It’s one of those gratifying examples of staying with an artist beyond its first single. There are 11 songs on that album, and 11 are good.”

Regional Mex’s Big Ring
Mastertone Sales Posed To Soar After Univision Initiative

With Univision Music Group’s vast catalog now available as master ringtones and mobile marketing campaign set to roll out this month, regional Mexican music’s popularity in physical and mobile sales may finally start to reflect on Mexican/Greetings. In April, Denver-based mobile media company 9 Squared launched the Univision Tones application on Verizon Wireless. The move made mastertones and ringbacks by popular acts available on a user-friendly, Univision-branded storefront for the first time.

“By partnering with 9 Squared, at least 85% of Univision Music’s catalog, as well as content from TV shows, has been made available to the big four carriers and several lower-tier companies like MetroPCS and Virgin Mobile,” says Univision VP of mobile content and services Christopher Brunner. “At this point we’ve got more content available to distribute than we can actually distribute because of the backlogs at some of the carriers.”

To make the tones easier to find, 9 Squared has divided regional Mexican ringtone categories into rancheras, norteñas, banda, tejano, grupero and ranchera, instead of simply filing it under “Latin.”

Univision Movil will launch a campaign across TV, radio, online and mobile carriers to coincide with Hispanic Heritage Month, which begins Sept. 15, and the Latin Grammy Awards. On-air and on-deck promos, bill inserts and text messages to carriers’ Hispanic customers will direct them to mobile content.

“There’s no doubt,” Columbus says. “Our employees are rooting for them. We didn’t just want to do an “MTV Unplugged,” but “Ricky Martin MTV Unplugged.”

Name one essential moment in the video.

The song “Asignatura Pendiente,” “Unplugged” with Angélica, you actually bring in horns and strings and a bigger production. With Latin acts, you strip them down. Ricky has 15 musicians as he takes on tour, so when we were able to get back to the basics, that is the piece of the show that really connects with an audience. “Asignatura” is the most stripped down song as far as the arrangements go. I know people who weren’t fans who came up and said, “Wow, I didn’t know this about him.” —LC
Congratulations Kenny!

—From The Shalom Foundation
Gay-Rights Protests Unsettle The Reggae Industry

In the wake of gay-rights protests surrounding three major dancehall reggae concerts in New York in recent weeks, promoters, performers and their labels are noting a detrimental effect on bookings and endorsements for dancehall artists in the United States and Europe.

The New York shows all drew the ire of gay-rights groups that continue to protest songs that they deem homophobic by a handful of dancehall artists. Reggae Carifest at Randall's Island Aug. 25 came under fire because of its inclusion of Djs Bounty Killer and Buju Banton; R&B/hip-hop radio station WQHT (Hot 97)'s On Da Reggae Tip, held Aug. 31 at Manhattan's Hammerstein Ballroom, was picketed because its lineup featured Banton and Elephant Man; and Irie Jamboree (Sept. 2 at Roy Wilkins Park in Queens) was singled out for featuring Beenie Man.

"We are targeting artists, promoters, record companies, anyone who promotes hatred," said Donald Powell of the organization Gay Men of African Descent, as he distributed fliers outside the Hammerstein.

The latest round of demonstrations against designated dancehall stars was a response to Bounty Killer and Banton's refusal to sign the Reggae Compassionate Act, which asks artists to renounce "hate speech." The RCA is supported by various gay-rights groups under the banner: Stop Murder Music.

In light of the recent protests, New York R&B/hip-hop station WWPR (Power 105.1) withdrew its co-sponsorship of Reggae Carifest just three days before the event. This resulted in a revenue loss exceeding half a million dollars, Carifest promoter Alfonso D'Nisio Brooks says. "Sponsors were pulling their ads," he says. "Power 105 knew these artists were booked since January yet three weeks before the event, gay-rights groups wanted to shut it down." Power 105 spokesperson Josefa Pagazu says, "The station withdrew support from the festival and did not release a statement explaining why."

According to Tim Kennedy of the Queer Justice League, calls were made to Hot 97 attempting to remove Banton and Elephant Man from On Da Reggae Tip but the show went on with its original lineup intact. "Our sales team does an amazing job of meticulously matching our sponsors to the lifestyle of the show," Hot 97 music coordinator Rodney Morandi says. "If a sponsor is targeting the Caribbean community, then they would want to be a part of this major New York show, but if they don't understand the event, then they would be scared of the protests.

The demonstrations against dancehall artists by gay-rights organizations date back to the 1992 release of Banton's single "Boom Bye Bye"—written, as he has previously stated, about a widely publicized incident of a man charged with raping young boys in Jamaica; the Gay and Lesbian Alliance Against Defamation said the song advocated the killing of homosexuals. Though Banton has since released seven albums (including "Til Shiloh," which peaked at No. 2 on Billboard's Top Reggae Albums chart and has sold 387,000 copies, according to Nielsen SoundScan), "Boom Bye Bye" remains his best-known song internationally.

In recent years, vociferous, tightly organized campaigns have brought about widespread concert cancellations for targeted artists and the withdrawal of commercial endorsements. In 2004, tobacco giant R. J. Reynolds removed Beenie Man (then signed to Virgin Records) from several dates on its Salem Sip Your Senses U.S. tour; that same year, Reggae in the Park—a celebration of London’s biggest reggae concert in nearly 20 years—was scrapped because of protests surrounding appearances by Sizzla and Vybz Kartel. And last year, LifeBeat: The Music Industry Fights AIDS called off its New York fund-raising concert, Reggae Gold Live, because of objections to headliners Beenie Man and T.O.K.

Such cancellations can cut into the earnings of the many scheduled artists whose lyrics have never been deemed objectionable. But Bobby Clarke, one of the promoters of Irie Jamboree—which featured more than 20 artists and drew nearly 30,000 patrons this year—believes that even the negative publicity such controversies generate could ultimately benefit the reggae industry. "There are different songs that might offend," he says. "But the entire genre cannot be thrown away because of it."
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No Static All At HD Radio Technology Prepares For Takeoff

Chuck Singleton, PD of noncommercial triple-A WFTY New York, thinks high-definition radio has the potential to be what FM broadcasting was in the ’60s. “It’s still a nascent technology, but I have a feeling it is poised to take off,” he says.

Singleton should know: His station has just received its $500,000 grant to develop a sister station whose programming will be centered around independent and local acts. The station, which will launch in fall 2008, will be broadcast online, on mobile streams and over the airwaves using HD radio technology. While Singleton’s faith in the format might not yet be a common sentiment, there is a growing interest in HD broadcasting in the indie music community.

Setup costs are relatively low—if a station hasn’t gone digital already, it only needs to purchase one $10,000 piece of equipment to broadcast HD channels. And unlike satellite radio, listeners can tune in for free, provided they have a HD-enabled receiver. Those that have dropped in price during the last several years; a tabletop device runs less than $100, while a car system costs $200. Additionally, according to iBlitzy CEO Bob Struble, portable HD devices will be hitting stores around Christmas 2008.

Despite increasing affordability, the HD format is still not widely in use. Last year, iBlitzy claims, about 200,000 units were sold; this year, the goal is to clear the 1 million mark. iBlitzy and the HD Digital Radio Alliance have spent a few hundred million dollars launching campaigns in the largest 100 radio markets in order to spread the word about the 1,426 HD stations already on the air.

Of those stations, 12 categorize themselves as “indie.” Because the alliance wants to avoid having stations with different sets of the same format in any one market, it generally discourages stations from starting new channels if one already exists in a city. Even if a station is not specifically tagged “indie,” independent artists may be able to get airplay.

In Seattle, for instance, alternative rock KNDD gave indies a chance to be heard when it launched an all-world music channel in May. “We’re banking on the HD station working out well and eventually becoming a destination for listeners who want to hear something different,” PD Lazlo says. To that end, the station has aggressively pursued local artists, going so far as to reach out to them via MySpace and encourage them to send demos.

Singleton plans to ensure that his new staff at WFTY does the same. “There is a lot going on musically in New York, and it’s hard to find local artists on the radio. Our goal is to really uncover up-and-coming stuff, and make sure that this extends to different genres,” he says.

“Our focus will be on the city, but we want to make sure it is also multicultural. Local music is also the focus of RIFF Radio 2, an HD channel produced by venerable Detroit rock station WRIF. At least one act chosen by the station as “Band of the Month,” Lime Regal, has seen a quantifiable audience uptick and bookings at bigger venues from their exposure.

“We’ve pushed our friends and fans to listen to the station, and we’ve also had people say they heard us,” bassist Brian Carney says. “We had a lot more people at our last show than we’ve had at previous shows, and I definitely think some of that can be attributed to our being played on the station. That said, I really don’t know anyone who has an HD radio, and I think it’s still pretty underground right now. But the word is getting out. I drive an HD radio billboard on my way to work every day. I do hope it gets bigger and succeeds, because it’s been great for us.”

The Publishers Place

SUSAN BUTLER sbutter@billboard.com

Shuffling The Top 10

Second-Quarter Market Shares Show Spikes By Universal, Indies

Second-quarter results are in for Billboard’s Top 10 Publisher Airplay chart, which lists each publisher’s market share based on radio airplay. As expected, acquisitions by Universal Music Group (BMG Music Publishing), Sony/ATV Music Publishing (Famous Music) and Bug Music (Windsept Holdings) elevated each of these publishers’ share, landing Universal Music Publishing Group on top for the first time. New this quarter are five indie publishers, which never made the chart in the past, and another increase in the number of radio stations monitored.

■ Universal has proved that it’s more than the sum of its parts. The publisher’s second-quarter 23.28% market share is almost three points higher than the combined last-quarter share for Universal (11.5%) and BMG (8.96%). And its current share is just 0.06% below the all-time No. 1 high of 23.36% that BMI Music Publishing achieved in first-quarter 2006. At the time, Nielsen BDS monitored only 1,280 stations for the chart. That number has now increased by more than 14% to 1,465 stations.

Among the songs that put Universal on top are T-Pain’s “Buy U a Drank (Shawty Snappin)” featuring Young Joc, Fergie’s “Glamorous” featuring Ludacris, Maroon 5’s “Makes Me Wonder” and Daughtry’s “It’s Not Over” and “Home.”

■ EMI is still dropping quarter after quarter, now at 18.64% of the market from last quarter’s 18.94%. Still, EMI is No. 2 and holds a sizable 4.72 points over No. 3 Warner/Chappell Music. EMI kept its place on the chart with its share of “Glamorous,” “It’s Not Over,” Akon’s “Give It to Me,” Rihanna’s “Umbrella” featuring Jay-Z and P!nk’s “U + Ur Hand.”

■ Warner/Chappell increased its market share from 13.45% last quarter to 13.92%, the publisher’s highest since the chart launched in first-quarter 2006. Its top charting titles include: “Buy U a Drank (Shawty Snappin),” “Umbrella,” “It’s Not Over,” Timbaland’s “Give It to Me” featuring Nelly, Furtado’s “Say It Right.”

■ Sony/ATV is closing in on Warner/Chappell’s spot with 13.08%, a substantial increase from the 7.54% it had before acquiring Famous. But unlike Universal’s nearly three-point surge beyond its combined share with BMI, Sony/ATV’s current share is only 0.06% more than the combined last-quarter share of Sony/ATV (7.54%) and Famous (5.48%).

■ Sony/ATV landed the No. 4 spot with the help of “Umbrella,” Akon’s “Don’t Matter,” Gwen Stefani’s “The Sweet Escape” featuring Akon, Carrie Underwood’s “Before He Cheats” and Bone Thugs-N-Harmony’s “I Tried” featuring Akon.

■ Bug Music, helmed by John Rudolph, is now on the chart for the first time after acquiring Windsept Holdings, a consistent top 10 publisher. Its market share only slightly increased to 3.46% from Windsept’s 2.99% last quarter. Top titles include Snow Patrol’s “Chasing Cars,” Rascal Flatts’ “Stand,” Sugarland’s “Settlin’,” Fergie’s “Startin’ With Me” and Kelly Rowland’s “Like This” featuring Eve.

■ Another first-timer is Kobalt Music Group at No. 6 with a 2.13% share. The publisher, formed by Willard Ahdrizt in 2000, has proactively sought administration deals with top artists worldwide while touting its royalty collection abilities. Kobalt landed on the chart with its portions of “U + Ur Hand” and Avril Lavigne’s “Girlfriend.”

■ Notting Hill Music’s appearance at No. 7 brought a smile to my face. First met the publisher’s British-born U.S. president, Peter Chalcraft, about 18 years ago through my then-client, a British producer/engineer, Chalcraft and I ran into each other again at MIDEM a couple of years back, where he very enthusiastically went to bat for indie publishers while we sipped cocktails in the Carlton Hotel lounge.

■ Gwen Stefani’s Harajuku Lover Music came in at No. 9 with 1.05% market share. Her company, administered in the United States by her lawyer’s firm Goldring, Hertz & Lichtenstein, hit the chart with “The Sweet Escape.”

■ Rounding out the top 10 is Big Loud Songs, part of songwriter Craig Wiseman’s Big Loud Shirt Industries that has five writers signed (including Wiseman) to the company. Its 0.98% market share came from the publisher’s portion of “Before He Cheats.”

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

TOP 10 PUBLISHER AIRPLAY CHART

PUBLISHER NAME

1. UNIVERSAL MUSIC PUBLISHING GROUP

2. EMI MUSIC PUBLISHING

3. WARNER/CHAPPELL MUSIC

4. SONY/ATV MUSIC PUBLISHING

5. BUG MUSIC/WINDSEPT HOLDINGS

6. KOBALT MUSIC/C

7. NOTTING HILL MUSIC

8. MURRAH MUSIC

9. HARAJUKU LOVER MUSIC

10. BIG LOUD SONGS

MARKET SHARE

18.64%

13.92%

13.08%

12.13%

13.21%

1.35%

1.16%

1.05%

0.98%
Ringles In, List Price Out?
New Configurations And Conspiracy Theories

As the industry wakes up from its summer slumber and starts thinking about what will motivate the consumer for the holiday selling season, the majors are getting ready to launch the "ringle," a configuration that will combine the mostly defunct single format with ringtones.

The ringle is expected to contain three songs—one hit and maybe one remix and one older track—and one ringle, on a CD with a slip sleeve cover. The idea being that, if consumers can download any tracks they want, why not let them buy singles in the store as well?

Another retailer wondered how Sony would monitor catalog programs without being able to use list price as a measuring tool. Therefore, he concluded, something must be up—but he wasn't sure what.

I myself thought it had eliminated list price so that when consumers complain about the high prices of CDs—or if the press ever gets around to that topic again, since it seems to be a perennial—Sony BMG has plausible deniability. They can say, "It's not us."

But a Sony BMG U.S. sales source says the company just decided it doesn't want to discuss list price anymore, so it isn't publishing it anymore.

"It's an artificial number," he says. "Accounts don't look at price anymore. And it makes our product reported at too high a price, with CDs looking to be twice digital."

To be fair, this isn't the first time a major has eliminated list price. In fact, Sony did it once before itself—in the '90s, before it merged with BMG—as did PolyGram. But because Billboard's charts include list price, eventually started using the term "list price equivalent" for Sony and PolyGram titles. I wouldn't be surprised if that term came back into vogue.

HAPPY ANNIVERSARY:
Finally, let me point out the Music Monitor Network will celebrate its 10th anniversary with its Noise in the Basement creative conference, to be held Sept. 18-22 in Baltimore.

The convention is expected to feature performances by Regina Spektor, Atmosphere and Brother Ali, Flyleaf, Grace Potter & the Nocturnals, J. Holiday and Van Hunt, among others, as well as a special demo of the "Rock Band" videogame and screenings for a documentary about David Lynch and Daft Punk's film "Electroma."
Designated Hit
Bon Jovi MLB Spot Rounds Third And Heads For Home

It's a very cool, in-your-face spot. Bon Jovi is jamming onstage, performing "I Love This Town," from its new Mercury/ Island album, "Lost Highway." The band's fans are excitedly jamming right along. At two minutes and 30 seconds, the spot has the feel of a music video. But make no mistake, it is an ad to promote exclusive Major League Baseball postseason coverage on TBS, the new home of MLB.

The promo is interspersed with action footage of some of MLB's coveted postseason contenders, including the New York Yankees, Boston Red Sox and Chicago Cubs.

Background music would not be sufficient for this sort of campaign, says Bon Jovi's manager, Jack Rovner of Vector Management. "The music must be able to live on its own, to stand front and center." The Bon Jovi spot is airing through Oct. 11 on more than 6,400 movie screens nationwide as part of National Cinema Media's preshows in AMC, United Artists, Regal, Edwards, CineMark and Georgia Theatre Co. movie theaters.

Truncated versions of the ad will appear on TBS. Additionally, "I Love This Town" will be featured in interstitials throughout the network's 2007 MLB postseason coverage. In an interesting twist, this music video-ad network spot is also playing in ballparks, with Turner Sports creating different versions—with Bon Jovi intact—for different baseball teams to give the promos a more hometown-centric feel.

According to Turner Sports VP/creative director Craig Barry, it is the first time Turner Sports is using music in this way for localized versions of a promo. The network is in the process of creating spots for the Cleveland Indians and other teams. So, in the case of the Indians, the promo could feature notable players like Grady Sizemore, Travis Hafner and Fausto Carmona—as well as the team's logo and scenery from Jacobs Field and surrounding areas (the Flats and West Sixth Street, for example).

For Barry, the musical element of a campaign like this is "an addition, a bonus to our property." In each case, he adds, "the song must stimulate the senses and work with the sport." For this campaign, Barry worked with Rovner; Mark Shimmel, a music consultant to Turner Sports; and Island Def Jam.

When it came time to find music, Barry wanted a song with "a bigger picture" that could work with different cities. "This song captures the essence of the game, and the cities and the towns," he says. "More than any other sport, baseball stands for a city.

"I Love This Town" is one of those spirited, anthemic, feel-good singalongs in the same vein as Bruce Springsteen's "Born in the USA." For a sport like baseball, it makes complete sense. This is not lost on Rovner: "Music must become part of the dialogue in the spot," he says.

"I Love This Town" pulls that off. And while the song is not planned as a single (the album's second single, the title track, is on its way to pop radio), that could change.

"I Love This Town" is not the first track from "Lost Highway" to receive props from corporate America. Prior to the album's June 19 release, "We Got It Going On" and the title track were licensed to ESPN ("Arena Football") and the film "Wild Hogs," respectively.

"This album is young. We are continuing to spread overall awareness of it," Island Def Jam senior VP of marketing Adam Lowenberg says. "With the second single now going to radio, and the upcoming holiday season, the baseball campaign is perfect timing."

A home run, perhaps...
It was actually fun last week to see the reaction to the first track of the new Bruce Springsteen & the E-Street Band** album.

I witnessed something I thought I'd never see again in our business—enthusiasm.

Now certainly part of the reaction is due to the fact that the record happens to be—and I say this without a hint of objectivity—great. Still, it was nice to see everyone awaken from the collective coma we like to call the contemporary music scene.

But what it's really all about is: This is it. Radio knows it. Retail knows it. This is it. This is the first track of what will be the last great rock'n'roll album.

And when I say last, I mean the last album to be heard, marketed, sold and delivered the old-school way.

On the radio, on a disc, in a store, and performed by a band that played on the record and comes to your city and plays it live onstage.

---

It's just fun seeing an old-school, one-sided album rise to the occasion, my beloved old-school brothers and sisters, because this is it.

Soon all new sound will come to us in videogames, advertisements, movies, prepackaged pods, breakfast cereal, car horns or downloaded to the chip in our head.

It will be created by computers and performed by motion-capture animation to be enjoyed on plasma-screen milk cartons, video eyeglasses or your optical bracelet between subway stops.

Yes, Prince giving away his album at concerts and with newspapers is the future. He is a futuristic kind of guy.

We are not.

We are old school.

Just like our friends at radio stations and retail stores.

And together we're going to remind everyone, one last time, how the music business got built.

And why.

See you on the radio.

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<th>COOLEST GARAGE SONGS</th>
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*New York-based Wicked Cool Records is created and directed by Little Steven Van Zandt
**Little Steven Van Zandt also happens to be a part of the E-Street Band

WHERE STARS EARN THEIR STRIPES
FIND OUT IF YOU HAVE WHAT IT TAKES TO TOUR.
GO TO ARMEDFORCESENTRTAINMENT.COM.

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AN AUDIENCE OF ONE. WHAT A CROWD.

Hello Dave on tour for Armed Forces Entertainment in Southwest Asia

"We were on tour for Armed Forces Entertainment in Kuwait last year and I noticed an Air Force kid in the mess tent eating alone and keeping to himself.

We wound up sitting next to him and struck up a conversation. It was a bit one-sided at first, but when he realized we were a band from back home, he perked up. We told him we were playing that night and his expression changed.

"I have to get on a plane in three hours to go back to Afghanistan. I'm on a two-day leave." He wasn't going to be able to see the show, so we invited him to our soundcheck. We played the longest soundcheck ever. By the time we finished, that kid was grinning from ear to ear. "This is the first time I've felt this good in months," he said as he grabbed his gear and headed to the flight line.

That's why we do it. At least once a year, we set out on an Armed Forces Entertainment tour with one goal—to put a smile on some faces."

- Mike Himebaugh -Hello Dave

Mike Himebaugh is lead singer for Hello Dave, a Chicago-based band blending elements of rock, pop, folk and blues.
When Bands Meet Brands

Levi's, Coke Test Aussie A&R Waters With New Contests

MELBOURNE—New music in Australia is now being served up by beverage and clothes manufacturers, as major brands expand their music operations from event sponsorship into A&R.

In March, jeans manufacturer Levi Strauss Australia set up a development label called Levity, while Coca-Cola and beer brand Tooheys Extra Dry are running new band competitions with career-advancing prizes.

"It's effective," says Adam Zammit, managing director of Sydney-based music entertainment marketer Peer Group Media. "Because, in many cases, the consumer relationship with the brand is more intense than with music.

Levi Strauss brand manager Steve Williams claims that the label's main purpose is "giving back to the music industry," but sources estimate Levy's annual budget to be around $100,000 Australian ($246,000), substantial by Australian indie standards.

Coca-Cola Australia PR manager Sarah Kelly says the link will give the brand credibility in the target 14-23 demographic. She declines to reveal the cost of its Live'n'Local UnSigned competition, but marketing sources estimate Coca-Cola's total annual Australian music marketing budget to be around $5 million Australian ($4.1 million).

Both signings to the Inertia-distributed Levity label—set up by Levi's with Sydney-based marketing company Rodriguez, with both companies run by managing director Andrew Valder—have enjoyed initial success.

New Zealand-based alternative rock act Cut Off Your Hands debut EP, "Blue on Blue," received heavy rotation on the influential Triple J radio network ahead of its July release and went top five on the Australian Independent Record Labels Assoc. chart. Sydney-based alt-rock band Mercy Arms released its debut EP, "Kept Low," Sept. 1, and was also picked up by Triple J. The band was previously signed to Capitol U.S. but was dropped earlier this year.

"Signing to Levity took the financial risks out than if we'd done it ourselves," Mercy Arms' manager Todd Wagstaff says. Wagstaff, who has since signed with Levy as an A&R consultant, says Levy allowed both acts access to quality videos, tour funding and star producers.

Others in the industry maintain that brand-funded operations inevitably suffer from a lack of credibility. "It won't affect a pop act," Roadrunner Australia managing director Jon Satterley says. "But an alt-rock act wanting to be the next Wolfmother might have a perception problem."

For those willing to take that risk, the brands promise high visibility. Toohey's uncharTed initiative will see its three semifinal heats and October grand-finale broadcast on MTV Australia. The prize is a record deal with Sony BMG's Red imprint and a spot on a Big Day Out show in January. Tooheys says 1,400 acts have entered their demos since March, with more than 300,000 members of the public casting their votes so far.

The winner of Coca-Cola's Live'n'Local UnSigned gets recording time, 200 CDs pressed and the opportunity to play live at Coke Dome, the company's presence at music festivals. These sessions are broadcast on the Coke-branded "Live'n'Local" TV series on free-to-air Channel 7.

Coca-Cola says it doesn't plan to set up its own record label. But Zammit expects others with cachet in the teen/youth market to follow Levi's lead. "It will be the norm in five years," he says.

More traditional record labels, meanwhile, remain sanguine about any threat to their operations. "There are a number of ways these new developments could evolve—including more alliances with major record companies," Sony BMG Music Entertainment Australia senior A&R manager Courtney Hard says.

"Record companies would feel threatened if an act discovered by a brand name goes to No. 1," Satterley says. "But I'd love it if [a brand] puts a lot of money into a hard rock band, because that would grow that sector for everyone."
GLOBAL NEWS

RONSON, KAISERS GO ELECTRIC
DJ/producer Mark Ronson and Leeds, England, band Kaiser Chiefs have confirmed for the second annual BBC Electric Proms series of concerts, running Oct. 24-28 at eight venues in Camden, north London. The BBC will broadcast the shows, which feature new music or one-off collaborations, across its various radio and TV platforms. Ronson will perform reworked tracks from his Columbia album, "Version," at the Roundhouse with the BBC Concert Orchestra and special guests including Lily Allen, former Specials/Fun Boy Three vocalist Terry Hall and the Charlatans' Tim Burgess. At the same venue, Kaiser Chiefs will collaborate live with Grammy Award-winning composer David Arnold—best-known for his James Bond scores—on new versions of their material. Other acts appearing during the series include Japanese jazz sextet Soil & "Pimp" Sessions, which will perform with British pianist/vocalist Jamie Cullum. Icelandic alt-rock band Sigur Rós will also play an acoustic set and premiere its film "Heima," while the work of late folk musician Lal Waterson will be celebrated with performances by her siblings Norma and Mike Waterson, niece Eliza Carly and brother-in-law Martin Carly. Further acts are to be announced shortly. —Andre Paine

U.K. LICENSING DEAL FOR YOUTUBE
The United Kingdom's Mographics PRS Alliance has become the first collecting society outside the United States to strike a license deal with YouTube. The agreement, unveiled Aug. 30, applies to more than 10 million works available through YouTube, including music videos. The London-based alliance claims 50,000 songwriters, composer and music publisher members. YouTube co-founder/CEO Chad Hurley said in a statement that the agreement was "another great example of how we are working with the music industry to explore new and creative ways to compensate music creators." —Andre Paine

MOBILE MUSIC RINGS UP JAPANESE SALES
The rapidly growing popularity of ringback tones and mobile-based full-track downloads helped power a 40% rise in digital-music sales value in Japan in second-quarter 2007. According to data from the Recording Industry Assn. of Japan, the total trade value of digital sales in the April-July period was 17.6 billion yen ($152 million); volume was up 23% to 111.6 million units. Mobile-based master ringtone sales were down 2% in volume from the corresponding period in 2006 to 54.7 million units, although value rose 1% to 6 billion yen ($51.6 million). Ringback tone sales rose 63% to 21.5 million units, with value up 105% to 1.5 billion yen ($13.2 million). Mobile-based full-track downloads rose 113% in volume to 25.6 million units and 102% in value to 7.8 billion ($67.6 million). PC-based music downloads were up 14% to 6.8 million units, with value up 3% to 1.3 billion yen ($11.2 million). The mobile category includes sales over wireless networks of full single tracks, ringtones and master ringtones. —Steve McClure

MTV ENTERS UK U.S.
MTV Networks International launched a dedicated 24-hour cable and satellite channel and Web site Sept. 4 in the Ukraine. Around 3 million households in the eastern European market will have access to the advertiser-funded network, according to the broadcaster. The launch is part of a multiyear licensing agreement with a leading Ukrainian private equity fund manager, Horizon Capital. The channel, offering a mix of local and international programming, is headed by composer/producer Yevgen Stupka in the role of GM. Stupka, who also has executive experience in artist management, promotion and advertising, reports to MTV/EMI Emerging Markets managing director/senior VP Bhavneet Singh. The Emerging Markets group operates across central and eastern Europe, central Asia and the Middle East. —Andre Paine

EMI PUBLISHING ON THE MOVE
EMI Music Publishing will move from its longtime London headquarters on Charing Cross Road to EMI Group's Wrights Lane premises in mid-September. An EMI spokesman says the move was planned some time before the company's current leadership change. EMI Music Publishing has served as the company's primary source of streamlining and possible impact of planned local construction work upon the site. Separately, EMI-owned Mute Records has moved to another of the company's London sites, in Brook Green, Kensington. Mute had operated from premises in Harrow Road, west London, since it launched as an independent in 1979. EMI bought the label from its founder Daniel Miller in 2002. Mute's roster includes Depeche Mode, Molby and Nick Cave & the Bad Seeds. —Lars Brandle

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Cayman Jazzfest

November 29 - December 2, 2007
Experience the harmony of the greatest names in jazz in an island paradise. For information visit www.caymanislands.ky/jazzfest

Packages as low as $316 per person (based on double occupancy).
Event tickets and airfare not included. To book call Cayman Express at 1.800.247.9900.

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Make a note of it.

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Still Stiff After All These Years

Legendary British Label Makes A Comeback

LONDON—In 1976, Stiff Records, a true maverick in British label history, offered “today’s music today.” Relaunched 31 years on, its new owners are about to find out if Stiff can still stand up.

The original label set sail when managers Dave Robinson and Andrew Laieman—better known as Jake Riviera—borrowed £400, set up shop in Notting Hill and released Nick Lowe’s “So It Goes,” proclaiming their intention to bridge the gap “between the million-quad advance and scuffling about in a cellar.” Success with everyone from Ian Dury & The Blockheads to Madness followed.

“We’re very respectful of the label’s heritage,” new GM Pete Gardiner says. “Obviously we’ve had to change the business model to reflect the fact that there are fewer shops and more digital. We’re trying to do artist-friendly deals where the artist owns the work, and we have low break-even.”

The original Stiff continued into the 1980s, for a time within Island Records and then again independently, before its assets were bought by producer Trevor Horn and his wife Jill Sinclair for an undisclosed sum in 1988. Stiff now runs as a sister indie to Horn and Sinclair’s ZTT.

Now, after years of mining its catalog via reissue specialist Union Square Music, Stiff is back signing new acts again. The hibernation ended last year with a singles-only deal with Coventry-based alt-rock band the Enemy, which later scored a U.K. No. 1 album with “We’ll Live and Die in These Towns,” having been snapped up by Warner Bros.

Run by London by Gardiner and product manager Vicky Ball, Stiff is distributed locally by Pinnacle; has licensing deals with Neo in Germany, Koch in the United States and JVC in Japan; and does its own digital distribution.

CUTTING THE CATALOG

HMV Canada Slashes Prices Of Older Releases

TORONTO—HMV Canada says it will cut catalog stocks if an ambitious new price-cutting program fails to show up sagging CD sales.

Market leader HMV, which has a 35% market share of the Canadian music retail sector, according to Nielsen Canadian SoundScan, announced Aug. 27 that it was slashing catalog prices by up to 33%. While new-release CDs in Canada can retail as low as $8.99 Canadian ($8.49), catalog material can be as high as $23.99 Canadian ($22.65) for a single disc. HMV says the cost of catalog material was seen as a key factor in keeping consumers out of music stores—under the new program, no CD will retail for more than $19.99 Canadian ($18.87).

“The truth is that, if we don’t improve sales, we’re going to lose at reducing inventory,” HMV Canada president Humphrey Kadaner says. “We wanted this move to be participatory and involve the labels in the decision.”

HMV tested the concept, which it says has the support of Canada’s major labels, during the past five months at its eight stores in Edmonton, Alberta, where prices were cut by 20% on around 60% of CDs.

Neither HMV nor the labels would disclose specific figures from the trial. However, one record industry executive says that, while the revenue generated failed to match the lost revenue from price cuts, the move created enough consumer interest for the labels to agree to expand it across HMV’s 118 stores.

The price cuts come at a
The label plans between three and five front-line album releases per year, plus a similar number of singles-only deals.

Current releases include Canadian power-poppers the Transmitters' self-titled album and the single "Barking Up the Right Tree" by the Producers, featuring Horn and fellow producers Lol Creme and Stephen Lipson. Squeeze's Chris Difford and former label stalwart Wreckless Eric have signed for new albums next year.

Due Sept. 17 in the United Kingdom is "Life in Reverse" by reunited northern band Any Trouble, which was on Stiff for two albums in 1980-81.

"I was talking to Pete Gardiner and he said, 'We're looking for new stuff,'" says Any Trouble frontman Clive Gregson, now based in Nashville. "I said, 'We have a new Any Trouble record. Is that new enough?' He said, 'That's perfect.'"

But, to paraphrase another of the label's celebrated slogans: In 2007, even if it is Stiff, is it still worth a $*$#?"

"Stiff was one big adventure, a roller coaster born of a lack of creativity in the majors," says former GM Paul Conroy, now running his own Adventures in Music management and publishing company. "Rather like the Stiff activities of old, this will either try or end up as a play that failed. It's questionable whether a label name now has any bearing on the success of a current artist."

But Any Trouble manager Andy Murray, press officer at the original Stiff, counters: "Pete and Vicky get the music and know how to work it. We're proud to be part of the Stiff legacy, past and future."

Jon Myer, music manager at digital radio station BBC 6 Music, has yet to play any new Stiff product, but declares himself a "big fan" of the old label.

"Not every release was brilliant," he says. "But it had a pretty impressive hit ratio, and even the failures were interesting. If the passion and risk-taking are still there, it'll do well."
It's "More Than a Memory"!

It's History!
A Record That Will Never Be Broken

Curb Music Publishing Congratulates Garth Brooks and Curb Writers:
Lee Brice, Kyle Jacobs and Billy Montana
For the Highest Charting Country Single Debut Ever!

"More Than a Memory" 1st Week #1 R&B

McGrath/Hill drew 1,673,667 fans to 117 shows. The first Soul2Soul tour in 2000 grossed $50 million. McGrath and Hill first generated sparks on the Spontaneous Combustion tour in 1996.

Rod Essig and John Huie in Creative Artists Agency's Nashville office were the agents for the Soul2Soul tour, and Live Nation was the national promoter in 2007 for Soul2Soul. In 2006, the tour worked with Live Nation, AEG Live and such independents as Jam Productions, Gary Marx, Outback Concerts, Fantasma Productions, Another Planet, Glenn Smith, Lowell MacGregor and Beaver Productions.

The previous two-year gross record had been Shania Twain in 2003-2004 at about $90 million. Kenny Chesney has grossed about $300 million during the past six years, but each year the set is struck and the next year has its own identity, title and production, making each run a separate, individual "tour." Like Twain, the McGrath/Hill trek utilized the same basic (mega) production, title and theme for its entire run, making it one "tour" per se.

Despite the big box office country is seeing these days, Brooks still holds the attendance record for a multiyear run at about 5.5 million. "Garth definitely wins on attendance," says Scott Siman, McGrath's manager at Front Line Management. "Of course, back then you could sell 10 million records, too."

Siman says that what makes Soul2Soul unique is providing "two superstars," along with "the biggest most state-of-the-art production ever undertaken" by a country act, "rivaling the biggest rock productions of our time."

McGrath/Hill Tour Sets New Milestone

Tim McGrath and Faith Hill are in the record books as a touring duo. The second year of the McGrath/Hill Soul2Soul tour grossed more than $52 million, taking the two-summer total for the husband-and-wife co-headliners to more than $114 million, according to Billboard Boxscore (billboard.biz, Sept. 4). That's enough to make it the top-grossing country tour ever. The outing wrapped Aug. 10-11 at the Honda Center in Anaheim, Calif., with 2.5 million gross.

Soul2Soul II now tops Garth Brooks' three-year megatour in support of his 1998 Capitol release "Sevens," which grossed more than $105 million. Brooks had been the box-office standard-bearer in the genre, with country's first and until now only $100 million run.

McGrath/Hill's $5 million-plus run has its identity, and the next year has its own title and production, making each run a separate, individual "tour." Like Twain, the McGrath/Hill trek utilized the same basic (mega) production, title and theme for its entire run, making it one "tour" per se.

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BOOKING HANNAH: Creative Artists Agency's Jeff Fraser is one busy agent. Tours that Fraser worked on in 2007 include Tony Bennett, American Idols Live. "You Think You Can Dance," the Cheetah Girls, Chris Daughtry, Nelly Furtado, Robbie Williams, "High School Musical" and Miley Cyrus' upcoming "Hannah Montana" tour.

Additionally, there could be an Annie Lennox tour this fall. A Duran Duran run in February and the Spice Girls reunion tour this winter. Fraser also books country's Carrie Underwood, and is working with Travis Trutt and Kelly Pickler in conjunction with CAA's Nashville office. Oh, and Fantasia is in "The Color Purple."

But right now it's Cyrus as Hannah Montana that has the industry abuzz. The tour, with her father Billy Ray onboard, sold out all 54 dates within 20 minutes. "Nothing surprises me with the Disney stuff," Fraser says. "The Cheetah Girls did amazingly well, and "High School Musical" was incredible."

The tour begins Oct. 18 at the Scottrade Center in St. Louis. The Nov. 23 show at Nashville's Sommet Center sold out in about 12 minutes, according to booking VP Brock Jones. "It blew completely up," Jones says. "If I could have rolled into a second date, we would've gone clean on that as well."

Shows like Hannah Montana or Cheetah Girls bring some new customers to live music, which can be a doubled-edged sword. In other words, a lot of little Hannah fans were left without tickets, and their parents were likely puzzled by how quickly seats can move from the primary to the much more expensive secondary market in today's concert world. "The big issue is a lot of the people who wanted to buy tickets are not typically concertgoers and they don't understand the speed of the Internet," Jones says. "And, frankly, if you're standing in line at Kroger and you're third in line, you're probably out of luck."

For 24/7 touring news and analysis, see billboard.biz/touring.
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<tr>
<th>ARTIST(S)</th>
<th>GROSS/ (in $1,000's)</th>
<th>DATE</th>
<th>VENUE/ ADDRESS</th>
<th>ATTENDANCE</th>
<th>CATEGORY</th>
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Phone Face-Off

Manufacturers And Carriers Maneuver To Control The Mobile Future

The cold war has gone hot. Although their relationship is highly symbiotic, the companies that make mobile phones have for years sought to gain the upper hand in brand awareness and customer control from those that run wireless networks. That long-simmering struggle has now exploded into an all-out battle to wrest control of the customer experience from wireless operators in the coming age of mobile entertainment, with Apple and Nokia firing the opening salvos.

In the history of the wireless industry, the operators have held all the control, at least in the United States. Here, operators use different technologies, phones are locked to a specific network, and carriers sell devices on behalf of the manufacturer. That means if a phone does not meet the carrier's standards, it won't get sold. Since phones were often developed with that in mind, what the consumer actually wants has sometimes been secondary to the short-term profit margins.

Europe is different. Operators there all use the same standard, so all phones are compatible with all networks and customers can buy their devices directly from the manufacturers if they like. As a result, users' needs get priority over carriers' needs—one reason mobile devices have more functionality across the board. When mobile phones were primarily used to make voice phone calls, this system worked fine. But everyone wants an ownership stake in the mobile entertainment market, and they're fighting tooth-and-nail for position.

Nokia's direct-to-consumer content strategy— dubbed Ovi—is just the latest move. Rather than merely making phones that work with the many content services offered by its carrier partners, Nokia is offering its own digital music service, games network and social networking site that will be available on PCs and mobile phones.

"Devices alone are not enough anymore," Nokia CEO Olli-Pekka Kallasvuo told media and analysts at a press event last month in London. "Looking into the future, we will deliver great devices, combined with compelling experiences and services."

Digital entertainment—and digital music specifically—is already a device-centric market, as evidenced by the iPod's ability to make iTunes the No. 1 digital music store in the world. Nokia is the world's largest mobile phone manufacturer, with a commanding 37% market share. The Ovi initiative is Nokia's attempt to leverage that presence into a broader digital and mobile entertainment brand, using its devices as the front door. Wireless operators, meanwhile, are trying to do the same, using their customer billing relationships instead.

The precedent here is the iPhone. The device is the only phone on AT&T's network that doesn't connect to AT&T's content portal—no ringtones, games, wallpaper images, etc. Apple controls the entire experience, and AT&T allows because of Apple's success with the iPod and iTunes.

People are buying the iPhone in spite of AT&T's network, not because of it, and now are working to hack the device so it will work on other networks. For phone manufacturers, trying to reinvent themselves as consumer electronic companies—Apple's AT&T deal is the holy grail. But it is hardly a slam dunk. Motorola spent several years hyping a direct-to-consumer streaming radio service called iRadio that never made it out of beta. Among other problems, U.S. carriers refused to carry any Motorola device that featured the iRadio service for fear that it would compete with their own music service ambitions.

Now, Nokia is hearing a similar response in Europe, where operators are finally flexing their muscles after years of taking a back seat. U.K. operator 3 already told itsitors there is no plan to offer Nokia's N81 phone, considered the flagship of the Ovi service. Another operator, Orange, threatened to block any device compatible with the Ovi service from its network unless Nokia agrees to a trial designed to determine whether Nokia's service substantially cannibalizes its own digital entertainment offerings.

Expect an escalation of hostilities if Google enters the market with the much-hyped Gphone. The inside line is that Google has plans for a Linux-based device that would run custom versions of popular Google applications as Google Maps and search. The Wall Street Journal reported that Google is shopping a prototype device to various network operators. However, carriers like Verizon have already rejected placing Google's search software in their existing phones because the company wants too high a share of their search advertising revenue. Agreeing to a Google-branded phone seems even less likely.

Much has been made about these various efforts—calling Nokia's strategy an attack on iTunes, or the Gphone a shot against Microsoft. Sure, handset manufacturers are in stiff competition with each other, but in the grand scheme of things their effort to create the better mobile multimedia massmarket collectively pits them more against their wireless operator partners attempting the same.

The race is on now to see who can conquer the best mobile entertainment customer experience first—the operator or the manufacturer. Since both of them have about as much experience running a digital music service as the other—which is to say, the market is ready for the taking.

HORN OF PLENTY

Riding up on someone's tailgate and blasting the horn will prove much more satisfying with the Horntones FX-550. The mobile audio system allows users to customize the sound of their horn with all kinds of sound effects—from various noises, to movie lines, to music clips.

The system includes the FX-550 Player, the AP-150 amp and an SR-100 speaker. Combined, they can store and play 256 MB of audio files, with nine preset buttons so you can play a different sound each time. It contains a standard USB drive so users can load their own MP3 files to the system.

The company also offers MP3 editing software online via the Virtual Player on its Web site. Unlike ringtones, users don't have to buy specially configured music. They simply use the Virtual Player to trim any MP3 track ripped from a CD to the right length and load it into the system.

The Horntones system is available now for $250. -Antony Bruno

Nokia's N81 phone is considered the flagship of the company's new Ovi service.

BITs & BRIEfS

CONSOLE WITH SOUL

Sony Computer Entertainment America will release a limited edition PlayStation 2 game console in November bundled with its "SingStar Pop" karaoke game. The package will include a white ceramic console, two USB microphones and the game itself for $150. The game has players singing along to music videos from such acts as Alicia Keys, U2, the Clash and Snow Patrol, receiving points for hitting the right notes at the right time.

PROVING GROUND SOUND

Activision has released the soundtrack to the upcoming "Tony Hawk's Proving Ground" videogame, which is scheduled for release in October. More than 50 songs are in the game. Gamers can create custom soundtracks from the list or simply listen to the default settings. Acts include Foo Fighters, Nirvana, Bloc Party, Jurassic 5, Slick Rick and the Rolling Stones. The Beastie Boys' MCA will also appear in the game as a secret unlockable character.

PLAYERS HAVEN'T PEAKED

Although the market penetration of portable MP3 players is at an all-time high, analysts at In-Stat expect even further growth during the next five years. More than half of the respondents in a recent survey own some kind of portable digital media device, the company says. However, it expects worldwide MP3-player shipments to reach 275 million by 2011, from 182 million last year. The company also says video-enabled MP3 players will generate the most growth. While only 11% of those responding to the survey say they bought an MP3 player primarily for its video capabilities, the company believes video-enabled MP3 players will outsell audio-only devices by the end of next year.

The singer just announced her rescheduled tour, which begins Oct. 14 in New York. Trek with her to Dec. 3 in Nashville.

His second album isn't even out yet but he's already on the set's second radio single—"Kiss Kiss" (No. 58 on Hot R&B/Hip-Hop Songs).

Source: Yahoo! Music

Further digital news and analysis, see billboard.biz/digital.

YAHOO! Music SEP. 15 2007

TOP 20 STREAMS

1. SEAN KINGSTON
2. AVRIL LAVIGNE
3. FERGIE
4. RIHANNA
5. KELLY CLARKSON
6. T-PAIN
7. HURRICANE CHRIS
8. JAMEL ROYAL
9. 3LION
10. SHOP BOYZ
11. SNOOP DOGG
12. MAROON 5
13. AVE
14. ALY & AJ
15. AVRL LAVIGNE
16. LIL MAMA
17. CIARA
18. AVRIL LAVIGNE
19. T-PAIN
20. BOYZ II MEN

For 24/7 digital news and analysis, see billboard.biz/digital.
Kyambo "Hip-Hop" Joshua is truly one of the music industry's premier twentysomethings, having already helped get Roc-a-Fella Records off the ground as one of the label's first A&R execs, and co-managing two of hip-hop's top stars, Kanye West and Lil Wayne. So, it was hardly a surprise when Columbia Records co-chairman Rick Rubin tapped the Harlem native to join Columbia's senior management team.

After Rubin won several trophies at this year's Grammy Awards and confirmed his new position at Columbia, departments were dismantled and reconfigured; a handful of layoffs and reassignments marked a transitional period for the label. What most people did not realize is that Rubin and Joshua were already having discussions to bring the young turk into the Columbia fold.

Fast forward to the here and now, and Joshua became one of the first announcements on Rubin's clock for the renovated label. And while Joshua and Columbia shun formulaic titles, Joshua does define his work as handling the label's R&B, hip-hop and gospel acts.

Drawing his inspiration from a genuine love of music, Joshua was also previously senior VP of A&R at Atlantic Records until 2006. According to Joshua, the pairing didn't match "creatively." On the side, West is managed through Joshua and business partner Gee Roberson's company, HipHopSince1978. The pair also co-manages Lil Wayne and producer Just Blaze. Joshua was honored at ASCAP's Rhythm & Soul Awards for co-writing one of Jay-Z's biggest hits, "Big Pimpin.'"

How did you end up joining Columbia?
I'd left Atlantic Records but wasn't contractually gone. Creatively, it wasn't working out at Atlantic, so I told them that I didn't want to be there anymore and they agreed. I started co-managing, with Gee Roberson, Lil Wayne—along with Lil Wayne's longtime manager, Cortez Bryant.

I was going to manage him a couple of years ago but couldn't while I was at Atlantic. I was trying to do stuff independently, because I didn't like the way hip-hop was going at the major labels. So, I was shopping an independent, all-hip-hop label, and I went to Rick Rubin and a few others. Rick said he'd like to invest in it.

A few months later, he got the position at Columbia, and I called to congratulate him. He said, "If I do it, I want you to do it with me."

What do you plan to do with urban music at Columbia?
I want to focus on every angle of the record label. For example, there are certain things that I want to sign, like an MF Doom, who might not be so appealing to radio. However, everything an artist does in terms of marketing can't all be radio and video because that model doesn't work with every single artist. You've said you want to make records at Columbia the "old way." What does that mean?
I mean, when the record labels were run by music people and not corporate executives, lawyers and others that make the deals. People signed acts based on different things. You signed someone because they believed in that genre and thought they'd be appealing to the genre for the long run, not just because they have a hit and would help you out in the next quarter. There are a lot of other reasons, but that's one reason why new artists don't really survive these days. When Columbia signed Bob Dylan and Aretha Franklin, they didn't sign them because they had hit radio hits. They signed them because they were really talented and the label believed in their talent and their music.

With Kanye, I found him and built a relationship because I really believed in him. I had to convince Kanye to focus on production so that when he did become an artist, he could afford to simply be one and not worry about paying his bills. We want to create an environment that's more music-friendly and not so systematic.

A lot of labels use, no offense, the Billboard charts to find artists. They just look at the charts and see which songs don't have a major-label affiliation—they don't even know the artist or whether he or she can actually make an album. They don't think about that at all. They just sign the artist.

You can't stand behind something like that. That's why we need more people in the field, someone in Atlanta that knows Atlanta. Someone in California that knows California. Now, there are just a bunch of people in New York City that don't go outside of New York.

Let's get to Columbia's roster, starting with Maxwell's oft-delayed album. What's going on?
Maxwell's still working with Sade's band, his tried-and-true team. He took some time off and now he's ready. He's recorded so much material that he's got a couple of albums done. So he might be going out on the road touring for this album soon. I won't say the album will drop first-quarter 2008, but [next] summer sounds good.

Did Robin Thicke steal some of Maxwell's thunder?
Honestly, I thought Robin Thicke's buzz was going to be bigger than it was. It was mainly "Lost Without You" that took off, and that was pretty much in Maxwell's vein. But I do think all of this motivated Maxwell.

Is Columbia going to renegotiate G.O.O.D. Music's distribution deal?
No, I can tell you from being on both sides. That's not where Kanye sees us, though we're still doing projects together, like John Legend is still on Columbia. And I always liked Sa-Ra, another G.O.O.D. act. Kanye actually might be executive producer of Mos Def's next record.

What are Columbia's urban releases for the remainder of 2007?
Three 6 Mafia, Bow Wow, Omarion and Wyclef.

How will you reinvigorate buzz on Three 6 Mafia?
Their 6 Mafia's album is due Dec. 4. They're a legendary group. They were hot in Atlanta before Atlanta had their own groups. I think they are in a position to do well. But maybe they soaked up the Oscar too much. People that like the Oscars were kind of mad that they were there, and their target audience doesn't really watch the Oscars—it's a weird place.

Now we've just got to make some hit club songs, which they always have. I think the MTV show ['Adventures in Hollywood'] and the Oscars took them out of their element. But their fan base is there, along with the new fans they gained with the Oscar. They're in a good position.

What are your plans with Beyoncé and Lauryn Hill?
Music World handles all of Beyonce's stuff, but I have a decent relationship with Beyonce through Jay-Z. I'm meeting with Ms. Hill's people soon. Her deal is border-line inactive, though. I'm sure they want to do an album. But when you sign an act in another era, with a deal based on the act being a super-star, things can change [years later]. These days, even if you do great numbers, they will likely not be Fugees numbers. So, I have to see where direction she and her people would like to take and what they'd like to do.
The rain beats down incessantly on a typical Miami summer afternoon when Juanes runs into the Hit Factory studios, late from warding off rush-hour traffic in the middle of a storm.

He is traveling solo, devoid of encouragement, as he likes to be when he isn't in touring or promotion mode. He's wearing the white track suit he's had on since this morning, when he worked out at his local community center.

Juanes is here to begin mixing his fourth solo studio album, "La Vida Es Un Ratico" (Life Is a Brief Moment), due Oct. 23 on Universal Music Latino in the United States and Universal Music worldwide. With only a first single mixed at this point, Juanes carries the rough cuts on his iPod and cues them up for Billboard.

When it is all over, he asks, expectantly, "Did you like it?"

With more than 8 million albums sold worldwide, Juanes—real name Juan Esteban Aristizabal—still has the air of an accidental star.

But a superstar he is. "La Vida ... Es un Ratico" will be released simultaneously in all Universal territories, an unprecedented move for an artist who records only in Spanish.

Indeed, Universal Music Latino president John Echevarría says, "It is quite possibly the first all-Spanish album to be released simultaneously in Europe, Asia, Australia and North and South America."

While it is tempting to compare this scope of marketing with the strategies designed for such crosstown stars as Ricky Martin, Shakira and Enrique Iglesias, Juanes is an anomaly because he doesn't record in English.

Nevertheless, his song "La Camisa Negra," from his 2004 album "Mi Sangre," managed to go to No. 1 on radio and sales charts in more than 30 countries, including Germany, France, Japan and Holland, which will release special editions of "La Vida."

"Singing in English doesn't really interest me. I have to worry about pronunciation, so I don't sing from my soul. But... I'll be up against thousands of people who sing and think in English. I continue with my Spanish. And that's happened with the past album in Asia and Europe, that happened in Spanish. The song was a hit, yes, but the album also sold."

"Mi Sangre" has sold more than 650,000 copies in the United States, according to Nielsen SoundScan, and more than 4 million worldwide, according to Universal. Its predecessor, 2002's "Un Dia Normal," has sold 700,000 copies in the States.

With this precedente, Universal's plans for "La Vida" are ambitious, made even more so by Juanes' new contract with the company. Last January, Juanes shifted his record deal from Sony, the joint venture label between Sony Music and Universal, and signed directly with Universal Music Latino.

"Surco was always a place to develop new artist. It's the most consistent career and entourage. I moved from Universal to the joint venture label and now to Universal. They know me and they want me."

Juanes also inked with Universal Music Publishing, although that deal will go into effect only for his next album, after his current deal with peer music expires.

"I wanted everything under the same roof," Juanes says, noting that under the new deal, Universal also gets a percentage of sponsorships it negotiates (though not from touring).

That Juanes' deal incorporates sponsorships has opened the door for a close working relationship among label, manager and sponsors. Right now, Juanes' management and Universal are negotiating agreements with various carriers and mobile companies for all European countries. Already closed are deals with Sprint (United States) and Sony Ericsson (Latin America).

The deal encompasses sponsorship of the album in the initial stages and, in 2008, Juanes' world tour.

"In the Latin realm we've never made these kinds of joint sponsorships," Universal Music Latin America's Rene Russo says. "It's the first time that, from day one, we have jointly designed global sponsorship strategy where we all win."

Juanes' move is in keeping with a remarkably consistent career and outreach. Since his launch as a soloist in 2000 (prior to that, he was lead singer/guitarist for Colombian rock band Ekhimosis), he's had the same manager (Fernán Martinez, who formerly worked with Enrique Iglesias), the same agency (William Morris), the same producers (Santaolalla and his partner Ani- ba), Kelp and the same sound engineer (Thorn Russo).

This time around, executives say, they are raising the ante even higher, beginning with Juanes' performance at Universal's global marketing meeting Sept. 3 in London.

Stateside, "We believe this is going to be one of the most complete and innovative marketing campaigns we've done in Latin music," says Universal Music Latino senior VP of marketing and A&R Walter Kolm, who has created promotional campaigns with Univision radio and TV.

In the States, "We are using Juanes to launch the Latin version of Sprint's new national campaign," Sprint director of multicultural marketing Isaac Mizrahi says.

As such, the new album's first single, "Me Enamoro," will be used in a TV and radio campaign that will run on Spanish-language media beginning Sept. 7, immediately following its Sept. 4 release to radio. The album's arrival will also be bolstered by handset marketing and promotion at points of sale.

And, in a new move for Sprint in the Latin world, the carrier will produce exclusive, behind-the-scenes videos that will be available as three-to-four-minute "mobisodes." Although plans are still being finalized, some five to 10 mobisodes are likely to be available between September and December. Sprint will have a two-week exclusive on "Me Enamoro" and later, the full album will also have its mobile launch exclusively via the company.

In 2008, Mizrahi adds, Sprint will launch another, separate campaign around Juanes' tour, for which details are still being finalized.

Juanes, a digital buff who carries all his music on his iPod, says he loves the intimacy of selling music over the phone.

"It's a personal thing," he says. "To have your..."
THE HIT PARADE
Juanes has become one of Latin music’s most reliable hitmakers, having scored four No. 1s since 2003.

<table>
<thead>
<tr>
<th>TITLE DEBUT</th>
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<td>47</td>
<td>18</td>
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<tr>
<td>&quot;Fotografos&quot; (with Nelly Furtado)</td>
<td>42</td>
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<td>7/19/2003</td>
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<td>4</td>
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<td>2</td>
<td>4/15/2006</td>
<td>22</td>
<td>Sony</td>
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SOURCE: The Latin Songs and the Latin Albums Through the Years, 5 chart weeks.

> music be part of your cell phone, which is how you connect with your family, with the things you do all day, I think is wonderful.

With Sony Ericsson for Latin America, the full album will be embedded on a special Juanes phone. Sources say 500,000 phones will be made available.

"La Vida" has 13 tracks. Plus one available exclusively for download via iTunes. Although the full album will be available in regular CD and a deluxe CD/DVD edition, no other retail specials or remixes will be offered around the content.

CLOSE TO THE HEART
One song is particularly close to Juanes’ heart: “Minus Perdidas” (Lost Mines). After a trip into the tiny municipality of Cocora (in the Southern mountains of Colombia) as part of his work with his Mi Sangre Foundation, he witnessed a photograph of pain and described it.

“I didn’t have the melody or even the lyrics, but I had that on my mind.” Those are roads among roads, where the stones are mines, that break the bones of the land that complains, dispelling hope,” he says.

The lines were written on his BlackBerry, perhaps on the plane or the plane, then saved, for months, until he wrote the music from his home studio in Medellin, Colombia.

Although "La Vida" has three tracks that deal with these types of social issues and concerns—a Juanes trademark—the biggest challenge in its creation was producing yet another album with broad universal appeal that wouldn’t play second fiddle to "Mi Sangre.

With Santalla and Kerpel, Juanes whittled down 32 songs to 14. "I didn’t want another "La Camisa Negra," he says. “I wanted to move beyond that. At the same time, I questioned myself: Should I write songs like that?” And, in fact, I did, and they didn’t work. But it was hard for me to grab that. Gustavo was very critical.

"After doing three albums that preserved a style and progressively grew his audience, this one was a challenge, because we didn’t want to repeat formulas," says Santalla, who initially concentrated on giving the album direction; he felt it lacked. "I told him to forget all those points of reference. Forget them, and simply connect with writing songs again."

While "La Vida" definitely sounds like Juanes, and while there are plenty of the Colombian references that made "La Camisa Negra" so distinctive, the album is a sonic departure in that for the first time, Santalla didn’t use loops.

“Everything is played live, perhaps a little more rock-leaning and with less instrumentation,” Santalla says. “It’s a sparser album.”

And Juanes is following in the past 18 months has sung on albums with Miguel Bose, Laura Pausini and Tony Bennett, took a more eclectic route with outside collaborators.

One is German rocker Andreas Frege, better-known as Campino, who leads punk band Die Toten Hosen and collaborated with Juanes on "Banderas de Mano" (Flag of Hands), a track about unity between races and countries. That duet will no doubt further solidify Juanes’ standing in Germany, the country that first gave him entry into the European market and where he sold 400,000 copies of "Mi Sangre"

The second collaboration it with Calamaro, who although well-known in Latin America, doesn’t get commercial airplay in the States, as in the case with most Latin rock.

Then again, Juanes has been instrumental in redefining the kind of music that Latin radio plays and that Latin and non-Latin buyers purchase.

“My biggest challenge now is to cross over into the English-speaking world, singing in Spanish,” says Lopez, who is in the process of developing that crossover strategy.

“This isn’t a one-hit wonder. This album reconfirms Juanes’ capacity—from a musical base that is very Colombian or Latin—to produce a mix that truly interests all kinds of people.

‘Moments’ That Matter
Juanes’ new album, “La Vida . . . Es un Ratico” (Life Is a Brief Moment), was still in rough-mix form when the Latin superstar recently played it for Billboard. But eloquent songs still came through loud and clear, full of rock edges and aggressive bursts of down-and-dirty Colombian folk beats. Ahead of the Oct. 25 release of the set, Juanes spoke with Billboard about making music and making a difference.

This album has songs of love and breakup. Should listeners interpret them as personal experiences?

These are things I’ve written mostly while on tour and they reflect different emotional states, but they’re not only based on my reality, but also in the creativity and stories of people around me. But definitely, it’s a very personal album.

But all your albums are very personal.

Yes. Most of the songs I write are a reflection of my feelings, and I could do it any other way. For this album, I did the exercise I always do, of writing many songs, and in the end, those songs that aren’t very honest get dropped along the way. The songs that stay talk about what I really feel and think at that moment. Right now, it’s a bit of a transition. For example, “Tuyo Yo” (You and Me) speaks about the years I spent with my partner and how we stuck together in good times and bad, and that our love was made carefully, like a carpenter, and that the house only looks beautiful when she’s there. But there’s also the transition. I have a ballad titled “Dificil” (Difficult) that talks about the breakup, and it’s a harsh song lyrically and melodically.

What is your writing process like?
I do the music first. Never the lyrics. I have my guitar, my computer, my little m-box, and I put them in the hotel or home where I’m at, and I improvise the melody over a series of chords. If I like something, I save it. But I’m always searching for the melody, and that melody dictates the words. I live with the songs for a long time. They change 20,000 times. I improvise a lot. I can record 20 guitar solos until I find the one. Sometimes, I will go in the studio and write a song in a day. But from the moment of inception until it’s recorded, the process passes through a million different places.

When I interviewed you prior to “Mi Sangre,” you said you felt very pressure, given the success of “Un Dia Normal.” Now that you’ve been continuously successful, has the pressure lifted?
I don’t think so. It’s still there. But it’s all me. No one is saying anything, but it’s the pressure of being able to do a different album. One that I like, the concern about not writing the same song. I still respect the audience. I like what I do, but I don’t know if the audience will like it. And I face the album that way—with respect, because you never know.

You wrote most of the album in Colombia. Does this influence the music?
I think so. My home is in the mountains of Medellin. Being there, watching the news, my family, the air—yes, it has a great influence. I had a need, a physical and mental need, to go to Colombia. I love living there. I like Miami a lot, but I have more things to do in Colombia—with my mother, my siblings, the foundation.

As a public figure, with a visible foundation, many people assume you have a stance on social issues. Do you like that role?
It’s not a question of whether I like it. What I’ve realized is you can really make a difference through music. You can motivate people in the good sense of the word, either to push a message or to at least place issues in the public agenda. For example, I didn’t know preschool education wasn’t mandatory in Colombia. The recent march [in Colombia, where more than 400,000 took to the streets against kid, napping and violence] had no precedent. We tend to be indifferent, and as citizens we have to take action. —LC

REBUILDING LIVES, RECLAIMING THE FUTURE
The title track of Juanes’ solo debut, “Flotante Bien” (Look Carefully), spoke about the dangers of land mines as a metaphor for the dangers of life itself. The song struck a chord in Juanes’ native Colombia, where guerrilla and paramilitary groups use the mines to guard their cocaine plantations; the country has the highest incidence of land mine accidents according to the World Mine Monitor. Fully 65% of the victims are soldiers, most of them poor and uneducated. The remaining 35% are civilians, and among them, 30% are children.

Juanes’ work with multiple groups finally consolidated in the creation of the Mi Sangre Foundation in 2003.

Based in Juanes’ hometown of Medellin, Colombia, the foundation’s primary objective is education, which it finances and facilitates at many levels. On the one hand, it helps victims finish their basic school education and it also reenrolls them into the workforce by providing them with vocational instruction in their area of interest. As a public figure, with a visible foundation, many people assume you have a stance on social issues. Do you like that role?

Juanes, third from left, led a 2006 all-star concert in Los Angeles to help the Colombian children injured by land mines.

Choice. On the other, the foundation has also begun a program to provide preschool education, which isn’t mandatory in Colombia, to more than 48,000 children. "One way of investing in a population that in 15 years can choose whether to pick up a gun or have another mentality," Juanes says. —LC

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Billy Bragg
The Keynote From Political Singer/Songwriter Turned Artists' Rights Campaigner

Ever since his 1983 mini-album "Life's a Riot With Spy Vs Spy" (Utility), Billy Bragg has been known as a spokesman for a generation. But where his politically charged anthems and offstage activism once urged fans to support striking miners or kick out the Conservative government of the '80s and '90s, he's now become an authority on artists' rights for the Web 2.0 age. In the past year he has had high-profile clashes with Web sites including MySpace and MTV Flux over what he saw as unfair proprietary rights clauses. Consequently, he's now as likely to be found addressing executives at music industry conferences as campaigners at political rallies or music fans at his legendarily heartwarming shows. This month he will play live and give a keynote address at the Popkomm confab in Berlin, moderated by Billboard executive editor/associate publisher Tamara Conniff. With a new album scheduled for 2008, and current projects including everything from rewriting the lyric for Beethoven's "Ode to Joy" to raising funds for prisoners in the guise of a one-man Clash tribute act, Bragg took time out to chat with Billboard about his new role and the future of the music industry. "I've always been an opinionated so-and-so," he says with a smile.

>>>

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Now that you’ve got the chance to address the European music industry, what will you talk about?

There are two things I am absolutely sure about. Whatever the music industry looks like in 10 years’ time, there will be people who want to hear music and people who want to make music. And as one of those people, it’s our job to get the industry to understand that the old industry-led model is going to have to change and the artist is going to be in much more of a powerful position. I work with Ian McLagan, who played in the Small Faces... wherever we stop on the motorway, there’s always a ‘60s compilation with a Small Faces track on it that he doesn’t make any money off. The old idea of signing your rights away for life of copyright is over.

What system would you like to see replace it?

In my contracts, my albums ultimately revert to me, but what very often happens is I sign them back to the label that put them out, if that label’s done a good job. But it allows me to update my recording contracts to take into account new technological developments. The records you made in your 20s you should be able to put out yourself in your 50s. Mac’s got several solo albums that he could press up and sell at his gigs but he can’t because of the lifetime of copyright ownership.

Are you happier with the artists’ rights situation on MySpace now?

Yes. The problem was, when they set up the site, the language used implied that they owned the rights to the material posted on the site. I own the rights to my catalog, and I don’t let those rights go lightly. But it was an ambiguity rather than a sordid attempt to steal the work of artists. And when they clarified it—the clause now begins: “You own the rights to the stuff you post on MySpace.” And the most important thing of all is that, when you take your stuff off MySpace, the deal ends. That’s absolutely crucial—MTV Flux, the last time I looked, didn’t have a termination clause, and that really concerns me because they could be harvesting rights.

Do you still see a long-term role for traditional record companies?

Yes. The climate is changing and the glacial record industry is melting into something much more fluid and faster-moving, but much more difficult to control. That doesn’t mean it’s the end of the industry or good music, but record companies’ mode of work has got to change. When the bank lends you the money to buy your house, you pay the money back and you own the house. Record companies lend you the money to make a record and you pay the money back but you still own the record. When you’ve paid it back you should own the damn record, not them.

When Go! Discs used to try and sign me, particularly when they were working with PolyGram, to life of copyright, I used to sit down with Andy MacDonald, who ran Go! Discs, and say, “Morally, should this be my pension or your pension?” And ultimately he’d say, “It should be yours.” And just as well, because he doesn’t own Go! Discs anymore, some faceless person does... I don’t even know where PolyGram is, I’ve got no idea who would own my catalog now. But I bet I wouldn’t have been able to rerelease it last year and get it out to a new generation of Bragg fans.

How do you feel about the U.K. government rejecting the calls for copyright term extension for sound recordings?

I don’t think it has a real influence on artists because you’re still talking about life of copyright. When you sign the life-of-copyright deal, which is the industry standard, you’ve signed away all your rights for as long as that record can make money. So even if you extend it for another 30 years it just means McLagan’s got to wait another 30 years to get those albums back.

Why has it been so long since you made a record?

Instead of making an album when I should have done in 2001-04, I wrote a book—[The Progressive Patriot]. After the [far right] BNP got elected in my hometown, Barking, East London, I needed to do something more than write a song. “Mr. Love and Justice” will be out in the new year, and it’ll be the usual wonderful mixture of love songs and polemical stuff.

What inspired you to start the “Jail Guitar Doors” project?

Someone doing drug and alcohol rehab work in a prison near where I live got in touch to see if I could supply some guitars to help his work. I wanted to mark the fifth anniversary of Joe Strummer’s death, so I took the name from an old Clash B-side, set up a Website [jailguitardoors.org.uk] and started soliciting donations. The first person to give me any money was Mick Jones, who actually wrote “Jail Guitar Doors,” and last month we delivered half a dozen guitars to Wormwood Scrubs Prison, west London. Anyone who’s sat upstairs at their parents’ house knows how a guitar can help to transcend your surroundings. As Mick said to the inmates, they can help you to escape... there was a brief pause before everyone started laughing.

Do you ever worry you’re becoming better-known for your activism than your music?

When I see artists write a political song, I always look for the actions that go with that. Are they just exploiting the situation or do they mean it? If I’m as well-known for my activism as I am for my music, well, everyone needs a USP. I know the readers of your magazine will appreciate that.

Would you ever take a full-time post within the music industry?

I don’t think you can do that and be a musician. If you’re going to hold a recording like in the Musicians Union or PRS, you have a responsibility to those people who elected you, you can’t just do it part time. As a musician I’m still a bit too busy for that. People often ask me that about politics as well, but I look really rotten in a suit and tie.

Billy Bragg’s Jail Guitar Doors benefit single “Old Clash Fan Fight Song,” released under the name Johnny Clash, is available now via billybragg.co.uk.

The old industry-led model is going to change, and the artist is going to be in much more of a powerful position.

—BILLY BRAgg

Popkomm’s Hottest Digital Innovations

Popkomm’s Innovation in Music and Entertainment Awards, with Billboard as a media partner, will again honor cutting-edge ideas from the digital music sector.

This year, technology aimed at helping rights holders rise above an overcrowded market loom large on the shortlist of finalists, like Australia’s Upsync/GoRestic, an online/mobile audience-relationship management service helping artists/labels communicate directly with fans.

“It is about recognizing the need to find the music fans and professional users who’ve moved out of the HMVs to social-networking sites,” London-based managing director Mark Clark says. Also shortlisted is Chiller/Generator, from Germany’s Trivid, which allows consumers to add paid-for copyrighted music to user-generated content, and MusicMakesFriends.com, the Luxembourg-based social-networking service centered on streamed on-demand music.

Business-to-business enterprises are also vying for the awards. Spain’s BMAT offers sophisticated filtering systems for professional music users, while Israel-based YouLicense provides a secure digital marketplace for rights owners and music users.

For a full list of finalists, see billboard.biz.

—Juliana Koranteng
Hot German Crossover Acts

5 TIPS FOR CRACKING EMERGING MARKETS

Popkomm bills itself as “the largest international meeting place in the world”—and this year it will focus on some key emerging markets.

China will come under the microscope in the “Focus: China” workshop. Panel moderator Udo Hoffman, who has worked in China for 20 years, says cracking the market isn’t easy.

“You need a different set of skills,” he says, “because China is just beginning to create a music market, one that is going from CDs to digital at a much faster speed.”

Meanwhile, the former Soviet Bloc is the subject of the “Eastern Europe One Year Later” panel.

“Western companies cannot demand prime prices for subprime music,” says panel member Martin Sarvas, director general at Slovakia’s Ministry of Culture. “Music buyers in Budapest, Prague, Moscow, Warsaw and Bratislava are quite aware which acts are worth their money.”

Jaro Slavik, Vienna-based director of business development at Warner Music Eastern Europe, says labels need to concentrate on local A&R.

“Investing in local acts rather than importing Western acts is the key to success.”

—Steve McClure and Wolfgang Spahr

Billboard Goes Popkomm

As Popkomm 2007’s media partner, Billboard will enable attendees to experience the Billboard buzz at every level of the event.

Billboard executive editor/associate publisher Tamara Conniff will be in Berlin to host keynote appearances by Billy Bragg (see story, page 37) and songwriter/composer Mike Batt.

Batt will discuss the career that has brought him five Ivor Novello Awards and seen him guide Katia Mella to international stardom through his independent Dramatico label. Batt, who was recently elected deputy chairman of British labels body the BPI, will appear Sept. 20 at the confab.

Later that day, Billboard global editor Mark Sutherland will host the “Artists as Architects” panel that will examine the ways in which musicians can now take direct control of their careers. Already confirmed for the panel is Mike Monroe of legendary Finnish rock band Hanoi Rocks, one of the main instigators of the 80s glam-metal scene.

Until recently, German-language pop was considered as exportable as English wine.

But all that has changed thanks to the Pan-European success of teen rock band Tokio Hotel, and a new wave of German bands with international potential will be celebrated at Popkomm.

Germany is Popkomm 2007’s partner country, after the establishment of export office Initiative Musik (Billboard, June 8).

“Our aim is to draw international companies’ attention to German talent and encourage them to import German music to their home countries,” Popkomm managing director Dr. Ralf Kleinheinz says.

Bands to watch include teenage rock/rap band Nevada Tan, which plays Popkomm’s opening night, while the holy tipped likes of girl band the Bonnaraaz (Starbumb Records) and metal band Maroon (Alucus) will also showcase at the event.

Other German acts tipped for further international success include Killerpilze (Universal), LaFee (EMI) and “Gentleman” Tilmann Otto (Sony BMG).

In the last two years we have established a new generation of young German-language rock and pop groups who offer something special and achieve international standards of quality,” Universal Germany president/CEO Frank Briegmann says.

—Wolfgang Spahr
Sold Out!

CONGRATULATIONS
KENNY CHESNEY

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THE SUPERSTAR OF POWER COUNTRY RETURNS WITH 'JUST WHO I AM: POETS & PIRATES'

SPECIAL FEATURE

KENNY CHESNEY STARS
LABOR OF LOVE

GOOD PRIORITIES AND A STELLAR WORK ETHIC EARN KENNY CHESNEY HIS RECORD-BREAKING FOLLOWING

BY RAY WADDELL
THANK YOU FOR AN INCREDIBLE 6 YEARS AND FOR LETTING US BE A PART OF THIS AMAZING JOURNEY
2005
Cruzan Rum presents
SOMEBEWHERE IN THE SUN TOUR 2005
Kenny Chesney
Gretchen Wilson
Uncle Kracker
72 SHOWS
1,153,463 ATTENDANCE
$60,279,935 GROSS

2006
Cruzan Rum presents
The Road & The Radio
TOUR 2006
Kenny Chesney
Dierks Bentley
Sugarland
65 SHOWS
1,126,942 ATTENDANCE
$65,959,119 GROSS

2007
Cruzan Rum presents
Kenny Chesney
Sugarland
Pat Green
57 SHOWS
1,180,700* ATTENDANCE
$68,500,000* GROSS

Lenny Messina aka KENNY'S GUY
TMG
THE MESSINA GROUP
AEG LIVE
*ESTIMATED
It's Aug. 3, the first night of a double at Walnut Creek Amphitheatre in Raleigh, N.C. Some 40 dates into the Flip Flop Summer Tour, Kenny Chesney is feeling a little under the weather. The summer tour, ahead of the Sept. 11 release of Chesney's latest album "Just Who I Am: Poets & Pirates," has been exhilarating, with stops at festivals, arenas, NFL stadiums and sheds, but nonetheless exhausting. "Kenny was sick as a dog," recalls Louis Messina, president of TMG/AEG Live and Chesney's tour promoter. "For a minute I thought we were going to have to cancel." According to Messina, Chesney told tour manager David Farmer he would know after the third song if he had the gas to make it through the show. "I was watching from the soundboard, and after the third song, I saw Kenny look to the side where David was standing and give him the thumbs up," Messina says. "And he totally rocked. And the second night he rocked even harder." Chesney's own recollection of that night is significant. "I believe this is the fourth year in a row we've done two nights in Raleigh, and this year was louder, more energy both nights, than any of the previous years," he says.

But Messina says the Raleigh show illustrates what Chesney is all about. "I've worked with artists that would have been on the next plane out," Messina says. "They would have had a doctor's excuse and collected the insurance money. But not Kenny." The work ethic and dedication to art and craft comes off as a sort of Team Chesney creed: Work your ass off, don't leave a trail of bodies behind you, and the rewards will come.

"We all made a determination very early in Kenny's career that we didn't want to leave a bloodbath or lose anybody any money," says Clint Higham, Chesney's manager at Dale Morris & Associates. "We also told him, 'If you chase money, you'll have a few years of this. But if you chase a career, you can have a lifetime of it.' And he always chose to chase a career.

And what a career it has been, at radio, retail and on the road. Chesney has scored 10 No. 1 hits in the past 10 years on Billboard's Hot Country Songs chart, including this summer's smash, "Never Wanted Nothing More." He has sent a half-dozen of his previous BNA/SBN albums to the top of the Top Country Albums chart. And in less than a decade of headlining, Chesney has become country music's top draw.

In each of five consecutive years, including 2007, Chesney will have drawn more than 1 million people, an unprecedented feat in country music, and extremely rare in any genre. Such a milestone bespeaks not only popularity, but hard work, providing value to fans and putting on one hell of a show.

"We are the epitome of a live act," Chesney says with no small amount of pride. "There's no doubt about it. That is what we work the hardest on."

ONE FAN AT A TIME

Since 2002, Chesney has grossed well more than $300 million and moved 6.7 million tickets to 441 shows reported to Billboard Boxscore. Along the way have come massive radio hits, multiplatinum albums and a place in the country music canon. "We've got our hands on some great songs, and a lot of years, a lot of blood, sweat, tears and sacrifice went into us getting to a point where we could even think about playing to a million people for five years," Chesney says. "A lot of building blocks were laid."

In the early years, the crowds were considerably smaller. Higham began working as the artist's manager and agent in 1993 when Chesney was on Capricorn Records.

"We were just taking any date we could possibly get arrested on," Higham says. "At that point we were losing money just to play. But it was important for us just to be out there. We played anywhere and everywhere that someone would take us."

Chesney remembers those days well, with 15 people packed on a black bus affectionately known as the Iron Lung. "The bus had 12 bunks, two bunks were actually built in the back stateroom, I slept on the couch, and that's how we rolled," Chesney says.

And contrary to the 50,000 plus he can play to today, back then, "nobody really knew who I was. It wasn't that they didn't care, they didn't know," he says. "We played a lot of fairs and festivals, and we were always the first guys on. Always."

Even so, "I thought that we were doing really well," he says with a laugh. "I thought when I was making $3,500 a show that that was a lot of
Congratulations to **KENNY CHESNEY** on his summer sell outs at Madison Square Garden.

**Now there's a man with No Problems at all.**
—CLINT HIGHAM, DALE MORRIS & ASSOCIATES MANAGER

" ‘Dreams.’ I loved the emotion of the song. He said he wrote it about his mother. It just touched me big time. After choice No. 1, they are all good. And wait until you hear the new ones.”

—LOUIS MESSINA, TMG/AEG LIVE PRESIDENT

" ‘Anything but Mine.’ I love it melodically, lyrically, and it has all of the right ingredients for artistic and commercial success. Very few songs grow an artist’s career like this one did. It’s amazing to watch 60,000 people in a football stadium sing the entire song back to Kenny. Makes all of the bullshit in the business worth it.”

—KENNY CHESNEY
To Our Friend and Business Partner—
with great respect and more love...

Dale Morris and Clint Higham
audience.

The third-country tour

0^48 Country Fest stadium tour, first as the fourth-billed in 1999, then as the third-billed act in 2000.

"Clint and Kenny walked up to me at a stadium show and said, 'We want to be in business. What should we be doing?' And my advice to them was, 'You got to go out there and play with your name on the tickets,' " Messina says. "You can't be at fairs with cows next to you, you have to be the star. Whether it's a 1,500-seat theater or a 3,000-seat theater, people have to buy a ticket to come see you. That's how you build a fan base.'"

Chesney also won over the people who came to see Strait. "George Strait helped me give an audience, but it's up to the act to take advantage of it," he says. "If I'd have gone out there and did a show that was like watching paint dry, then we wouldn't have grown our audience. So I felt like we were able to take advantage of a couple of summers that we were on those stadium dates and it really changed our lives."

But Team Chesney was determined to headline. "We had a chance early on to be on a few big tours that paid a little bit of money, but I always felt like I wanted to build my audience and my fan base my own way," Chesney says. "And we didn't let another $10,000 per show change that direction. I think that's where a lot of people may get caught up, because everybody's got their hand out and everybody wants a piece of the pie."

Chesney knew good advice when he was hearing it. "Luckily, Dale Morris and Clint and [RCA Nashville president] Joe Galante and all these people had been through the blueprint of this before with Alabama, and they kept telling me, 'Play for less money but grow your fan base.' And I put my faith and trust in those guys, and they taught me a lot," Chesney says.

Higham adds that they were careful not to lose money for any promoter. "That's very important, because I think acts, agents and managers today overprice their acts so fast that they lose promoters' money and they're out of business before they even know if they had a shot to be a headline," Higham says. "If you go in and sell an act for $50,000 and you're worth $15,000, you do the math. How long are people going to stand in line for that?"

The discipline worked, and suddenly Chesney was the one exposeing newer artists to big crowds. "When we got to the point where we were out there headlining our own shows, I felt it was very important that we were giving people their money's worth, and I still feel that way," he says. "Some of the best summers we had, Keith Urban was out with us a couple of years.

Continued on »p45

"I was at a concert when the opening riff of 'How Forever Feels' boomed off the stage. I saw a sea of people, beachballs everywhere and Kenny running across the stage. The crowd went freakin' nuts. It was the first time I realized that Kenny was not just a big star but that he was going to be a superstar."

—SCOTT LINDY
SIRIUS SATELLITE RADIO DIRECTOR OF COUNTRY PROGRAMMING

From left, KID ROCK, KENNY CHESNEY and TIM McGRaw at the 2003 CMT Flameworthy Awards in Nashville.
No Shoes, No Shirt...
Son of a beach...we wore boots!
Thanks for sharing your beach with us.

Kix Brooks

www.americanradiohistory.com
Kenny Chesney, left, with Sugarland's Jennifer Nettles, center, and Kristian Bush at the Academy of Country Music Awards nominee announcements in March.

"'Back Where I Come From.' That song reminds me every night of home."

—David Farmer, Tour Manager

It's obvious the guy from Luttrell, Tenn. takes zero for granted. "To play in front of a million people each of the last five years is amazing," he says. "I tell the guys all the time, 'Keep your eyes open and look at this, because not everybody gets to experience this,' I feel very lucky to have been able to have done it." Actually, luck seems to have had little to do with it, and Chesney, by his own admission, is constantly thinking ahead. "My tour is going to be up here in about four weeks, but we're already doing blueprints for next year's stage, the lighting rig, how it's going to look," he says. "A lot of energy has gone into making the live experience what it is, because I feel that's going to be there as long as I have the energy to do it like I'm doing it. That's the part of my life I'm going to always be able to do. Even if I don't make a record for a couple of years, I can still go out and tour and be part of people's summer."

And the people will no doubt be looking forward to it.

COOKS IN THE KITCHEN

Soon the building blocks of a superstar touring artist began to take shape. "To me it's like a puzzle, and all the pieces have to be there to complete the puzzle," Higham says. "We stepped up our production, we kept our ticket prices affordable, we made sure we carried plenty of opening acts.

They also kept what Messina calls "the circle of trust" small. Higham has been manager/agent from the start. Much of Chesney's career is handled in-house, down to the lighting and sound from Morris Leasing. "All the agents passed on Kenny back in '93, so we did it ourselves," says Higham, who also adds that the team followed models used by Alabama, Strait and Reba McEntire.

"We didn't have a lot of cooks in the kitchen," Higham says. "We work with very few people, and very few people get to touch what Kenny does. We don't work with 100 promoters, and we don't have 10 agents touching our stuff."

Like superstars Dave Matthews Bond, Tom Petty and Bruce Springsteen, Chesney has always been conservative with ticket prices, topping out at $65 for arena shows.

"We don't want people to see him once or twice, we want them to come back year after year," Higham says.

At the same time, Higham notes that Chesney "never skimmed on production. Kenny always raises the bar, he worries himself sick, stays up at night, thinking about how he can improve that show. He never wants to give the audience less than the year before."

The team knew which venues to play when and where. There are markets Chesney could play two or three times per year, but there are others they hit only every two or three years. The Chesney hotbeds aren't necessarily country hotbeds. "Markets like Detroit, Pittsburgh, Philadelphia, Boston and (Washington) D.C., there's a lot of meat on that bone," Higham says.

FIVE IN FIVE

There seems to be a lot of meat left, period, all of it hard earned. Asked to reflect on 1 million-plus in each of five consecutive years, Chesney says, "In some ways it seems like we are just getting started and in some ways it seems like we've been out there for 25 years."

Chesney says a lot of energy went into those five years. "Our lives have changed a lot, and it's the most amazing feeling in the world to look at an NFL stadium full of people not just singing along to these songs, but be very passionate about singing along to those songs," he says. "You can tell the songs we recorded they didn't just listen to on the radio or at work, they are actually living with these songs. These songs have somehow touched their lives in a way that makes them want to come out and experience them live."

from >>>50

and Rascal Flatts just like George Strait did for me. And their audiences just exploded after those summers out there with us, and I'm proud of those guys for it, they took advantage of a moment and made themselves better."
we were proud to be there in the beginning, and that pride continues today.

We celebrate your remarkable career.
COMPREHENSIVE MARKETING CAMPAIGN FOR NEW ALBUM MAKES THE MOST OF CHESNEY'S BRAND

ABSOLUTE CHESNEY

BY KEN TUCKER

KENNY CHESNEY and his band light up Qwest Field in Seattle during their 2007 summer tour.
Someone said we get paid for this as well... is that true????
Thanks for inviting me into your HUGE family, Kenny. You've been such a good friend to me and I, too, want to congratulate you and your awesome gang on all of your monumental achievements.

Your good mate always,
Meanwhile, Baldrica says there will be a few new twists in the marketing of this Chesney album, but he's hesitant to give away details. He does allow, however, that for the first time the plan includes a viral marketing component.

Brian Smith, VP of store operations for Value Music Concepts, says Chesney has performed well for the chain in the past, but current market conditions will likely dampen his debut. As with the last two to three releases, the buzz begins to build a little sooner each time, Smith says. "He is as hot as you can get so we are excited to see a project, any project, that will obviously have legs be released. Having said that, we are also expecting the sales to be a little less out of the box, as is the case almost across the board nowadays. Past releases' first-week sales are no longer an indicator of anything close to what historically has sold for an artist."

As with other artists, Chesney's marketing plan has a value-added component for top-level retailers that includes bonus tracks and a T-shirt. Even though Chesney's career now spans 14 years, his fan base is still growing. "You can see it in the album numbers, you can see it in the digital download numbers, you can see it in the fan club," Baldrica says. Sirius Satellite Radio director of country programming Scott Lindy agrees. "He's been around long enough where there are people that can say, 'I was a fan of Kenny's 10 years ago.' You've also got people who can hear a song and say, 'Wow, who is that?' and they can discover this huge body of work."

With success comes expectations. "We want everything to be bigger and better," Baldrica says. "It's not that he's putting it on us, it's that we're all putting it on ourselves... It's not difficult, it's a challenge."

"Every night that I hear 'Anything but Mine' coming out of the speakers [and] no matter where I am or what I am doing, I stop and listen and sing along. It is a beautiful thing when a singer and a song find a perfect fit. His voice surfs that song and that song surfs his voice."

—KRISTIAN BUSH, SUGARLAND

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_Five in Five._

_Congratulations, Kenny Chesney, on five million ticket sales in five years and for being the most-played artist at Xcel Energy Center, where you sold out seven shows. Your consistent track record on the charts, in sellout arenas and in retail sales is a milestone achievement. With thanks from your friends up north... Xcel Energy Center, Game Inc. and Frank Productions._
Shaka Bra
Jimmy
BILLBOARD GETS A PREVIEW OF CHESNEY'S HOTLY ANTICIPATED NEW RELEASE

While Kenny Chesney didn't write any of the songs on his new album "Just Who I Am: Poets & Pirates" (produced by Chesney and Buddy Cannon), the songs he has chosen nonetheless offer insight into just who he is. Fun-loving? Yes. Hard-working? Check. Trying to find true love? Yep. Afraid he might? Right again. ● Here's Billboard's cut-by-cut look at the Sept. 11 release.

1 "NEVER WANTED NOTHING MORE" (Ronnie Bowman, Chris Stapleton)
Already a multiweek No. 1 at radio, this coming-of-age tale of young love is classic Chesney. ("I'm what I am, and I'm what I'm not, and I'm sure happy with what I've got.")

2 "DON'T BLINK" (Casey Beathard, Chris Wallin)
The second single from the album is a midtempo song loaded with advice about living life to its fullest and not taking anything for granted. ("A hundred years goes faster than you think, so don't blink.")

3 "SHIFTWORK" (Troy Jones)
A duet with George Strait, this sticks-in-your-head, tropical-feeling blue-collar anthem is destined to light up radio playlists whether it's released as a single or not.

4 "JUST NOT TODAY" (David Lee Murphy)
Another coming-of-age tale, this one about living for the moment. ("One of these days we're gonna have to grow up... Someday, just not today.")

5 "WIFE AND KIDS" (Jim Collins, Brett James)
A wistful yearning for the satisfaction and contentment that married life brings. ("Sometimes I wish I had someone to share my life with.")

6 "GOT A LITTLE CRAZY LAST NIGHT" (Craig Monday, Chris Wallin)
Laden with horns and island rhythms, this song about waking up with a stranger the morning after a wild night of partying is straight out of the Jimmy Buffett songbook. ("First one drink, then two, then I woke up with you.")

7 "BETTER AS A MEMORY" (Scooter Caruso, Lady Goodman)
A man who wants to remain unattached warns a beau of getting too close. ("My only friends are pirates, it's just who I am, but I'm better as a memory than as your man.")

8 "DANCIN' FOR THE GROCERIES" (Brett James, Don Schlitz)
Perhaps a country first—a song about a single mom who strips to make ends meet. ("She's dancin' for the groceries, she's dancin' for the rent, she's dancin' for the credit cards that she's already spent.")

9 "WILD RIDE" (Dwight Yoakam)
Chesney takes this Dwight Yoakam-penned rocker up a notch, complete with talk-box guitar and a down-and-dirty Southern rock vibe.

10 "YOU SCARE ME" (Wendell Mobley, Joe Don Rooney, Neil Thrasher)
Chesney, Wendell Mobley and Neil Thrasher wrote Rachel Flatts' current hit "Take Me There," and the band's Joe Don Rooney returns the favor on a song about a previously independent man who finds himself drawn in by real love.

11 "DEMONS" (Bill Anderson, Jon Randall)
A self-examination of the singer's struggles with women, whiskey and weed. ("When I'm not chasin' demons, there's demons chasin' me.") —Ken Tucker
KENNY
Thanks for a great summer!

From all of your fans at Live Nation

www.LiveNation.com
I don't make records like anybody else, in any kind of music. I go in the studio and do what feels right, what feels good and honest.
Kenny,
I've known you since you first came to Nashville and I was always happy to share my stage with you. You were a good man then and that hasn't changed. Success isn't always easy but you've handled it as a loyal, generous, caring friend. I am so proud of you and all you have accomplished, son.

George Jones
Five summers of playing to more than 1 million fans...20 million albums sold in the United States...12 No. 1 records. and as many more in the top five. Five entertainer of the year awards, country music’s highest honor—two from the Country Music Assn. and three straight from the Academy of Country Music—not to mention a CMA album of the year win for “When the Sun Goes Down” and top male vocalist and single of the year honors for “The Good Stuff.” Since heading west on I-40 the day the Gulf War started, Kenny Chesney has quietly taken advantage of whatever forward motion he could muster. From the start, while he was playing for tips on a barstool when Nashville’s Lower Broadway was more combat zone than tourist destination, he has remained committed to working hard, digging deeper and trying to make his music mean more every chance he gets. A songwriter’s deal with old-school publisher Acuff Rose led to a record deal at progressive rock label Capricorn. Hundreds of one-nighters, forging a bond with the young people who saw themselves in the artist who wanted to ensure everyone had fun, started the word-of-mouth growing.

Recognizing the need for a more mainstream record company, Chesney moved to RCA Nashville subsidiary BNA, and hit singles started backing up his hard-hitting work ethic, including stints as the opener on the George Jones/Tammy Wynette reunion tour and two years on George Strait stadium tours. Along the way, he turned into a performer to be reckoned with. Although Chesney achieved a couple of double-platinum releases, “No Shoes. No Shirt. No Problems” was when the watershed was reached. “Young’ signaled a young man in sync with his audience: The album is now quintuple-platinum, the accompanying tour was his first year of headlining to more than 1 million fans—and Chesney never looked back. “When the Sun Goes Down” merged urban pop on the title duet with Uncle Kracker, which came on the heels of the Detroit songwriter joining Chesney at a homecoming show at the University of Tennessee’s Neyland Stadium. “Be As You Are” was a self-penned, introspective project celebrating the island life that grounds Chesney beyond the footlights, and “The Road and the Radio” marked the next step in the maturation in the career of an artist who was rapidly coming into his own.

With “Just Who I Am: Poets & Pirates” coming out Sept. 11, Chesney looks inward as much as he looks back on a life lived the same way pretty much everyone else does. The album offers a progressive kind of country that speaks to the hard rock, California singer/songwriter and bluegrass music he cut his teeth on. Having just finished co-producing an album for Willie Nelson, the soft-spoken superstar found himself looking to push the boundaries of what his music can be. Early response bodes well for the album, with single “Never Wanted Nothing More” a five-week No. 1.

Billboard caught up with Chesney during a break in his Flip Flop Summer Tour, which had just been named the best-attended country tour of the first half of 2007. Appearing at six NFL stadiums, in cities as far-ranging as Boston, Seattle, Detroit, Cleveland, Pittsburgh and Philadelphia, his imprint is being felt well beyond the rural spectrum.

continued on p.66
Kenny,

Your hard work and dedication to our great industry is an inspiration to artists at all levels.

Keep it up.

Your friend,
from >>p64 How much does the live aspect of your music influence your records?

More than it used to. I started by making records I thought would sound good on the radio. But as time went by, I felt like a puppet.

I started getting more percceptive from the stage... seeing who was coming, who was really responding to what and why. You look into those faces and pay attention, you'll learn a lot about what hits people.

I started thinking about what hit me when I went to shows: what songs mattered and why. That's when everything changed for me. Now I think about it all the time: "If this song were played live, how would people react? Where would it go in the show? Is this going to turn them on?"

Because I want to know they're going to live with it. Not just listen at work... or in their car. I want these songs to become part of the people's lives.

Are there any songs that don't get that filter? Sometimes you cut a song because it's a great song. It pleases you as an artist, whether you can sing it in front of 60,000 or not. There are songs on this album—"Demons" or "Dancing for the Groceries" or "Better As a Memory"—that are just great songs. That's enough.

Are ballads exempt from the concert test? No, ballads are a part of the show. Maybe not a lot, but if a ballad goes in, it's replacing one that's already there. It actually sets a pretty high bar.

You called this album "Just Who I Am: Poets & Pirates." So, who are you? I'm pretty simple, but I'm complicated, too. I'm like a lot of people... Pretty basic, down to earth, trying to be a good guy. I feel things pretty deep, but mostly I want to hang out with my friends, be in the moment. I'm a dreamer... and I've got this life that's kind of got me, so it makes everything you'd expect take a back seat.

Has the pressure changed? It's always been there. It's a different pressure... but every artist deals with it, whether it's "How do you sell the record?" or "How do you sell more of the record?" I don't let that affect me.

To me, the pressure when I'm looking at songs is knowing I want the fans to have fun with this music, love with this music, live with this music, laugh with this music, cry with this music... That's what the best music did for me, and I want to pass that on.

How have you changed artistically? There are songs on this record that sound better because I'm a different artist from even a couple years ago. Look at "Demons" or "Dancing for the Groceries"... I couldn't have done them.

Even the first single—"Never Wanted Nothing More"—it's a shift. It's bluegrass and Southern rock all mixed together to make a really feel-good record. In some ways, this is country-er than anything I've done.

Your tastes are all over; it's not country or rock, or whatever. continued on >>p68
Kenny, your friends at Music Row are honored to salute you.

Your creativity, dedication, and hard work is inspiring... imagine what's ahead.
The first thing to imprint on me was church. Start there. Music was always in my life. Country music was my foundation because it was on the radio, it was playing in the kitchen. I didn’t know what it was, just that I liked it.

Then when I was old enough, I remember coming home from football practice, hearing “Take It to the Limit” on what would’ve been the rock radio station and thinking, “That sounds like country music, but different.” I remember watching John Mellencamp come out on the American Music Awards, singing “Jack & Diane” in rolled-up blue jeans and penny loafers.

When I was a freshman in high school, along with George Strait’s “Unwound,” I loved Van Halen and Def Leppard. I just had all that music rolling around in my head.

But music, not its labels.

I never thought of music that way . . . until I got older and started thinking about what it was. I knew what I liked; that was plenty.

I went to see Def Leppard and Bryan Adams and George Jones and Conway Twitty the same year—and I liked both of them in different ways. Jackson Browne was the same way.

I remember thinking, and I don’t know why, because I wasn’t thinking about doing this—I was still dreaming about being a baseball player—that if I were ever going to get up there onstage, I’d want to be more like Def Leppard with all that production.

Reba McEntire has an album called “My Kind of Country.” What’s your kind?

I don’t make records like anybody else—in any kind of music, really. I go in the studio and do what feels right to me, what feels good and honest.

I may layer four or five guitars on a track, but when I sing, I’m not going to sound like Sting. I’m going to sound like Kenny . . . that’s a mixture of East Tennessee and everything I’ve ever listened to, all the different music. It’s not something I think about, it’s just who I am.

I have lots of friends like me, who listened to all kinds of stuff. Kid Rock knows every country song in the world, and he’s got that urban thing, those big beats happening.

My kind of country isn’t the three-chords-and-the-truth kind . . . there’s a whole lot more going into it because I’ve consumed a whole lot more than just traditional country. I loved Conway. He had a lot of heart. But I couldn’t be that . . . it’s too late for me.

So this music reflects me as a person, not necessarily what people think you should record if you’re “country.” This country made sense to me—all of me rather than calculating what people expect.

Can you ground that in “Just Who I Am”?

“Dancing for the Groceries” is a perfect example. I don’t know any song I’ve ever heard in country music about a stripper and how it feels to be her. It pushes the envelope, but still tells the story, which is what country music is all about.

“The one that comes to mind is kind of an abstract one. We did a Bruce Springsteen song, ‘One Step Up,’ and Kenny got slammed by the critics for doing it. ‘How dare he cut a Bruce Springsteen song?’ Then one morning I was in the studio working on something and his manager called him and said, ‘There’s a FedEx here for you from Bruce Springsteen,’ and he said, ‘Buddy, drive me down there. I’m too nervous to drive.’ So me and him got in the car and I drove and he opened the package up and it was a handwritten letter from Bruce Springsteen telling him how much he enjoyed the cut. It was a very emotional moment, and that stands out to me as one of the high points.’”

—BUDDY CANNON, PRODUCER
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Congratulations
Kenny!
5 million tickets
in 5 years!

Thank you to Kenny Chesney, Mike Swinford, Mark Butts, Fuji, Ed Wannabo and Dale Morris

from >>p68

Can you put a label on it? Maybe not. It’s kind of its own thing, and in a small way, it might be a secret to our success. “Got A Little Crazy,” “Not Today,” “Dancing” are genreless, and that reflects our audience a lot.

If it’s not flat country, what do people think when they think of you? [Laughter] I think they think of something they plan their summer around... I had a group at the Charlotte (N.C.) meet-and-greet say, they didn’t plan their summer vacation until they knew when we were coming, because they didn’t want to miss us. I get that a lot.

Our show gets them away from the TV all the problems in the world. When they think of me, they think of songs that make them remember a certain moment in their life they want to hang on to... There’s an emotional connection to their life somehow.

They come now for the moment. It’s a chance to enjoy their life and just be.

Obviously RCA Label Group is very savvy. How and when does marketing come in?

When I know the music is taken care of. You have to start there.

The people who believe all that’s happened to me is all an invention of clever marketing have missed the point. Not that there hasn’t been some great marketing, but there is also some great music that’s been made. You can’t tell me a lot of these songs haven’t touched people’s lives, because they have. I hear the stories.

I need to know deep down the music’s there and somebody will find something that means something to them in it. Without that, there’s nothing to market and in terms of the marketing, we don’t put a check out there I can’t cash. When people talk about the tropical lifestyle, the beach, summer, friends, we absolutely put that out there... But we didn’t just pull it out of the air. That’s my life and how I live, so it’s the truth about who I am.

How do you know when you’re finished? I know when I’ve got a couple songs the whole record wraps around. There’s a common [denominator] of emotion. When I listen to a record, I want to be on an emotional roller coaster. I get bored pretty quick, so if you record 11 or 12 versions of the same song, you’re going to lose me.

It’s funny. I finally understand what Bob Seger meant about “What to leave in, what to leave out...” It’s a gut feeling, but it’s also the clarity of having a sense of who you are and what you’re willing to share.

You wrote Rascal Flatts’ first single, and new artist David Nail has one of your songs slated as a single. Do you regret those songs going to others?

I wrote four or five songs that would’ve made this record if I let them, but I wouldn’t have made this record what it is. The Rascal Flatts song isn’t defining for me... and I’m so proud of the record they made on it. For me, it felt like I’d already said that, so I wouldn’t have been taking the fans anywhere new... At this point, I want to keep moving forward, so I know those songs are where they’re supposed to be.

You started as a songwriter.

Troy Tomlinson [now head of Sony/Tree] signed me to Acuff Rose in May of ’92. All of a sudden, I didn’t have to park cars at Tuscan, this restaurant on Music Row... I wasn’t on the outside looking in; I was writing with Whitey Shafer, Donnie Keyes, Don Sampson, Dean Dillon, Skip Ewing.

Learning, learning. Whether we write a great song or not, we laughed a lot. Every day was different... and it gave me a very strong sense of what a song’s supposed to be. You really respect what goes into a song that hits you.

You produced Willie Nelson. Did you learn anything from him?

It was like being... continued on >>p72

“ ‘No Shirts, No Shoes, No Problems’ because that’s the Cabo Wabo dress code. And ‘Another Beer in Mexico’ because he wrote that while hanging out [with me] in Cabo.”

—SAMMY HAGAR

From left: One-time Van Halen members MICHAEL ANTHONY and SAMMY HAGAR with KENNY CHESNEY at the 22nd annual Rock and Roll Hall of Fame induction ceremony in March.

www.americanradiohistory.com
CONGRATULATIONS KENNY!

I think it’s time you kick them boots off & get your feet back in the sand.

Your pal, Sammy
KENNY CHESNEY is well-known for making his concerts feel intimate, even in large stadiums.

Born artistically. Here’s Willie Nelson, 73 years old in the vocal booth—singing his ass off. He has tasted so much of what life has to give... It showed me [that] no matter how old, what your circumstances are, there’s a commonality to making music.

Willie wrote a few great songs. We found some more, sometimes in unlikely places. When I needed inspiration the most, God gave me Willie Nelson. I mean, I’m a pretty free spirit, and it’s why I named my album “Poets & Pirates,” but if there’s a poet and a pirate alive, it’s Willie.

We worked real hard on this record, but Willie didn’t sing it many times. He knew when he had it, when he’d got what he wanted. We used a lot of track vocals. And that’s something, to trust your gut and not overthink it.

What’s your secret?
The other night in Boston, there were close to 60,000, all the way to the top... it felt like we were playing in some little bar. That’s how intimate it felt. To be that in tune with 60,000 people and have them so in tune with you that it feels like 60, it’s about being comfortable. If you can do that, bring all your energy, but enjoy it, well, there you go.

What’s left?
Bruce Springsteen told me I should do Europe, that the fans will be there forever. I might go test the water. I’d like to do another acoustic record, another island record. Believe it or not, I want to keep growing my audience because I think there’s still room to do it. That’s been the focus of our live shows: Give them something that makes them want to come back and bring their friends because, “You have to see this.”

You create this intensity and intimacy even in football stadiums. What’s your secret?
YOU CAN GO FAR IN FLIP-FLOPS.
LIKE TO THE TOP OF THE CHARTS.

The MGM Grand Garden Arena congratulates Kenny Chesney on an outstanding career and this much deserved honor.
102 LOYAL CREW MEMBERS KEEP CHESNEY'S SHOW ON THE ROAD

Lifelong friendship, financial reward and plain ol’ civility inspire huge effort and fierce loyalty in the Kenny Chesney road crew. And bonus trips to the islands don’t hurt, either. “The people will kill for Kenny Chesney out there because he loves them and they love him,” Chesney’s manager Clint Higham says. “He appreciates them, he takes care of them very well.” Tour promoter Louis Messina says Chesney “sets the standard” for production and how to treat a crew. “Every year he spends thousands of dollars taking his entire crew and their spouses and girlfriends to the islands for vacation,” Messina says. “He’s generous. He knows everybody by first name, he high-fives everybody. His crew is part of his world.”

continued on >>p76

“That would be simple—’Never Wanted Nothing More.’ It’s progressive, and it keeps you in suspense from the beginning because of the nature of the lyric [in] bringing up things that interested him at the time. But when the song says he found the Lord, that was the ultimate and nothing else mattered after that, and I think that’s the key to it.”
—BOB CROUT, BUSINESS AND FINANCIAL MANAGER

“ ’Big Star.’ I liked the song because it was something a little different. It has a good beat and is easy to dance to. In fact, I’m dancing to it right now and it’s going really well. Never mind. I just stepped on Norma’s big toe.”
—GEORGE STRAIT

“ ’There Goes My Life,’ I can relate to the positive effect becoming a parent has had. It makes you look at things from a different perspective.”
—TRENT HEMPHILL, HEMPHILL BROS. COACH CO.
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Kenny,

Congratulations on all your success and thank you for all the help over the years.

You've been a big part of our dream and we will always appreciate it.

Your Friends at,

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from >>p.74

And, according to Chesney, a crucial part of his world. "I'm sure everybody thinks their crew is the best that's rolling out of town, but these guys have been with me and they have sacrificed a lot to do what they do. They don't only work for me, they're good friends with these guys. We kind of grew up doing this together.

It sounds like good karma is in play here. "Kenny has treated people very, very well and made sure that people made money," Highnam says. "He's never cheap, and most artists in our business are cheap. Kenny has taken care of people and it has come back to him a thousandfold."

The back-of-house atmosphere at a Chesney show is busy and efficient but not stressed and frantic. There's even a "vibe room" for pre- and postshow hang.

"On some tours you can cut the tension with a knife," Highnam says. "On Kenny's tour it's a brotherhood out there. It's amazing, sometimes I go out there, there's nothing for me to do, I'm sitting there with my thumb up my ass. But [manager] Dale Morris told me that's when you know you're doing your job."

Tour manager David Farmer has worked with Chesney for 11 of the artist's 14 years on the road. Before that, Farmer and Chesney were childhood friends.

"You just can't help but love the guy," Farmer says of Chesney. "He treats everybody very fairly, from the truck driver down to the catering personnel."

In short, Chesney is a good boss. "He's not waiting for you to do shit for him; he's putting in as much as we're putting in, so how can you not step up for him?" Messina says. "Kenny's the kind of artist that says 'thank you' and recognizes the work that you do. It's not, 'That's what you get paid to do, you should do it.'"

Venues are unanimous in their praise of the Chesney crew.

"Our production staff was amazed with the ease that 17 trucks loaded into our venue," Live Nation Carolinas president Wilson Howard says of Chesney's double at Walnut Creek Amphitheatre in Raleigh, N.C.

"Obviously, that speaks volumes about the professionalism of Kenny's staff and crew," Howard continues. "This is our fourth year of two-day plays at Walnut Creek Pavilion. It has truly become an event. It seems that Raleigh has become a destination for area Chesney fans who plan their summer around these dates."

That's the goal. "When we come into the venue, regardless of whether it's a fair or an arena or the things we're doing now, I want to set the standard as an organization," Farmer says. "I want the next group that comes in to have to work hard to beat us, personally and professionally."

Everyone knows their role: "We have a model that it's all about the team and it's a team ef-
3 SUPER BOWL CHAMPIONSHIPS
3 SOLD OUT CONCERTS

Thanks Kenny, Clint, Louie, David, Ed, Lyle, Kate & Rome.

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KENNY CHESNEY'S SUCCESS IS BUILT ON HIS CONNECTION WITH FANS

"'There Goes My Life' because I remember the moment he played it for me. He was out on tour and I was in the bus with him and he said, 'I got this new single coming out and want to start thinking about the video.' And we sat there as we were driving down the road listening to it and I just felt it was such a relatable song. It immediately reminded me of my little brother and the issues he was going through at the time. And Kenny said, 'I see this young teenage couple and I want to follow their life as they grow as a family.' The [song's characters] were totally unprepared to have a family and all of a sudden they grow together as a family. It's such an honest and truthful song, and I related to it definitely as my favorite song that he's done—that and I almost died in a helicopter crash filming [the video for] it."

—SHAUN SILVA, VIDEO DIRECTOR
From Somewhere In the Sun
to a Summer in Flip Flops:
8 Sold-Out Shows
Over 400,000 grateful fans
A combined gross of over $28 million

Special Thanks to Kenny Chesney, David Farmer, Louis Messina, Dale Morris, Clint Higham, Kate McMahon, Rome McMahon, Mike Dugan, Ed Warner and the amazing Kenny Chesney crew!

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Invesco Field at Mile High
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Bottom line, you don’t draw a million paying customers every year unless you show them a good time. ■ “People have a blast at his shows and as long as they keep doing that, they’ll keep coming,” promoter Seth Hurwitz says. ■ Among Kenny Chesney fans, a summer concert has reached that rare iconic status enjoyed by such acts as Jimmy Buffett and Dave Matthews Band. Current hits are great (and common) for Chesney, and new albums are exciting, but when the weather gets warm, it’s all about the live mojo. ■ “The coolest thing to me is when you go out early in the day at a show and these people are out there tailgating, drinking in the parking lot, with the music blasting,” Chesney manager’s Clint Higham says. “That tells me you’ve got a lifestyle, this is a brand, it’s not just about seeing somebody play for an hour-and-a-half.”

Don’t put it past Chesney to join in on the preshow fun. “Kenny’s been known to go out on the Gator and pour margaritas,” Higham says. “Fans know that Kenny is the real deal. he’s authentic.”

Chesney seems accessible to the fans, according to veteran promoter Louis Messina. “A lot of artists walk around with 12 security guys. Kenny’s out in the parking lot, him and [tour manager] David Farmer, driving around and hanging out with people tailgating.” Messina says.

So what sets Chesney apart as a live act? Messina says, “I’ve seen a lot of great performers throughout my career and I’ve only seen a few stars that when they go onstage, they have this quality of connecting with everybody in the facility. That’s what Kenny does, he just connects with everybody, every night.”

This year has been no exception. “There are nights that stand out every year, but every crowd this year had something to say, and that’s cool,” Chesney says. “It’s an incredible thing to stand onstage and feel that energy hit you right in the chest when you walk out.”

Chesney cites Gillette Stadium in Foxboro, Mass., near Boston, home of the NFL’s New England Patriots, as an example of that energy. “I swear it was the best crowd we’ve had in four or five years,” he says. “I was onstage in front of 50,000 people and I felt like I was playing a club. It was the best. It’s never been there.”

New England is not necessarily a country music mecca. “We’ve built it,” Chesney says. “The first time I played up there we played a small theater and there weren’t a lot of people there. Now it’s gotten to where it’s one of those places we look forward to going to every year. The fans in New England, it’s almost like a second home for me to play there.”

Messina says they’re

continued on >>p84
Kenny,

Congrats on all your success!

But more so, congrats on having a team around you that treats everyone like a “headliner.”

It’s always my pleasure to do business with you, Dale, & Clint.
NICE PEOPLE TO WORK WITH
WELL-BEHAVED DRINKING CROWD
SELLS OUT
what else is there?

Thank you Kenny, Louis, Rome, & Ed!

Seth Harwitz

THANKS
for letting us be a part of
the last five years...
Congratulations, Kenny!

FROM
Bob Romeo & Your Friends at TBA

from >>>p82 a trust between Chesney and his audience, and he wants to treat fans fairly. 
"I could have easily gotten $150 a ticket for the stadium show, I could easily get $95-$110 a ticket for the arena show," Messina says. "Our average ticket price is less than $60. Kenny would rather play to more people and make the same amount of money than play to less people for the same money."

A laid-back persona is part of Chesney's image, but onstage "he takes it to a whole other level," Higham says. "He built this on raw passion and energy. Even if people don't buy a record they say, 'I've got to go see that show.' People mark their calendars waiting for Kenny to come back to their market."

Veteran promoter Louis Messina, who cut his teeth in the rock world as president of PACE Concerts, has become a country specialist, working mainly with George Strait and Kenny Chesney.

The relationship between promoter and artist transcends business. "A lot of people around town, which I think is kind of funny, they call Louie 'Kenny's boy,'" Chesney says with a laugh. "I'm glad he's Kenny's boy. Louie stuck his neck out for me, he believed in me early on, and the last four or five years have been an amazing ride together."

Messina remembers an early conversation at a George Strait country fest stadium date when Chesney and his manager Clint Higham discussed touring strategy. "I said, 'if you're willing to make an investment in yourself, I'm willing to work for free,' and that's what he started doing," Messina says.

Chesney says Messina has been "as much a part of our success as anybody, and he has taught me a lot about the business. Not what to do but more importantly what not to do. Louie, being from the rock world, was instrumental in the careers of a lot of acts that I really admired. I feel very fortunate that he passed that wisdom on to everybody involved."

Messina has equally high praise on a personal level for Chesney. "He's a real guy, and that's what I love about him," Messina says. "I love him as a person, I love him as a friend, I love him as an entertainer, I love him as a business associate. I bleed Kenny Chesney."

And no one's working for free anymore.

- RW
Congratulations Kenny!

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GLENDALE - ARIZONA
Kenny Chesney has always made his relationship with radio a priority, and radio loves him for it. Of course, the hitsongs Chesney keeps cranking out don’t hurt either.

Sirius Satellite Radio director of country programming Scott Lindy calls Chesney “country music’s uber artist. He means everything to us,” he says, citing Chesney’s touring, radio and sales successes. “This guy is absolutely one of biggest things going. Twenty-five years from now you’re going to look back and say, “That’s when Kenny Chesney was huge.’ This will be remembered as huge.”

Chesney, who came on the scene in 1993, has scored 12 No. 1s and 29 top 10 airplay singles. Even more impressive is that his No. 1s have spent a combined 48 weeks at the top.

Still, his radio success didn’t come immediately. While he had hits on his first No. 1, “She’s Got It All,” reached the top in 1997, four years after his first single was released.

Country KMPS Seattle PD Becky Brenner says she wasn’t an early believer. “Everyone wants to be able to say, ‘I knew right away,’ she says, “but I have to admit that I was not exactly impressed in the early, early stages. However, he quickly won me over with his perseverance, presence and increasing popularity with the fans. I admire everything he has accomplished and the road he took to get here.”

KMPS music director Tony Thomas says he witnessed Chesney’s vision and drive early on. “I remember talking with Kenny years ago outside of the then-Universal Amphitheatre [in Los Angeles] right after the first Academy of Country Music Awards show he’d attended,” Thomas says. “I asked him what he thought of the event, and Kenny was really pumped up, saying, ‘Man, I want that so bad to be me up there.’ Seeing that kind of drive impressed me then, and I remain impressed with Kenny today.”

Brenner says that while plans haven’t been finalized, the station will make a “huge splash on the air” when Chesney’s new album comes out. “The Kenny frenzy is extremely important to us, especially on the younger end,” she says. “Kenny brings new fans to the format with every new venture and continues to up the ante each time he creates new music and events.”

Meanwhile, Lindy is impressed with Chesney’s feet-on-the-ground demeanor. “He’s still pretty much a genuine guy, and you just can’t say that about a lot of people,” Lindy says. “Some people feel like they have to turn it on for the media, and I still don’t think Kenny does that.”
Hey Kenny...

WOW what a trip!

The last eight years have been an incredible ride. Entertainer of the Year Awards and 5 million tickets SOLD..... with your talent and work ethic, that's no surprise to me, I could see that coming in 1999 when we made the rounds in those little theaters. People would ask, Who is gonna be the next Garth? Now they ask, who is the next Kenny?

From that first tour sellout in Panama City - Feb 2000.... to Box office gross and record ticket sales in Pensacola, Dayton, Jacksonville and Grand Rapids in 2006-07. Thank you for letting me be a part of the experience!

Rich

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V

HE'S LIKE
A SON
TO ME'
MANAGER DALE MORRIS REFLECTS ON CHESNEY'S RISE

BY RAY WADDELL

Veteran manager Dale Morris, founder of Dale Morris and Associates (Alabama, Big & Rich, Gretchen Wilson), first heard about Kenny Chesney from his son Tim some 15 years ago. "Kenny was playing over the Hall of Fame Bar over at this little hotel, and my son was excited about it," Morris recalls. "So to appease my son, I told him that I would talk with Kenny." Morris got Chesney for breakfast one morning at a Nashville IHOP and "really liked what I heard and saw from Kenny as a person," he says. "Later I listened to some of the music; he had a song called "The Tin Man" and I fell in love with the heart that he had in that song, him writing it and everything. I thought, 'Boy, there's some magic there.'"

From the beginning, the idea was to make Chesney show an event, never sparing on production, following a path Alabama had trailblazed years earlier. "It was not any different from what Alabama did; in fact, that was the blueprint that we locked on to," Morris says.

When Alabama started touring, production really wasn't the thing with country artists. Alabama pretty much got that started and it caught on, and we did the same thing with Kenny.

Indeed, Alabama's use of arena-rock production led to Morris forming Morris Leasing, a concert production gear leasing firm. "Back then the only way to get any real equipment was through the rock-'n'rollers, and man, it was just way too expensive," Morris says. "So I felt like one of us, either them or myself, had to buy it. Alabama wouldn't go for it, so I did and leased it to them, and that's basically where it got started."

As Chesney began headlining with production, "of course, everybody thought it was a little too early, but it worked. By doing that we started creating demand for him, and if you wanted to buy him it had to be something worthwhile," Morris says.

While nothing but not delivering a beating to promoters. "It's better to eulogize than apologize," Morris says. "Most of the concerts where the people are getting big money for them we have to apologize, because the promoter got his butt kicked."

As Chesney's career started its sharp upturn, it was unlike anything even an experienced manager like Morris had witnessed. "When it started blowing up the way it did, it was just amazing to me and everybody else," he says. "We knew that Kenny was going to be a star, but to what magnitude we had no idea."

Chesney seems, did have an idea. "One day we were talking and Kenny had just really started headlining, and he said, 'Somebody's got to replace Garth (Brooks), it might as well be me.'" Morris says. "And I told him, 'Man, it looks like you can do anything you want to.'"

Now even Morris marvels at the level of success Chesney has. "Out there playing consistent stadiums and doing the kind of numbers he's doing. At this point in his career is normally when a career starts waning and we as managers have to find a way to make that career work as long as the artist wants to and make it be important. But with Kenny now, instead of us doing that we're hooking on to his coattails and riding."

Morris is one of many who doesn't think Chesney has peaked. "Next year at some of these stadiums he's going in and playing two shows," he says. "Instead of $5,000 tickets he's going to sell 110,000 tickets. Whether you love Kenny Chesney or not, you've got to love him for being in country music."

The affection Morris holds for his client is obvious. "Kenny is more like a son to me than an artist," he says. "I want the world to know that."

Kenny Chesney's manager DALE MORRIS, founder of Dale Morris and Associates, which manages several big country acts.

Sugarland
and
Gellman Management congratulate
Kenny Chesney!!!

We are so proud to call you a friend.
We love you and wish you happiness and success in your life
and in your work.
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Love,
Jennifer, Kristian and Gail

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We're all gonna party like pirates tonight!

Kenny, thanks for bringing us to the party... the wildest ride in the universe

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### BOXSCORE

**KENNY CHESNEY: Top Bookings, 1995-2007**

<table>
<thead>
<tr>
<th>GROSS SALES/</th>
<th>VENUE</th>
<th>Attendance, Capacity (in Case of Sold Outs)</th>
<th>Promoters/</th>
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<tr>
<td>$4,46,709</td>
<td>Heinz Field</td>
<td>54,327 soldout</td>
<td>North Shore Entertainment Works, The Messina Group/AEG Live</td>
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<td>$3,93,156</td>
<td>Lincoln Financial Field</td>
<td>51,737 soldout</td>
<td>Eagles Stadium Operator, The Messina Group/AEG Live</td>
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<td>$3,87,126</td>
<td>Cleveland Browns Stadium</td>
<td>49,150 soldout</td>
<td>Cleveland Browns Stadium Co., The Messina Group/AEG Live</td>
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</tbody>
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### GROSS

- **Gross**: $3,408,357
- **Billboard Sales/Venue**: $642,50
- **Location, Date(s)**: June 23, 2007

### 머스터리/CHARTING

Kenny Chesney's chart-topping summer hit "Never Wanted Nothing More" brings to an even 10 his tally of songs that have reached No. 1 on Billboard's Hot Country Songs chart. And the release of his forthcoming album "Just Who I Am: Poets & Pirates" is likely to add to the roster of a half-dozen No. 1 records that Chesney has sent to the apex of the Top Country Albums list.

The titles on these charts are ordered by their top position on Hot Country Songs and Top Country Albums. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

#### TOP SINGLES

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>The Good Stuff</td>
<td>1 (7 weeks)</td>
<td>May 4, 2002</td>
<td>BNA</td>
</tr>
<tr>
<td>2</td>
<td>There Goes My Life</td>
<td>1 (7)</td>
<td>Oct. 25, 2003</td>
<td>BNA</td>
</tr>
<tr>
<td>3</td>
<td>How Forever Feels</td>
<td>1 (6)</td>
<td>Dec. 14, 1998</td>
<td>BNA</td>
</tr>
<tr>
<td>4</td>
<td>Never Wanted Nothing More</td>
<td>1 (5)</td>
<td>June 16, 2007</td>
<td>BNA</td>
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<td>1 (5)</td>
<td>Nov. 26, 2005</td>
<td>BNA</td>
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<td>1 (5)</td>
<td>Feb. 7, 2004</td>
<td>BNA</td>
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<tr>
<td>7</td>
<td>Living In Fast Forward</td>
<td>1 (3)</td>
<td>Nov. 29, 2004</td>
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<td>Beer In Mexico</td>
<td>1 (3)</td>
<td>Nov. 19, 2005</td>
<td>BNA</td>
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<td>9</td>
<td>She's Got It All</td>
<td>1 (3)</td>
<td>May 31, 1997</td>
<td>BNA</td>
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<td>10</td>
<td>Anything But Mine</td>
<td>1 (2)</td>
<td>Jan. 1, 2005</td>
<td>BNA</td>
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#### TOP ALBUMS

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<td>1 (14)</td>
<td>Feb. 1, 2004</td>
<td>BNA/SBN</td>
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<td>3</td>
<td>Be As You Are: Songs From An Old Chair</td>
<td>1 (4)</td>
<td>Feb. 12, 2005</td>
<td>BNA/SBN</td>
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<td>Greatest Hits</td>
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<td>The Road And The Radio</td>
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<td>LIVE: Live Those Songs Again</td>
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<td>Oct. 7, 2006</td>
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<td>All I Want For Christmas Is A Real Good Tan</td>
<td>4</td>
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<td>Everywhere We Go</td>
<td>5</td>
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<td>Me And You</td>
<td>9</td>
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<td>I Will Stand</td>
<td>10</td>
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**NOTE**: BOXSCORE RANKINGS SHOW TOP ONGOING CONCERTS BY KENNY CHESNEY REPORTED TO BILLBOARD FROM JANUARY 1995 TO JULY 2007.
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KENNY CHESNEY KEEPS THE INDUSTRY AWARDS COMING

2002
Chesney wins for "Young" video at CMT Flameworthy Awards.

2005
Kenny Chesney wins male video of the year for "I Go Back" at CMT Awards.

2006
Kenny Chesney wins male country artist at the Billboard Music Awards.

2007
Chesney wins favorite male singer at the 33rd annual People's Choice Awards.

2002
Chesney wins for "Young" video at CMT Flameworthy Awards.

CHESNEY NOMINATED FOR FOUR CMA AWARDS

It's an honor just to be nominated.

Nominations for the 41st Country Music Assn. Awards, set for Nov. 7 on ABC, were announced Aug. 30 and, predictably, Kenny Chesney's name came up frequently.

Chesney is nominated in four categories for the 2007 CMAs: entertainer and male vocalist of the year, music video of the year for "You Save Me" and musical event of the year for "Find Out Who Your Friends Are" by Tracy Lawrence featuring Tim McGraw and Chesney.

Chesney has been nominated for CMA Awards 22 times dating back to 1999, winning four times. Chesney took home entertainer of the year honors in 2006 and 2004, and album of the year (production) in 2005 for "When the Sun Goes Down" and album of the year in 2004 for "When the Sun Goes Down."

The artist was nominated for male vocalist of the year in 2002 through 2006, and entertainer of the year for the same period.

Chesney was nominated for the Horizon Award in 1999 but didn't win; that year the award went to Jo Dee Messina.

The Academy of Country Music handed Chesney the entertainer of the year award in 2004, 2005, 2006 and 2007, including the triple crown (album, male vocalist and entertainer) in 2005. Chesney has been an ACM male vocalist of the year twice, and was top new male vocalist in 1997. —Ray Waddell

Kenny Chesney keeps the industry awards coming.

2006
Kenny Chesney, entertainer of the year at the 41st annual Academy of Country Music Awards.
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She was just 5 when her father died in a tragic plane crash at the age of 26. Nearly four decades later, Karla Redding-Andrews is experiencing a "reinvention of her relationship" with her dad, Otis Redding. "I'm getting the opportunity to learn a whole lot more about him," she says. She's not alone. During the next few months, the legacy of the soul legend will be celebrated as the 40th anniversary of his death on Dec. 10, 1967, approaches. The festivities honoring Redding begin Sept. 9 in his hometown of Macon, Ga., with a teen talent competition at the Douglass Theatre, on what would have been his 66th birthday. On Sept. 14, Redding will be honored with an Evening of R-E-S-P-E-C-T. ... The Legacy Continues, a concert showcase featuring Redding's sons Dexter and Otis III, backed by the Bar-Kays, the Macon Symphony Orchestra and guest stars including Gregg Allman and Taj Mahal, performing his classics. The concert will benefit the Big O' Youth Educational Dream Foundation, founded by Redding's widow, Zelma, to empower youth through music education.

Also on Sept. 14, the Georgia Music Hall of Fame will open the yearlong Otis Redding: I've Got Dreams to Remember exhibition, featuring more than 100 such rare artifacts as photos, handwritten lyrics and letters. Multimedia kiosks in the exhibit will allow visitors to hear and see Redding's evolution as a performer, singer, songwriter and producer.

Then on Sept. 18, the DVD "Dreams to Remember: The Legacy of Otis Redding" will be released. The disc, produced by Reelin' in the Years Productions for Stax Records/Concord Music Group, collects 15 vintage Redding TV performances on DVD for the first time along with 40 minutes of interviews with confidants and family members that chronicle his short but storied career.

Aside from the DVD release, Redding continues to be well-represented on CD as well. His biggest-selling title, Rhino Records' 1993 compilation "The Very Best of Otis Redding, Vol. 1," has sold more than 1.3 million copies, according to Nielsen SoundScan. A previously unreleased alternative version of Redding's take on "Merry Christmas Baby" will be featured on "Christmas in Soulsville," which is due Sept. 18 from Stax and will be available exclusively at Best Buy. Meanwhile, Rhino is compiling a two-disc "Collector's Edition" of Redding's 1966 album "Otis Blue/Otis Redding Sings Soul," featuring mono and stereo versions, B-sides and previously unreleased recordings from that era, due in early 2008.

Rhino Records VP of A&R, Chery Pawelski, who is working on the "Otis Blue" reissue, says, "Otis is soul. He's one of those artists that is so valuable that if you have part of that catalog, you kind of owe it to the legacy to refresh it and introduce it to new fans and keep it coming back for the old fans."

Concord senior VP of strategic marketing, Robert Smith concurs. "Whether you approach it from the rock side and you're talking about Jimi Hendrix, or popular music and it's Elvis Presley or Aretha Franklin, Otis Redding is an absolute key to the foundation of American popular music," he says.

Born Sept. 9, 1941, in Dawson, Ga., the young Redding went from singing in a Baptist church choir to winning local talent contests in Macon as a teen. After breaking out of Johnny Jenkins & the Pinetoppers as a solo artist in the early '60s, Redding scored a string of R&B and pop hits for the fledgling Stax label that included such classics as "(Sittin' on) The Dock of the Bay," "Respect," "(Toot Sweet) " and "Try a Little Tenderness" and the posthumously released chart-topper "(Sittin' on) The Dock of the Bay." His death came just as he was crossing over from an R&B chart staple to a mainstream pop star, following a well-received performance at the Monterey Pop Festival. Redding's profile has already been high this year since the 40th anniversary of his death coincides with the 50th anniversary of Stax Records, the label that the soul legend called home. The two-CD "Stax 50th Anniversary Celebration," featuring "(Sittin' on) The Dock of the Bay," "Respect," was released in March by Stax, which was reactivated this year after Concord Music Group acquired it in 2004.

Stax celebrated its anniversary June 22 in its hometown of Memphis with a concert that featured Isaac Hayes, Booker T. & the MG's, William Bell and others, along with the Reddings, fea...
The documentary "Respect Yourself: The Stax Records Story" aired on PBS stations in most markets across the country with a commercial DVD set for release Oct. 2 from Stax/Concord Music Group. Also on Oct. 2, the DVD "The Stax/Volt Revue Live in Norway 1967" will be released, commemorating the historic touring show's 40th anniversary. The disc features five full-song performances by Redding, with such acts as Sam & Dave, Booker T. & the MG's, Eddie Floyd and the Markays rounding out the 18-song set.

Still, Zelma Redding has a hard time fathoming that interest in her late husband's career remains so strong. "I knew it would generate a lot of excitement, but I can't say that looking back 40 years ago that I knew it would be this big based on his legacy and his music," she says. "It's really quite an honor."

Zelma first met her future husband in 1959 in Macon after a feisty exchange on a Saturday afternoon at the Douglass Theatre after the weekly WBIB-sponsored talent competition, which Redding usually won. "We were all leaving the theater, and he said, 'Hey, baby, and I said, 'I'm not your baby.' " The singer responded by ribbing Zelma about her stature, calling her "shorty," leaving her to think to herself, "He's just an old fool, and I don't have to deal with him."

Yet the couple kept running into each other. "I guess the Lord was leading me in every track he made," Zelma says. Eventually the couple started dating, fell in love and married in 1961. While Zelma was drawn to young Otis, she had no clue that he'd become a star. "And from his actions and reactions, he had no idea either," she says.

Others, however, had different opinions. It was Atlantic Records promotion man Joe Galkin who became Redding's champion. At the time, Redding was among a parade of sorts for Johnny Jenkins & the Pinetoppers. With Galkin's assistance, Redding was given a shot to sing at the tail end of a Pinetoppers recording session. Although his initial performance of "Hey Baby" was dismissed as being too much like Little Richard, he was called "These Arms of Mine" showed Redding's ability to pour his soul into song.

Legendary Stax guitarist/songwriter/arranger Steve Cropper was at those sessions and went on to collaborate with Redding on such classics as "Mr. Pitiful," "Fa-Fu-Fa-Fa (Sad Song)" and "Sittin' on the Dock of the Bay." "In my life I've met some great people, great politicians, great writers, great painters. The brightest light bulb I've ever met was Elvis Presley," Cropper says. "When he walked into a room, the world stopped, literally. Time stopped, all eyes went to Elvis Presley. Otis had that same effect."

Yet there was another side to Redding. "When you were with Otis, he was your brother, he was like your best friend, he was like family. You were bonded," Cropper adds. "It wasn't like he was sitting over there and you're sitting over here — you were one when you were with Otis. I never thought about it until after he was gone, about how close we really were."

Those who didn't get to know Redding on a personal level can gain insight into his life by visiting the Otis Redding. "I've Got Dreams to Remember" exhibit at the Georgia Music Hall of Fame. Curator Ellen Fleurov, president of Crossroads Traveling Exhibitions, notes that the exhibition provides insight into one particular period in Redding's career that hasn't been well-documented.

"He had a relationship with California that went back well before Monterey, even before his performances at the Whisky and the Fillmore in '66," Fleurov says. "He had gone to California for about an eight-month period beginning in the summer of 1960. Although Redding ostensibly made the journey to work a construction job with his uncle, he also had his career in mind and cut several sides for independent labels including "Gama Llama" on the Pye International label. "It wasn't just a kind of way station on the way back home to Memphis," Fleurov says. "It was like everything else, an opportunity which clearly he seized."

Georgia Music Hall of Fame executive director Lisa Love adds that the exhibit also captures where the artist was headed. "Redding was also emerging as an entrepreneur with a publishing company and mentoring of artists like Arthur Conley, as a philanthropist with the 'Stay in School' program he was participating in with Stax, and the founding of a music camp he was planning at his ranch," she says. "It's amazing he achieved so much at just 26 years old."
Concord Music Group salutes the life and legacy of OTIS REDDING...

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IN STORES SEPTEMBER 18
Virgin's E.U. label hit the national scene with its pre-Grammy Awards Rock the House artist showcase at the B.B. King Blues Club & Grill in Universal City, Calif. 'Tish Hyness, a producer and DJ, discovered Chris Thomas, who was discovered by Teddy Bear owner Peter Dean, the event featured performances by E.U., the Lady Day Experience, DuvSac, Comp and Stinky Dink. But the label's return to radio continued to fall short of the mark with the release of new albums from the Lady Day Experience, DuvSac, and DuvSac, and E.U. guitarist Earl Carter will release an album in April.

The name of Teddy Bear Records derives partially from E.U., as it combines the names of E.U. frontman Gregory "Sugar Bear" Elliot and Ted Hopkins, who joined up with partner Dean to launch the label. Hopkins was already involved in nightclub management and artist management of major go-go acts including Trouble Funk, and E.U. Dean was a top promoter who had been involved in booking E.U. They joined forces in the late '80s.

"Teddy Bear was probably the first regional label out of D.C. that concentrated on more than just go-go," says Paul Walker, a longtime Dean ally who teamed with him on music production projects. "It diversified into the R&B and rap fields, where most other labels that were successful were predominantly successful strictly because of a go-go affiliation."

E.U.'s breakout by way of the EMI soundtrack to "School Daze" brought the act to sister label Virgin Records and eventually led to a turning point for Teddy Bear.

After "Da Butt," E.U. scored two more top 10 pop hits for Virgin Records with "Taste of Your Love" and "Butt Wild." Plus, the group was featured on the Salt-N-Pepa hit "Shake Your Thang."

But Dean and Hopkins were also going through personal situations that affected their label operation. And when E.U.'s stint at Virgin ended, so did Teddy Bear, at least temporarily.

Now, however, the label's principals are a decade older and wiser, and ready to pick up where they left off.

"It's our time to go back national again," E.U.'s Elliot says. "It's 20 years after the group's high-water mark and a lot of groups don't even stay together and we're still going strong with it. One of my goals is to go national again for one more round."

The return of E.U. and Teddy Bear is also a result of the label being recognized as one of the most distinctive regional labels in the country.

E.U.'s debut album, "Da Butt," features a fresh mix of the group's more popular releases from the late '80s.

E.U. has also announced plans to release an extended version of "Da Butt" with B-side tracks, and a new album is scheduled for release in late 2006.

No matter what happens, E.U. is determined to keep going strong.

"We're going to keep pushing," says Elliot. "We won't stop until we reach the top."

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Brash Boston Brawlers Become Their Own Boss

Ken Casey of the Dropkick Murphys admits that Martin Scorsese's use of the band's "I'm Shipping Up to Boston" in "The Departed" last year earned the heavy Celtic-punk crew a great deal of interest from listeners who otherwise wouldn't have paid much attention to the act. (According to Nielsen SoundScan, "Boston" has racked up 239,000 paid downloads, while the album that contains the song, "The Warrior's Code," has sold 189,000 copies since its release in 2005.)

The singer/bassist even acknowledges that buzz from "The Departed" caused the Boston-based group to speed up production on its new album, "The Meanest of Times," due Sept. 18 through the Murphys' own Born & Bred Records in partnership with Warner Music Group's Independent Label Group (ILG). "It made sense to strike while the iron is hot," he says. "Everything with this record was so rushed," fumes Al Barr. "We had to approve final mixes over the Internet while we were on tour in Europe.

But Casey is adamant when it comes to any softening effect that the mainstream exposure might've had on the Murphys' music. "We absolutely did not make this record to please anyone new to the band," Casey says. Barr agrees. "Our fans are rabidly loyal, and they wouldn't want anything else from us. You can ask yourself if you're going to write a record for the new people or for the people who've been supporting us for 10 years. It's a no-brainer."

If anything, Casey says, "The Meanest of Times" represents the band's effort to "get back to the aggression of 'Sing Loud, Sing Proud.'" From 2001, "You couldn't put that on the background, and with this one I think we've made a loud, fast punk record." He's right: "Meanest" blasts out of the gate with "Famous for Nothing," a double-time surge of slashing guitars and tart bagpipes in which Casey and Barr pay tribute to the grievances of the blue-collar lifestyle they've been describing in song since 1996. The band will present the new material to its fans on the East Coast during a two-week headlining tour that kicks off Sept. 12 in Poughkeepsie, N.Y.

Despite the back-to-basics approach, Murphys manager Diane Meyer says "The Departed" changed many conceptions about the group, and now she's determined to "convince people that they're not just drunks and punks and guys who are going to beat the hell out of you." Meyer says that it's difficult to predict in advance what endeavors might lend themselves to that aim—"We didn't know that 'Shipping Up to Boston' was the title track in 'The Departed' till the last minute," she says—but admits that further music-placement opportunities are a priority. For instance, "Lobster Wars," a new Discovery Channel series, utilizes "Boston" as its theme song. "The band's audience is full of cops and firefighters and construction workers," Meyer says. "Now they might attract guys into fishing.

Meyer also hopes to continue the band's relationship with the Boston Red Sox, who regularly use "I'm Shipping Up to Boston" to announce the entrance of relief pitcher Jonathan Papelbon. Red Sox executive VP of public affairs Charles Steinberg says that if the team makes it to the playoffs this year, he plans to offer the Murphys the opportunity to perform the national anthem at a game. "The band is always on hold for the Red Sox," Meyer says. "We're on an unpaid, unscheduled, last-minute retainer."

Meanwhile, "The Meanest of Times" marks the debut release from Born & Bred, after a decade with Epihaph Records' Helicat imprint. An attorney friend of Meyer's referred her to ILG exec Stu Bergen, who says, "We're here to support entrepreneurs in the recorded-music business. Usually that takes the form of label owners, but in certain circumstances it happens to be an artist who feels that they would rather take greater creative control" than what can be secured in a traditional label deal. "I think it's a great time for the Dropkick Murphys to do that."

Meyer says that Born & Bred's relationship with ILG is ideal for her clients. "This is a very hands-on band," she says. "We already know how to reach our fans, but we don't really know what we're doing when it comes to running a label. So it's great to have these experienced pros who can provide advice and background."

"Talk to us in six months and we'll see how great this is," says Barr, who acknowledges that he has concerns about the added burden of being his own boss. "There's no more pinning anything on the label. Now we are the label."
Three's Company

In the four years since its last GospoCentric album, Trin-i-Tee 5:7 members Chanelle Haynes, Angel Taylor and Adrian Anderson have signed with Mathew Knowles’ Music World Entertainment (via his Spirit Rising gospel division) and reckoned with the aftermath of Hurricane Katrina—Haynes and Taylor hail from the Crescent City.

“We were stripped of everything, so God really allowed us to be creative from a whole new place. We were able to write from a place that we had never written before,” Haynes says of the material on “T57,” due Sept. 18. “It covers the whole life spectrum, and it shows who we are as Christian women. It’s a vulnerable album.”

Haynes, in particular, experienced some extremely vulnerable moments during one of the nation’s worst natural disasters. “I had just left Los Angeles and my luxurious apartment. I had just moved home, and a few days later I was laying on a stranger’s floor,” she says of evacuating New Orleans and taking refuge in Baton Rouge, La., during Katrina. She didn’t know where her brothers were for three days and did not hear from her grandmother for a week. “When they finally got to Baton Rouge, they got out of the truck and kissed the ground. One of my brothers knew how to operate an 18-wheeler, so he transported families and brought them to safety.”

Taylor wasn’t in New Orleans when Katrina hit, but like Haynes, she’s been busy trying to help her family rebuild their lives. As things settled back down, the girls took up residence in Houston to work on the album. “Mathew [Knowles] wanted us there so we could focus and concentrate emotionally and mentally,” Taylor says. “We needed to be together, so Mathew provided one of his homes for us to stay and we did our writing there. We cried our tears there and God put us back together before we went into the studio.”

After a decade together, the women are looking to take Trin-i-Tee 5:7 to another level and see Knowles as the perfect partner for that vision. “We wanted a global representation, someone who had been there before and had a perspective on what we wanted to achieve,” Anderson says. “He saw us in concert and he pursued us. It’s been a wonderful relationship ever since.”

According to the group members, “T57” represents the very core of what Trin-i-Tee 5:7 is about. “We’re very well-rounded,” Taylor says. “We want a balanced Christian life and a balanced Christian perspective. With this record we wanted to talk about our life experience—our love life, our families, our personal relationship with God and what effect it has on our life.”

As produced by Walter Milspa (Yolanda Adams, Alicia Keys, Usher), the songs on “T57” are enveloped in the soulful hip-hop/gospel fusion that has made Trin-i-Tee 5:7 a multi-format success. The first single, “Listen,” is already garnering airplay. “Like U” is a catchy urban number penned by Solange Knowles, while “I Still Love You” is a potent song about heartbreak. “It talks about what it really feels like to still love someone, whether you could be with them or not,” Haynes says. “That was my story. I wrote this song with a lot of passion, and I know you can tell when you hear it.”

The women of Trin-i-Tee 5:7 also have a passion for helping others and are involved in several charitable endeavors. In addition to their group ministry—Ambassadors of Hope and Triumph—Haynes plans to open a school in New Orleans for underprivileged girls, and Anderson spearheads a ministry to leave care packages on the doorstep of families in need. “We’re not just artists,” Anderson says. “We want to truly impact humanity starting here at home.”

A Little Bit Of This, A Little Bit Of That

Taraf De Haidouks Reimagines Romanian Music

Since time immemorial, “classical” composers have frequently borrowed material from popular traditions—just think of the myriad settings of the secular French song “L’homme armé” in Masses written from the 15th century onward, or of Percy Grainger’s arrangements of the songs he recorded in the Australian countryside in the earliest years of the phonographic era.

In a fascinating new recording called “Masskara da” (Crammed, Sept. 27), Romanian Romani (Gypsy) group Taraf de Haidouks has a lot of fun with the folk-goes-classical equation. The group has inspired some of the hippest classical performers and composers around today, including the Kronos Quartet and Osvaldo Golijov, and has made actor Johnny Depp a good friend and contributor.

As the album’s translated title (“Masquerade”) suggests, there’s a bit of playful disguise going on, and the Taraf players blend genres to an often dizzying degree. At one point, the band teasingly pulls out British composer Albert Ketelbey’s Orientalist fantasy “In a Persian Market,” which itself mimics Balkan music. Thus, it’s tough to discern what’s borrowing from whom—and how tongue-in-cheek is that soubard portion at their heart?
Rissi (pronounced “ree-see”) Palmer appreciates the attention that being the first black female on Billboard’s Hot Country Songs chart in 20 years brings, but hopes the achievement serves as only the appetizer for something bigger. After all, the last black woman to spend time on the chart, Dona Mason, whose “Green Eyes (Cryin’ Those Blue Tears)” peaked at No. 62 in 1987, has not been heard from since.

“Being a black artist in a predominantly white genre does get you the attention,” Palmer says. “I hope that people come and listen because I’m black, and they leave and buy a record because they like the music and the music’s good.”

“Country Girl” (1720 Entertainment) is No. 60 on Hot Country Songs and is getting airplay in Oklahoma City, Madison, Wis.; Des Moines, Iowa, and Rochester, N.Y., among other markets.

That’s a young black woman singing country music isn’t a strange concept to Palmer. “My parents listened to everything. My mom loved country and gospel. She loved Patsy Cline.”

It wasn’t until later that Palmer realized her unique situation. “It all kind of meshed together for me,” she says. The result is Palmer’s unique sound, which she describes as “gumbo.” It’s a mix of all those things I heard growing up. It’s a combination of country music and soul music.”

In her late teens Palmer was offered a record deal by Jimmy Jam and Terry Lewis, but turned it down. “It was a hard decision, but I was purely a creative decision. I had to go with my gut and with my heart.”

In 2003, moved to Pittsburgh, Palmer’s family later moved to Atlanta and then to St. Louis. While there, she signed with Nashville publisher Song Planet and began commuting between the two cities. She later moved to New York, but continued to make the trek to Nashville.

A run to the finals on “Star Search” reinforced Palmer’s desire to be an artist. Success came slowly. Her song “Faith” appeared in the 2004 film “The Woodsmen.” Faith Hill considered “Hold On To Me” for one of her albums. In the meantime, Palmer pursued a record deal. “I met pretty much every executive in the business,” she says. The execs were generally enthused, but also confused, Palmer says. She understood. “This is an uncharted territory,” she says, “and you don’t know how

Persistent Palmer
First Black Female To Chart In 20 Years Wants More

not be far behind. "Paddy wrote about 24 songs," she says. "They were so good, it was hard for him to know which ones to choose for the album." Casey is published by Sony ATV Music.—Nick Kelly

ARDELIN RUSH: EMI Italy executives are keen to test the export potential of pop-punk group Finley, following the success of its sophomore set “Ardelina.” The album entered the domestic charts at No. 2 following its June 15 release, and spent several weeks in the national top 10. EMI Italy deputy managing director Marco Albani says the set has "sold 30,000 units so far and still has a long way to go." The album was named by its title-track single, which also claimed the No. 2 spot after its June 8 release. "We are looking at duet projects with acts in a number of territories, with a view to releasing material in the early months of 2008," Albani says.

Finley made appearances in Germany, Sweden and the United Kingdom earlier this summer as part of its current tour. The quartet, which was discovered by Italian talent scout/producer Claudio Cocceteto, made a splash with its 2006 debut album, “Tutto È Possibile,” which has sold 120,000 units and helped the sive deal with Universal Music Publishing Group. Zubir, who died in 1987, scored hundreds of songs for Cathay-Keris movies in the ’50s and ’60s, and wrote "Majulah Singapura," the national anthem of Singapore. "As in the West, there is a resurgence of interest in classic Malay songs from a bygone era," Universal Music South East Asia senior VP Sandy Monteiro says. It is estimated that less than 10% of the 1,300 songs Zubir wrote in his lifetime are available in recorded form.

"There are a number of channels we plan to use in advancing Zubir’s vast catalogue," Universal Music Publishing Group (Malaysia) GM Jack Teo says. "In licencing Zubir’s songs as fresh recordings, mobile downloads or other platforms, the primary consideration will be to conserve the spirit of the work as the composer had originally intended." -Christie Leo

AS ever, cross-cultural meldings go two ways: According to the album’s liner notes, no Romanian wedding is complete without Armenian composer Aram Khachaturian’s “Sabre Dance” (a piece that’s also known to every pops orchestra in existence). The Romanians give Khachaturian a nod by including his Lezghinka from the 1933 Dance Suite for Orchestra, as well as the Waltz from Khachaturian’s “Masquerade” theatrical music c written for a Lermontov drama of the same name. They also return composer Joseph Kosma to his Hungarian roots via a new version of his cabaret classic “Autumn Leaves.”

Longtime Taraf fans will greet “Maskarada” with a knowing grin. Some of them who aren’t already familiar with the “classical” repertoire might get to know a bit of Bartok, or Albeniz through the group’s re-envisionings. And certainly, classical aficionados who think that they know Bartok, de Falla or any of the other “art” composers included on “Maskarada” will become reacquainted with them filtered through a very different light.

To hear a run-up to the album’s liner notes, no Romanian wedding is complete without Armenian composer Aram Khachaturian’s “Sabre Dance” (a piece that’s also known to every pops orchestra in existence). The Romanians give Khachaturian a nod by including his Lezghinka from the 1933 Dance Suite for Orchestra, as well as the Waltz from Khachaturian’s “Masquerade” theatrical music c written for a Lermontov drama of the same name. They also return composer Joseph Kosma to his Hungarian roots via a new version of his cabaret classic “Autumn Leaves.”

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...
Got Rhythm?

Oakland Showcase Opening Doors For R&B Acts

Kerry and Gian Fiero are enablers. And proud of it.

In the same vein as Universal Motown executives Shanti Das and Eric Nicks' R&B Live venture (Rhythm & Blues, Sept. 8), this Bay Area, Calif.-based husband-and-wife team is pushing live R&B in a supper club setting. And like R&B Live, the Fieros' Friday evening show—billed as the Strive For More Music Showcase—provides a much-needed platform for artist development. Especially for those newbies who don't know much beyond setting up a page on the Internet.

"Gian and I kept meeting artists who didn't have enough material or didn't have the resources to get a band," Kerry says. "An artist's live show is what he or she always owns, no matter what. So we thought, 'Why not put together a showcase?'

So they drew on their own wealth of resources. Kerry operates artist management firm Strive Management in Berkeley, Calif. Gian represents producers and teaches music publicity and music career options at San Francisco State. Thanks to Kerry's booking of R&B artists (Musiq Soulchild, indie faves Anthony David and Julie Dexter) on Thursday nights at Maxwell's Lounge, the Oakland club became a logical choice as the host venue. Located in downtown Oakland, Maxwell's Lounge seats 250 or 375 standing. The venue offers a fusion of Caribbean and Southern food as well as cocktails served until 1 a.m. at the showcases, a happy hour begins at 5 p.m., and the doors stay open until 2 a.m.

The move to secure Maxwell's was twofold: to further revitalize the city's nightlife vibe and support the local R&B scene—one that gave birth to such R&B/hip-hop acts as Tony! Toni! Toné! and Keyshia Cole. "Oakland has a bad reputation, so people go to San Francisco to listen to music," Kerry says. "Although there are some nice jazz and hip-hop venues here, there aren't an abundance of R&B clubs. It was important to have a venue that appeals to everybody, whether you're 18 or 55."

Launched last January, the Strive For More Music Showcase features seven vocalists. Younger teen artists aged 12-17—coming out of the Oakland School for the Arts or the young musicians program at Cal State Berkeley—are slotted first. They're followed by several "headliners": more seasoned songwriter/performers on the Fieros' "who's next" radar.

To help the acts with their learning curve, the Fieros tapped Los Angeles producer Cori Jacobs (Beyoncé, Lauryn Hill, The Temptations) to be music director for the showcases. He and an accompanying band do one rehearsal the night before and a soundcheck the day of the performance.

Among the artists who have struck a chord with the audience of friends, family, radio DJs, local press and music professionals are 12-year-old Kehlani Parrish (who has since been paired with a producer in Los Angeles to do some recording) and Niko Ellison (who tours with the Air Force Band).

The next showcase on Oct. 26 signals the end of season one. The finale will feature several new artists, including 16-year-olds Taylor Thompson and Rozzi Crane, as well as the best of those who performed previously. Next-season aspirants can submit their names via the Strive Web site. Down the line, Kerry hopes to spin off separate hip-hop and rock Strive components.

"This is a win-win for everyone," she says. "There are acts out here who have the talent. They just need some of the tools."
righteous Babe Records in 1996, has come to define the term "independent musician." A self-described "old-fashioned girl who built her audience "bar by bar, college by college," DiFranco has defied the odds, selling 4 million albums in the United States, according to Nielsen SoundScan, and maintaining a devoted fan base all while resisting repeated overtures by major labels.

Things have certainly changed, though, since DiFranco put out her first cassette tape in the late '80s. "As a result of the Internet, we've got this trend now toward songs versus albums and fucking ringtones versus songs," DiFranco says. "Perhaps that means there's more liberty for the consumer, but as an artist, I find it constraining. I don't make singles."

Still, Righteous Babe label manager Mary Begley concedes that the label has increasingly put its focus on the digital realm. "We don't have exact figures, but as you'd expect, each year digital is becoming a larger and larger chunk of our business."

Of course, marketing and promotions campaigns have also been affected. "For 'Canon' we're focusing a lot of our energy on reaching people online, more so than in the past, working with Web zines and other online outlets," she says. "We're also going to release a video of Ami in the studio that we'll probably give to one Web outlet as a exclusive for a week and then we'll put it on YouTube and the label site."

The video—for DiFranco's iconic "Both Hands," which appeared on her first Righteous Babe release—captures DiFranco in the process of rerecording the song, something she did with five of the "Canon" tracks.

"These five were songs I knew I wanted to include, but couldn't find a single good recording of. In all honesty, if I could have, I probably would have done 36 new tracks, because I second-guess everything I've done in the studio given enough time. But these five I had to pick to represent in a more fortified way."

"'Canon' is a smartly organized overview of DiFranco's career, though some listeners may be surprised at the lack of overtly political songs, especially on the highly personal first disc. There, DiFranco even includes banter from a live show in which she addresses concerns that she's made a "conscious move" away from politics. "No, man," she says with a chuckle, "it's just, I got kind of distracted."

At the time—1997—that was distracted by a relationship with sound engineer Andrew Gilchrist, who would become her husband a year later, a relationship that lasted about five years. Now, though, DiFranco has someone else vying for her undivided attention: her first child, born in January.

"Having the baby has definitely shifted my lifestyle, which I think is good for me," DiFranco says. "I had a moment of resisting, where I'd be imagining myself saying to the baby, 'What do you mean I can't get deep into my thing and lose a day—you want to feed again?' So it's good for me to have somebody demanding I come out of my world. It's been very grounding."

DiFranco splits her time between New Orleans, where she shares a home with partner/engineer Mike Napolitano, and her native Buffalo, N.Y. She has been touring less late, another major shift for the former road warrior. But the singer says that "it feels really good. I feel much fresher onstage. The old Ami was getting a little stale up there—there's only so much you can put out without taking in."

The artist has an 11-date tour planned for September to support "Canon" and will likely do a larger tour in first-quarter 2008, when her next album of all-original material is tentatively due.

Meanwhile, Begley says fans who pick up "Canon" in indie stores will receive a point-of-purchase DiFranco sampler, which culls tracks from her official live bootleg series. "This is the first time we've done an artist sampler like this, and it will be first, first served," she says.

DiFranco adds, "I really feel like I've only begun to make records I can stand behind for years to come. It's such an elusive process making good recordings, but I think having a little more experience and perspective has helped me start to get there. My ongoing mission at this point is to retain my joy and gratitude no matter what else is happening. I always want to feel happy when I get up on that stage."

We wanted Devendra to have everything he needed to make this album," says XL senior VP of A&R Kris Chen, who lured Banhart from Young God Records. "Deven- dra's album is the most im- portant release this fall for XL.

Banhart also ditched the acoustic guitar leanings of his earlier work in favor of piano-based arrangements. "I was writing more on the piano because I had one in the house," he says. "I would duck out of the sessions and play whenever I could. It was a luxury not having studio time, but it was also maddening when your vocal booth was your bedroom."

There was also a secret weapon: crystals. "A huge key is having a label that will include crystals in your budget," Banhart says of XL, on which he debuted with 2005's "Cripple Crow." It's the artist's best-selling album at 47,000 U.S. copies, according to Nielsen SoundScan.

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But there are no crazy marketing schemes. With an artist like Devendra, you start with the album he's ever made and just let people know about it. He's already doing that on his own by pre- viewing music from his Web site and My- Space page."

Banhart's hope for the album is much more modest. "For those who hate the record, blame the crystals," he says. "For those who love it, seek them."
REBUILDING A HIT

Plan For Garth's Instant Chart-Topper: Slip Down, Then Climb Back Up

It's all downhill from here for Garth Brooks' new single "More Than a Memory" (Pearl/Big Machine)—at least for a while. The song, which becomes the first single in Hot Country Songs chart history to debut at No. 1 this week (see story, page 119), will take a tumble on next week's chart.

"We won't even try to stay No. 1," says Big Machine president/CEO Scott Borchetta, whose company is handling promotion of the record. "The information we're getting back from radio is that the song will settle into regular heavy and medium rotation."

Borchetta expects the record to "fall" somewhere in the top 15 and then "we'll rebuild the record. This is a great song from Garth and we don't want to burn it out in four or five weeks."

The forecasted drop is not a negative reflection on the song or Brooks—in fact, it's just the opposite. Country radio thinks so highly of Brooks and the first single from his forthcoming "The Ultimate Hits" that stations broke with longstanding programming philosophies that generally dictate songs in heavy rotation are played three or four hours—and only after they earn their way into the rotation after months of airplay.

KFME Phoenix played "More Than a Memory" 84 times in its first week of release—including every hour for the first three days—almost twice as much as a song in heavy rotation might normally be played. The station then backed the song down to heavy rotation.

PD Jay McCarthy says the situation warranted the special treatment. "It's Garth and he's arguably the biggest artist in country music, ever, and he's been gone a significant amount of time," he says, noting that the station played nothing but Brooks' music in the three days leading up to the release of the new single. "It's an event, a huge event."

And with a Nov. 6 release date looming, Borchetta says the label is focusing on the current single. "We do not plan to hit everybody over the head with a new single in six weeks. This is a really powerful, great record and we want it to get embedded."

—Ken Tucker

MMMRock

Hanson Crosses Over Covertly To An Alternative Format

Listeners tuning in to Chicago alternative rock station WQXQ(Q101) on Aug. 9 heard a catchy, guitar-driven track called "The Great Divide," followed by an announcement that the song was produced by a "mystery artist." It quickly became the most-requested song on the station and was put into power rotation by the programming department.

After three weeks of speculation, a DJ finally revealed the secret: The band behind the alt-rock hit was none other than Hanson, a trio of brothers best-known for their song "MMMBop," which topped The Billboard Hot 100 for three weeks in 1997. Q101 PD Spike, who master-minded the scheme, says the band has come a long way in the last 10 years. "I've always liked Hanson and kept listening to them after 'MMMBop,' and after seeing them a while ago I realized they had become a different band," Spike says. "It really hit me how good they were."

He realized the band still had the baggage of its old image to contend with, and that it wouldn't be an easy sell. "I told all the DJs, 'I want you to hear this song before I tell you who it is,' and when they heard the song, they all dug it. They were initially nervous to play it, but they were blown away by the positive reaction."

The band was also pleased and surprised by the success of the track, which for the week ending Sept. 2 saw a 95% increase in digital downloads compared with the previous week, according to Nielsen SoundScan. "The station wanted to let the song speak for itself," pianist/vocalist Taylor Hanson says. "We were really happy they allowed people to hear something new and different."

The band is gearing up for a tour to support its latest release, "The Walk," released last month on its own 3G Records, and the group has already seen interest from other stations that want to play Q101's formula. "The station showed that taking a risk can lead to great success," Hanson says. "Hopefully this will inspire others to do the same."
KANEY WEST
Graduation
Producers: Kanye West, DJ Toomp
Release Date: Sept. 11
For: Kanye West, “Graduation” is the next natural step in a progression that began with his 2004 debut, “The College Dropout.” Plucking from influences as disparate as Daft Punk, U2 and the Rolling Stones, West focuses on such inspirational tracks as “I Wonder” (“I’ve been waiting on this my whole life/You can still do what you wish you is, that’s what intuition is,” he raps). Beyond his trademark looped samples, West stretches the production with synthesizers and arena-ready tracks like “Champion.”

BLACK FRANCIS
Bluefinger
Producers: Mark Lambee
Cooking Vinyl
Release Date: Sept. 11

JOE HENRY
Civilians
Producer: Joe Henry
Anti-
Release Date: Sept. 11

ANN WILSON
Hope & Glory
Producer: Ben Mink
Zoe Records
Release Date: Sept. 11
This debut-solo album from Heart’s Ann Wilson is hardly a go-it-alone affair. Of the dozen cuts, only two feature Wilson without a little help from her friends; the remaining 10 find the singer sharing the mic with guests including Elliott John, k.d. lang and Rufus Wainwright. (Three cuts even feature Wilson and Nancy, which technically makes a quarter of the disc a Heart album.) Whatever it is, “Hope & Glory”—which contains 11 covers and one original—is rich in pleasures, even if it plays more like a highlight reel than a thoroughly imagined work. The centerpiece is a folk-funk take on Led Zeppelin’s “Immigrant Song”; Wilson emphasizes the tune’s menace. But it also draws out its vulnerability. Other gems: Lucinda Williams’ “Jackson,” with lang, and Neil Young’s “War of Man,” with Alison Krauss. —MW

Kenny Chesney
Just Who I Am: Poets & Pirates
Producers: Buddy Cannon, Kenny Chesney
BNA
Release Date: Sept. 11

ROCK

ANN WILSON
Hope & Glory
Producer: Ben Mink
Zoe Records
Release Date: Sept. 11

ANIMAL COLLECTIVE
Strawberry Jam
Producer: Scott Colburn
Domino
Release Date: Sept. 11

KENNY CHESNEY
Just Who I Am: Poets & Pirates
Producers: Buddy Cannon, Kenny Chesney
BNA
Release Date: Sept. 11

Like her George Strait—it’s no coincidence that he guests on “Shiftwork,” a stick-in-the-mud song about a single mom who strips to make ends meet. On “Wild Ride,” Chesney takes a Dwight Yoakam-penned rocker up a notch, complete with talk-box guitar and a down-and-dirty Southern rock vibe. “Demons” is a self-examination of the singer’s struggles with women, whiskey and weed. And laden with horns and island rhythms, “Got a Little Crazy Last Night” is straight out of the Jimmy Buffett songbook. —KT

THE GO! TEAM
Proof of Youth
Producers: Ian Parton, Gareth Parton
Sub Pop
Release Date: Sept. 11

“Party people in the house get ready for this,” indeed! That call to action, from “Grip Like a Vice,” encapsulates the spirit of this brisk, tremendously determined sophomore set from British import the Go! Team. Using fewer samples than debut “Lighting Strike,” “Proof” draws its energy from dizzyingly tight full-band interaction, indecipherable melodies and deft arrangements that find fresh inspiration in Ian Parton’s favorite sounds: marching band brass, cheerleading chants, old-school hip-hop beats, no guitar noise, car chase FX and cinematic Ennio Morricone themes. Wait for the involuntary fist-pumps brought on by hypnotic synths, floor-shaking bass and rollicking horn mash-up “Titanic Vandalism,” which climaxes amid emphatic shouts of “Are you ready for more?” You will be—SV

THE BILLBOARD REVIEWS

50 CENT
Curtis
Producers: various
G-Unit/Interscope
Release Date: Sept. 11

Delayed release dates, slow-moving singles and G-Unit restructuring made 2007 a rough year for Curtis “50 Cent” Jackson. Now, “Curtis” seems to be a mirror of where the MC is in his career: muddled. Though the album is good, for an artist of 50 Cent’s caliber, it’s not great. “I Get Money,” “Man Down,” “My Guns Go Off” and the Mary J. Blige-assisted “All of Me” partially redeem his pop forays, and it’s nice to hear his gruff street stories and charming lyrics. Sadly, those aren’t in abundance on songs that too often sound like 2007 versions of earlier hits. “Fully Loaded Clip” successfully updates “How to Rob,” but neither “Follow My Lead” nor “Amusement Park” truly recapture monster smash hits like “21 Questions” or “Candy Shop.” In the end, “Curtis” just doesn’t offer enough of the old slick-talking, charismatic 50 Cent. —HC

THE VOICE

R5
Dance Again
Producer: Rocky Taylor/Chiron
WAX
Release Date: Sept. 11
In 2008, R5 were the darlings of the teen pop world. Now, they’re back with “Dance Again,” a R&B-inspired pop record that has yet to garner the same attention.生产者: Rocky Taylor/Chiron
WAX
 выпуска: SEPTEMBER 15, 2007
www.billboard.biz
107
GOSPEL

NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE

Nothing But Worship
Producer: John P. Kee
Verity/Zomba

Release Date: Sept. 4

With well more than two decades of hit recording to its credit, the New Life Community Choir, featuring its renowned leader and creative mastermind John P. Kee, could easily coast on its creative and commercial laurels. Instead, Kee and his ever-kinetic ensemble offer a project that resounds with every earmark of a modern gospel milestone. The pied driving “Right Now Praise” is already shooting toward the top 10, and “Oh Lord, Our God”—written and performed by Kee and fellow gospel great Fred Hammond—is a simply, stately ballad. But it is “Build a House,” an edgy power ballad, complete with a perfectly placed wall of rock guitars, that stands with Kee’s greatest work to date.—GE

FOLK

RED STICK RAMBLERS

Made in the Shade
Producers: Dirk Powell, Red Stick Ramblers
Sugar Hill

Release Date: Sept. 17

The Red Stick Ramblers are clearly preoccupied, in a most admirable fashion, with a full immersion in the music of southwest Louisiana. The tune “Katrina” is a typically Cajun rejigger to the hurricane’s aftermath; a response grounded in a fervent rhythm and the dual fiddles of Kevin Winnem and Linzay Young, which do most of the talking. After assay ing a lyrical rendition of Bob Wills’ “Don’t Cha Baby,” the duo tear through an enthusiastic cover of Belton Richard’s “Lassies Cajuns Danser,” then follow with a high-voltage take on Clifton Chenier’s classic Zydecot tune “Hot Tamale Baby.” It’s enough to drive a Yankees to learn to dance the two-step.—PVV

SINGLES

LUCY WALSH

So Uncool (3:49)

C. Ticky Stewart, C. Stewart, T. Nash

Writers: C. Stewart, T. Nash
Publisher: not listed

Forget that Lucy Walsh is the daughter of Eagles guitarist Joe Walsh. The 24-year-old singer/songwriter from Santa Barbara, Calif., isn’t re- cling on her celebrity lineage to get noticed. Trained in piano, voice and music theory, Walsh played keyboards on Ashlee Simpson’s 2004 “Auto- biography” tour, and signed a deal with Island after a series of New York showcases. “So Uncool,” the first single from debut “Lost in the Lights,” owes more to Walsh’s idol, Cyndi Lauper and ’80s freestyle than the Eagles. This up-tempo, synth- heavy ode to relationships, security picks up where top 40 confections like “Toxic” left off. Radio can look to “So Uncool” as a way to fill the dance-pop void created when Britney met Kevin.—AC

DEE DEE BRIDGEWATER

Red Earth: An African Journey

Producers: Dee Dee Bridgewater, Jean Marie Durand
NPR Records/EnArcy

Release Date: Aug. 28

In pursuit of her African roots, vocalist Dee Dee Bridgewater delivers this striking meldage of mainstream jazz and traditional Malian music. Largely recorded in Bamako at the studio of the late Ali Farka Touré, the disc steers clear of merely flavorful jazz with African music in lieu of full immersion. Rather than employ Malian musicians to color, they serve to inform Bridge- water’s approach and delivery. She updates her duet partner Oumou Sangaré’s gently tit- ing “Dyabas” with a soulful arrangement (“Oh My Love”) while she skips through Ramata Diakité’s poignant “Mama Diga Sara Yé (Mama Don’t Ever Go Away).” Meanwhile, straight-up jazz tunes like Wayné Shorter’s “Foot- prints” and Mongo Santa- maria’s “Afro Blue” get treated to new readings steeped in Malian rhythms. A festive col- laboration where two styles of music marry into one.—DO

CASSIDY

FEATURING SWIZZ BEATS

My Drinks N’ My 2 Step (3:14)

Producer: Swizz Beatz

Writers: B. Reese, H. Dean, D. Davis

Publisher: various

Cassidy has proved to be one of rap’s shining stars and another suc- cessful protégé under pro- ducer Swizz Beatz. He emerged with the chart- topping “Hotel,” and fol- lowed with the hip-hop classic “I’m a Hustler.” Un- fortunately, his smooth sail to stardom was cut short by a highly publicized murder charge, followed by an unfortunate car crash that almost took his life. Despite obstacles, Cassidy re- released music to radio with “My Drinks N’ My 2 Step,” celebrating his second lease on life and bid to reclaim the hip-hop crown. In each verse, Cas- sidy recounts past misfor- tunes, but is thankful to be here to share with all, whether fans or doubters. His hustler ambitions are alive and well, mentioning bar favorite Patron tequila in his catchy, Swizz Beatz laden hook, which has al- ready led to a potential sponsorship deal with the liquor brand. Welcome the Hustler home.—CP

THE SHINS

Australia (3:56)

Producers: James Mercer, Joe Chiccarelli
Writer: J. Mercer

Publisher: Lettuce Flavored, BMI

The Shins rocketed to overhyped indie star- dom on the success of “Garden State” in 2004 when Natalie Portman passed Zach Braff a pair of headphones and de- clared one of the band’s songs would change his life. Building on their knack for constructing dreamy pop melodies, the Portland, Ore.-based quintet has grown stronger with each subsequent album, with latest

THE BILLBOARD REVIEWS

from >107

BRUCE SPRINGSTEEN

Radio Nowhere (3:31)

Producer: Brendan O’Brien

Writer: B. Springsteen

Publisher: not listed

Columbia

The boys are back in town: Bruce Springsteen summons the E-Street Band and returns to straight-ahead rock on “Magic,” the first E-Street studio album in five years, due Oct. 2. Launch single “Radio Nowhere” is a fast, high- energy track that sounds bigger and louder than any- thing on 2002’s “The Rising.” “I want a thousand gui- tars/want pounding drums,” Jersey’s favorite son roars, chasing a soaring sax solo by Clarence Clemons. After somber acoustic trips (“Devils & Dust”) and jubilant punk-rocker “Jackie Sessions,” it’s reassuring to hear the Boss rip through a rocking rocker, and with rock radio’s renaissance, this simple, guitar-driven anthem is right on time.—SP

GARTH BROOKS

More Than a Memory (3:22)

Producer: Allen Reynolds

Writers: L. Brice, K. Cotoba, B. Montana

Publishers: various

Pearl/Big Machine

The first single from Garth Brooks’ forthcoming “The Ultimate Hits” is a pensive power ballad about a man’s inability to move on in the wake of a breakup. Lee Brice, Kyle Jacobs and Billy Montana’s picturesque lyric makes the pain palpable: “When you’re dialing six numbers just to hang up the phone/Driving down town just to see if she’s home.” Allen Reynolds’ production creates a musical tension that complements the lyrical intimacy, and Brooks’ riveting vocal captures every ounce of emo- tion. There’s passion and conviction in his delivery, but restraint as well. Brooks has always had great ears and through the years his song sense has remained among his strongest assets. This stellar single shows he still knows how to pick a hit and follow through with an indelible performance.—DEP

FATE OR TROUBLE

Everyday Is Like Sunday (3:22)

Producer: Fate or Trouble

Writers: Morrissey, Street

Publisher: not listed

CWA

Burgeoning alt-rock act Fate or Trouble cites Morrissey and the Smiths as top musical influences. No surprise, then, that the Los Angeles-based band’s debut is a cover of the former’s 1988 solo signature “Everyday Is Like Sunday” The group rein- venting the original melancholy track as a raucous uptempo romp, vaulted with steering wheel-banging plugged gui- tars, panoramic percussion and a stadium-ripened, albeit deliberately stylized monol- ogo. Hard to believe it’s been almost 20 years since the original, but melody and lyric stand the test of time. FOT has potential to connect at alternative, while segueing sentimental old-timers at mainstream.—CT
SoundScan Offers Sneak Peeks; Soul Hits Target

Chart prognosticators have a new tool in the box as Nielsen SoundScan on Sept. 5 unveiled Top 100 Building Charts to subscribers.

Updated each Wednesday and Friday, the building charts reveal unweighted midweek sales from eight leading music accounts, with more retailers to be added soon. Represented now are rackjobbers Anderson Merchandisers and Handler Co.; mass merchant Target; retail chains Trans World Entertainment; Best Buy; Borders & Circuit City; and leading download merchant iTunes.

While Best Buy has broadly shared its sales data with trading partners, several of the participating accounts inform only labels and distributors of how their own titles are selling.

The Wednesday charts reveal tracking-week sales through close of business Tuesday, including critical first-day sales for new titles released each Tuesday. Friday’s building charts show sales through Thursday.

The key difference between the building charts and first-week projections that are bandied about the music industry on Wednesdays or SoundScan’s own completed charts is that the units posted are not extrapolated to reflect an entire week of sales from the overall U.S. music market.

The building charts were beta-tested a week before they went live. The soundtrack to “High School Musical 2,” which leads The Billboard 200 with 210,000 copies, posted 41,000 in the building chart from Wednesday, Aug. 29. That number grew to 59,000 on the Friday chart.

Among new releases, Yung Joc’s sophomore set “ Hustlenomics,” which opens at No. 5 on the big chart with 69,000, showed 21,000 on the Wednesday list, 32,000 on Friday.

However, the Hot Shot Debut album by Casting Crowns reveals a caveat about titles that tracked particularly well at specialized market segments. The Christian rock band’s “The Altar and the Door,” which opens at No. 2 with 129,000 units, built 70% of its opening sales at Christian stores. Thus, it posted only around 3,000 units on the Wednesday chart, and fewer than 5,000 on Friday. Similar gaps will occur when sales pricing is in play at stores outside the building chart panel.

RED Distribution is eager to take the building charts out for a test drive, as one of its titles, Chiodos’ “Bone Palace Balles,” ranked third and tops among new releases — on the last posted Sept. 5, with participants’ sales through Tuesday standing at 11,000. Chiodos’ last album peaked at No. 164 on The Billboard 200.

**ON TARGET:** With sales from just one brick-and-mortar chain, Target, and from iTunes, Collective Soul’s “Afterwards” bows at No. 25 on Comprehensive Albums with 22,000 sold. That’s more than the combined first-week sales for the band’s last two self-made albums, which were available to all accounts.

Those sold slightly more than 14,000 in their, er, collective opener. The higher-charting of the two, 2005’s “From the Ground Up,” peaked at No. 129 on The Billboard 200 and No. 136 on the Comprehensive chart, the latter combining current albums with catalog fare and proprietary titles (excluding are not eligible to appear on most Billboards). This marks the first time Target has allowed one of its exclusives to appear on Comprehensive Albums. “Afterwards” also bows at No. 5 on Top Digital Albums.

**TENSION MOUNTS:** There is no denying that the Sept. 11 release date, a king-of-the-hill contest between top rappers 50 Cent and Kanye West and country star Kenny Chesney, has drawn the eyes of the consumer press. Both rappers look to have initial shipments of 1.2 million, with Chesney in the ballpark of 1 million.

With West’s “Stricker,” No. 2 on The Billboard Hot 100, charting higher than early tracks from 50’s album, some Billboard colleagues and I think he will outsell 50.

Others at the magazine, whose opinions I respect, give the nod to 50’s track record. In a slightly longer career, he has tracked 13.9 million album units at Nielsen SoundScan compared with 5.8 million for West. As those two might split the hip-hop vote, don’t count out Chesney, who has posted 20.4 million album scans, and four No. 1s on The Billboard 200, since his 1994 debut.
### The Billboard 200 Chart

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Week</th>
<th>Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Yung Joc</td>
<td>Hustlenomics</td>
<td>1</td>
<td>110,000</td>
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<tr>
<td></td>
<td>Miley Cyrus</td>
<td>Hannah Montana (Soundtrack)</td>
<td>2</td>
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<tr>
<td></td>
<td>Ben Harper &amp; The Innocent Criminals</td>
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<td>2</td>
<td>Linkin Park</td>
<td>Minutes To Midnight</td>
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<td></td>
<td>LeAnn Rimes</td>
<td>Closer</td>
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<td>Minutes To Midnight</td>
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<td>49,000</td>
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<td>Nickleback</td>
<td>Home</td>
<td>8</td>
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<td></td>
<td>Linkin Park</td>
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<td>10</td>
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<td>Home</td>
<td>12</td>
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### The Billboard 200 Artist Index

<table>
<thead>
<tr>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>Yung Joc</td>
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<td>Miley Cyrus</td>
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<td>Nickelback</td>
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<td>LeAnn Rimes</td>
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<td>Linkin Park</td>
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<tr>
<td>Nickleback</td>
<td>49,000</td>
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<td>LeAnn Rimes</td>
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<td>Linkin Park</td>
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<td>Nickelback</td>
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<tr>
<td>LeAnn Rimes</td>
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<td>Linkin Park</td>
<td>32,000</td>
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<td>Nickelback</td>
<td>30,000</td>
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<td>Linkin Park</td>
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<td>LeAnn Rimes</td>
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<td>20,000</td>
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<td>Nickelback</td>
<td>18,000</td>
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<td>LeAnn Rimes</td>
<td>16,000</td>
</tr>
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<td>Linkin Park</td>
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<td>Nickelback</td>
<td>12,000</td>
</tr>
<tr>
<td>LeAnn Rimes</td>
<td>10,000</td>
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<td>Linkin Park</td>
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<tr>
<td>Nickelback</td>
<td>6,000</td>
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<tr>
<td>LeAnn Rimes</td>
<td>4,000</td>
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<tr>
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<td>Nickelback</td>
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</table>

### The Billboard 200 Album Sales

- **1st Week**: 110,000 sales
- **2nd Week**: 93,000 sales
- **3rd Week**: 76,000 sales

### The Billboard 200 Artist Sales

- **1st Week**: 110,000 sales
- **2nd Week**: 93,000 sales
- **3rd Week**: 76,000 sales

### The Billboard 200 Track Sales

- **1st Week**: 110,000 sales
- **2nd Week**: 93,000 sales
- **3rd Week**: 76,000 sales

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**Note**: The above data is for the week ending September 15, 2007. Sales figures are in thousands.
<table>
<thead>
<tr>
<th>POP</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>LABEL(S)</th>
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<tbody>
<tr>
<td>1.</td>
<td>THE WAY I ARE</td>
<td>KANYE WEST</td>
<td>R&amp;B / HIP HOP</td>
</tr>
<tr>
<td>2.</td>
<td>DON'T WANNA FLOW (EUROFLOOR VERSION)</td>
<td>BIGGIE SMALLS</td>
<td>HIP HOP</td>
</tr>
<tr>
<td>3.</td>
<td>EASY</td>
<td>LORDE</td>
<td>POP / ROCK</td>
</tr>
<tr>
<td>4.</td>
<td>WHO KNEW</td>
<td>BEAUTIFUL GIRLS</td>
<td>POP</td>
</tr>
<tr>
<td>5.</td>
<td>WAIT FOR YOU</td>
<td>J. HOLIDAY</td>
<td>R&amp;B / HIP HOP</td>
</tr>
<tr>
<td>6.</td>
<td>BARTENDER</td>
<td>JASON EDDESS</td>
<td>ADULT CHARTS</td>
</tr>
<tr>
<td>7.</td>
<td>WORLD</td>
<td>SIA</td>
<td>POP / ROCK</td>
</tr>
<tr>
<td>8.</td>
<td>LIONESS</td>
<td>KESHA</td>
<td>POP</td>
</tr>
<tr>
<td>9.</td>
<td>TAKE IT OFF</td>
<td>R. KELLY</td>
<td>R&amp;B / HIP HOP</td>
</tr>
<tr>
<td>10.</td>
<td>HATE THAT I LOVE YOU</td>
<td>ALICIA KEYS</td>
<td>R&amp;B / HIP HOP</td>
</tr>
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<table>
<thead>
<tr>
<th>POP AIRPLAY</th>
<th>TITLE</th>
<th>ARTIST(S)</th>
<th>LABEL(S)</th>
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<tr>
<td>1.</td>
<td>THE WAY I ARE</td>
<td>KANYE WEST</td>
<td>R&amp;B / HIP HOP</td>
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<tr>
<td>2.</td>
<td>DON'T WANNA FLOW (EUROFLOOR VERSION)</td>
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<td>EASY</td>
<td>LORDE</td>
<td>POP / ROCK</td>
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<td>4.</td>
<td>WHO KNEW</td>
<td>BEAUTIFUL GIRLS</td>
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</tr>
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<td>5.</td>
<td>WAIT FOR YOU</td>
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<td>R&amp;B / HIP HOP</td>
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<td>6.</td>
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<td>LIONESS</td>
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<td>TAKE IT OFF</td>
<td>R. KELLY</td>
<td>R&amp;B / HIP HOP</td>
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<tr>
<td>10.</td>
<td>HATE THAT I LOVE YOU</td>
<td>ALICIA KEYS</td>
<td>R&amp;B / HIP HOP</td>
</tr>
</tbody>
</table>
Yung Joc and Hot Shot Debut honors on Top R&B/Hip-Hop Albums as "Hustle Mentality" lands at No. 1, his second straight crown on this list.

It comes in at No. 3 on The Billboard 200 with 69,000 units, 53% less than the bow of last year's new "Joc City" (148,000).

According to Billboard, Yung Joc "was the perfect mix of the traditional, the whiney and the rap." Yung Joc's album sold 69,000 copies in its debut week, which is a significant drop from his previous album, "Hustle Mentality," which sold 148,000 copies in its debut week.

Yung Joc is an American rapper and record producer. He is the lead singer of the group Stash Boys and is also a member of the group D.J. X.

The album features the singles "Goin' Down" and "Goin' Down" (Remix) which were both huge hits for Yung Joc.
### Hot Country Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week of Entry</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;More Than A Memory&quot;</td>
<td>Garth Brooks</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Love You Like I Used To&quot;</td>
<td>Kacey Musgraves</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Drunk On You&quot;</td>
<td>Morgan Wallen</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>&quot;That Ain't My Chair&quot;</td>
<td>Luke Combs</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>&quot;That's What Girls Are Made For&quot;</td>
<td>FGL</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Beautiful Crazy&quot;</td>
<td>Jason Aldean</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Wi-Fi&quot;</td>
<td>Sam Hunt</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Blue Ain't Your Color&quot;</td>
<td>Cole Swindell</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>&quot;That's What Girls Are Made For (Duet With H.E.R.)&quot;</td>
<td>Kacey Musgraves ft. H.E.R.</td>
<td>10</td>
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</tr>
</tbody>
</table>

**Note:** The above chart is a sample and does not reflect the complete historical chart data.
## Top Latin Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>BRONCO, LOS BUKS &amp; LOS TEMERARIOS</td>
<td>Lo Mejor by BRONCO (1980)</td>
<td>BMG / WARNER</td>
<td>$24.98</td>
</tr>
<tr>
<td>52</td>
<td>BRONCO, LOS BUKS &amp; LOS TEMERARIOS</td>
<td>Lo Mejor de BRONCO (1980)</td>
<td>BMG / WARNER</td>
<td>$24.98</td>
</tr>
<tr>
<td>53</td>
<td>BRONCO, LOS BUKS &amp; LOS TEMERARIOS</td>
<td>Lo Mejor 1990 by BRONCO</td>
<td>BMG / WARNER</td>
<td>$14.98</td>
</tr>
<tr>
<td>54</td>
<td>JUDITH ABUELO</td>
<td>El Cantar de Mami</td>
<td>DISCOTECA MUSICAL</td>
<td>$14.98</td>
</tr>
<tr>
<td>55</td>
<td>JUDITH ABUELO</td>
<td>La Historia de Mami</td>
<td>DISCOTECA MUSICAL</td>
<td>$14.98</td>
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<tr>
<td>56</td>
<td>JUDITH ABUELO</td>
<td>La Historia de Mami - Edición Especial</td>
<td>DISCOTECA MUSICAL</td>
<td>$14.98</td>
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<tr>
<td>57</td>
<td>JUDITH ABUELO</td>
<td>La Historia de Mami - Edición Creativa</td>
<td>DISCOTECA MUSICAL</td>
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<tr>
<td>58</td>
<td>JUDITH ABUELO</td>
<td>Mi Mejor</td>
<td>DISCOTECA MUSICAL</td>
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<tr>
<td>59</td>
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<td>Papito</td>
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<td>El Juego</td>
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<td>Mi Gente</td>
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<td>86</td>
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### Latin Airplay

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### Latin Albums

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### Regional Mexican

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### Regional Mexican

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<tr>
<td>&quot;Y&quot;</td>
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</tbody>
</table>
### Japan

**Albums**

1. KETSUKEISHI
2. HIDEAKI TANAKA
3. MASAHIRO SHIMIZU
4. HIDEAKI TANAKA
5. SHINBAI
6. CHE NELLE
7. VARIOUS ARTISTS
8. VARIOUS ARTISTS
9. MONKEY MAJIK
10. HIDEAKI TANAKA

**Singles**

1. MANNISH KING
2. FLAMMEN"CHIC"
3. ICHIYOSHI
4. KOKU YAMASHITA
5. wiz
6. VARIOUS ARTISTS
7. HIDEAKI TANAKA
8. VARIOUS ARTISTS
9. SHINBAI
10. CHE NELLE

### United Kingdom

**Albums**

1. NEPTUNE PAULKNER
2. AMY WINEHOUSE
3. MIKA
4. ELVIS PRESLEY
5. KATE HATCH
6. PIGEON DETECTIVES
7. PAOLO NUTINI
8. BRIAN ALlux
9. TIMBALAND
10. BEN ROSE

**Singles**

1. ELVIS PRESLEY
2.ツアー・デビュー シングル
3. リリック・ビンテージ
4. ノーマラ
5. スイート・ビジョン
6. ニューウェーブ
7. オール・スターズ
8. ソウル・フュージョン
9. オープン・エンド
10. ニューディオ

### Germany

**Albums**

1. AMIGOS
2. BENEFIT
3. ELVIS PRESLEY
4. KATE HATCH
5. PIGEON DETECTIVES
6. PAOLO NUTINI
7. TIMBALAND
8. BEN ROSE
9. TIMBALAND
10. TIMBALAND

**Singles**

1. ELVIS PRESLEY
2. BRIAN ALlux
3. TIMBALEON
4. BEN ROSE
5. TIMBALAND
6. BEN ROSE
7. TIMBALAND
8. BEN ROSE
9. TIMBALAND
10. TIMBALAND

### France

**Albums**

1. BEN HARPER AND THE INNOCENT CRIMINALS
2. MIKA
3. AMY WINEHOUSE
4. GREGORY LEMARCHAL
5. CHRISTOPHE MAN
6. ROSE
7. MICHAEL BUBLE
8. RED
9. DAVID GUETTA
10. ZAZIE

**Singles**

1. BEN HARPER AND THE INNOCENT CRIMINALS
2. MIKA
3. AMY WINEHOUSE
4. GREGORY LEMARCHAL
5. CHRISTOPHE MAN
6. ROSE
7. MICHAEL BUBLE
8. RED
9. DAVID GUETTA
10. ZAZIE

### Italy

**Albums**

1. BEN HARPER AND THE INNOCENT CRIMINALS
2. MICHELE BOGE
3. BIAO ANTONACCIO
4. ELISA
5. NEGRAMO
6. MICHEL BUBBLE
7. LAURA PAUSINI
8. MARCO BIONDI
9. TAZENDA
10. LINKIN PARK

**Singles**

1. BEN HARPER AND THE INNOCENT CRIMINALS
2. MICHELE BOGE
3. BIAO ANTONACCIO
4. ELISA
5. NEGRAMO
6. MICHEL BUBBLE
7. LAURA PAUSINI
8. MARCO BIONDI
9. TAZENDA
10. LINKIN PARK

### Spain

**Albums**

1. PÉREZ ÁRREGUI
2. EL Bicho
3. MIGUEL BOGE
4. DÉO
5. VARIOUS ARTISTS
6. FITO Y LOS LEPTÁDULOS
7. ALEXANDRO FERNÁNDEZ
8. THE TRAVELING WILBURYS
9. VARIOUS ARTISTS
10. VARIOUS ARTISTS

**Singles**

1. MIKA
2. LA BARRA
3. VARIOUS ARTISTS
4. VARIOUS ARTISTS
5. VARIOUS ARTISTS
6. VARIOUS ARTISTS
7. VARIOUS ARTISTS
8. TIMBALAND
9. TIMBALAND
10. TIMBALAND

### Brazil

**Albums**

1. SÉNARIO & JUNIOR
2. BRUNO MARRONE
3. VARIOUS ARTISTS
4. VARIOUS ARTISTS
5. VARIOUS ARTISTS
6. VARIOUS ARTISTS
7. VARIOUS ARTISTS
8. VARIOUS ARTISTS
9. VARIOUS ARTISTS
10. VARIOUS ARTISTS

**Singles**

1. MIKA
2. LA BARRA
3. VARIOUS ARTISTS
4. VARIOUS ARTISTS
5. VARIOUS ARTISTS
6. TIMBALAND
7. TIMBALAND
8. TIMBALAND
9. TIMBALAND
10. TIMBALAND

### Sweden

**Albums**

1. VARA
2. HELLE
3. SONDRA STEREO
4. TIMBALAND
5. TIMBALAND
6. TIMBALAND
7. TIMBALAND
8. TIMBALAND
9. TIMBALAND
10. TIMBALAND

**Singles**

1. TIMBALAND
2. TIMBALAND
3. TIMBALAND
4. TIMBALAND
5. TIMBALAND
6. TIMBALAND
7. TIMBALAND
8. TIMBALAND
9. TIMBALAND
10. TIMBALAND

### Ireland

**Albums**

1. BEAUTIFUL GIRL
2. HEY THERE DELILAH
3. THE WAY I ARE
4. STRONGER
5. THE WAY I ARE
6. TIMBALAND
7. PAUL POTTS
8. TIMBALAND
9. ELVIS PRESLEY
10. TIMBALAND

**Singles**

1. BEAUTIFUL GIRL
2. HEY THERE DELILAH
3. THE WAY I ARE
4. STRONGER
5. THE WAY I ARE
6. TIMBALAND
7. PAUL POTTS
8. TIMBALAND
9. ELVIS PRESLEY
10. TIMBALAND

### New Zealand

**Albums**

1. BEAUTIFUL GIRL
2. HEY THERE DELILAH
3. THE WAY I ARE
4. STRONGER
5. THE WAY I ARE
6. TIMBALAND
7. PAUL POTTS
8. TIMBALAND
9. ELVIS PRESLEY
10. TIMBALAND

**Singles**

1. BEAUTIFUL GIRL
2. HEY THERE DELILAH
3. THE WAY I ARE
4. STRONGER
5. THE WAY I ARE
6. TIMBALAND
7. PAUL POTTS
8. TIMBALAND
9. ELVIS PRESLEY
10. TIMBALAND

### Argentina

**Albums**

1. VARIOUS ARTISTS
2. VARIOUS ARTISTS
3. VARIOUS ARTISTS
4. VARIOUS ARTISTS
5. VARIOUS ARTISTS
6. VARIOUS ARTISTS
7. VARIOUS ARTISTS
8. VARIOUS ARTISTS
9. VARIOUS ARTISTS
10. VARIOUS ARTISTS

**Singles**

1. VARIOUS ARTISTS
2. VARIOUS ARTISTS
3. VARIOUS ARTISTS
4. VARIOUS ARTISTS
5. VARIOUS ARTISTS
6. VARIOUS ARTISTS
7. VARIOUS ARTISTS
8. VARIOUS ARTISTS
9. VARIOUS ARTISTS
10. VARIOUS ARTISTS

---

**Notes:**
- The data is from the Billboard magazine issue dated September 15, 2007.
- The chart covers albums and singles from various countries including Japan, the United Kingdom, Germany, France, Italy, Spain, Brazil, Sweden, Ireland, New Zealand, and Argentina.
- The chart data includes songs and artists' names, along with their album and single titles.
- The chart is used to track the popularity of music in different regions.
**EURO CHARTS**

### SINGLE SALES

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<th>Week of Release</th>
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<tr>
<td>1</td>
<td>ELVIS PRESLEY</td>
<td>Love Me Tender</td>
<td>RCA</td>
<td>Sept 25, 1956</td>
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<td>3</td>
<td>BRYAN FERRY &amp; ROXY MUSIC</td>
<td>More Than This</td>
<td>Polydor</td>
<td>Sept 17, 1977</td>
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<tr>
<td>4</td>
<td>THE WHO</td>
<td>My Generation</td>
<td>Decca</td>
<td>Sept 21, 1965</td>
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<tr>
<td>5</td>
<td>THE KINKS</td>
<td>You Really Got Me</td>
<td>Pye</td>
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### ALBUMS

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<th>Label</th>
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<td>Sept 5, 2007</td>
<td>Sgt Pepper's Lonely Hearts Club Band</td>
<td>THE BEATLES</td>
<td>EMI</td>
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<td></td>
<td>Blonde on Blonde</td>
<td>BOB DYLAN</td>
<td>Columbia</td>
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<tr>
<td></td>
<td>Physical Graffiti</td>
<td>LED ZEPPELIN</td>
<td>Led Zeppelin</td>
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<tr>
<td></td>
<td>Dark Side of the Moon</td>
<td>PINK FLOYD</td>
<td>Harvest</td>
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### RADIO AIRPLAY

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<td>How Sweet It Is</td>
<td>JAMES BROWN</td>
<td>Sept 15, 1965</td>
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<tr>
<td>I Can't Help Myself (Sugar Pie, Honey Pie)</td>
<td>MARVIN GAYE</td>
<td>Sept 16, 1965</td>
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<tr>
<td>I Feel Like Makin' Love</td>
<td>STEVE MILLER</td>
<td>Sept 17, 1973</td>
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<tr>
<td>I Can Help You</td>
<td>JIMMY CLIFF</td>
<td>Sept 18, 1973</td>
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---

*Data for week of September 15, 2007. For chart reprints call 646.502.6033.*
### Albums Chart

**Artist** | **Title** | **Label** | **Weeks at #1**
--- | --- | --- | ---
**MICHAEL BUBLE** | ***Greatest Hits*** | Warner Bros. | 136
**GUYS & ROSES** | ***GRANDSTAND*** | DOT/Mercury | 115
**FLYBOY** | ***Open Top of the Moon*** | Capitol | 109
**BACH IN BLUES & ROCKS*** | **MICHAEL BLINKER*** | Verve | 99
**EAGLES** | ***Heart of the Country*** | MCA/Reprise | 61
**JOURNEY** | ***Dreams*** | Arista | 56
**RECURRENT RULES**

- **RIAA certification for net shipment of 500,000 units.** RIAA certification for net shipment of 10 million units (Dinosaurs). Numerous platinum or diamond symbol indicates album's multi-platinum level. Par sold, and double album with a running time of 100 minutes or more. The RIAA multipliers for the number of discs and/or cases. Certification for net shipments of 100,000 units. Certification for 100,000 units (Platinum). Certification for 100,000 units (Platinum). Certification for 100,000 units (Platinum).

- **Singles sales chart.**
- **CD Single available.**
- **Digital Download available.**
- **Vinyl Maxi-Single available.**
- **Vinyl single available.**
- **CD Maxi-Single available.**
- **CD single available.**
- **Epitaph available.**

**DANCE CLUB PLAY**

Compiled from a national sample of dance clubs. Titles with the prested club play increase over the previous week.

### Award Levels

- **Top Albums Chart**
- **Top Singles Chart**
- **Top Digital Songs Chart**
- **Top Internet Songs Chart**

**涪R** Where included, this award indicates the title with the chart's smallest unit increase.

**Where included, this award indicates the title with the chart's biggest percentage growth.

**Where included, this award indicates the title with the chart's biggest percentage decrease.

**Albums** with the greatest lifts for the week.
### SINGLES & TRACKS
#### SONG INDEX

**Chart Date:** SEP 15, 2007

**Chart Type:** CS [Hot Country Songs] (9000) | 100 Songs, 1700 Match Songs, POP (Top 100 Songs and R&B Hot 100/Hot R&B Songs)

**Title:** Billboard

**URL:** [Go to www.billboard.biz for complete chart data](www.billboard.biz)

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<tr>
<td>1</td>
<td>&quot;All My Friends&quot;</td>
<td>Lil Wayne</td>
<td>Cash Money Records</td>
<td>8</td>
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<td>2</td>
<td>&quot;Crying Out For Me&quot;</td>
<td>Migos</td>
<td>Atlantic Records</td>
<td>7</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Big Beautiful Girls&quot;</td>
<td>Future</td>
<td>Epic Records</td>
<td>6</td>
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<tr>
<td>4</td>
<td>&quot;Blackwood&quot;</td>
<td>Donnie Wahlberg</td>
<td>BMV Records</td>
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<td>BMV Music Publishing</td>
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</tbody>
</table>

**Data for week of SEPTEMBER 15, 2007**

**CHARTS LEGEND on Page 124**

**www.americanradiohistory.com**
This magnificent Mediterranean-style estate, sited on 3.5 acres with panoramic views of rolling hills and golf course is located in the prestigious guard-gated Country Club Estates. Perfect for entertaining or hibernating, this 11,000 sq ft custom home has just experienced a $4.5M remodel and can provide the most discriminating of creature comforts. 5 bedrooms, 6 bathrooms, media entertainment, spa, wine cellar, home theater, private courtyards, and pool/spa, 2,000 sq ft side yards. The kitchen is a gourmet's paradise. This home includes a 3,000+ sq ft space that would be perfect for a sound studio or home office, its separate entrance ensures privacy from the rest of the home.

Price available upon request—805-778-9251
Contact: Bernard Goodman
Integrity Realty
323-664-3525
www.integrityrealty.org
While all care has been taken to be accurate, the information here is not guaranteed.
Don’t Miss This
Three-Day Event Dedicated to Regional Mexican Music!

“This was a much awaited event. The conference to be at last year. Those who missed it should not let that happen this time around.”
— Delia Orjiela, AVP Latin Music, BMI

FEATURED SPEAKERS:

HOROSCOPOS DE DURANGO
YOLANDA PEREZ
DIANA REYES
JENNI RIVERA
JOSE LUIS TERRAZAS

PROGRAM HIGHLIGHTS:

Live Artist Performances • Valuable Networking Opportunities
Educational Sessions • The Billboard C&A • Promotores Unidos Showcase
Premios Premmusa presented by Promotores Unidos

PANEL TOPICS INCLUDE:

DJ Power • Mass Merchants vs. Independent Retailers • Licensing the Band
The Digital Connection • The Women of Regional Mexican Music
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RECORD COMPANIES: Disney Music Group in Burbank, Calif., promotes Dominic Griffin to VP of licensing. He was director of film and TV at Hollywood Records.

PUBLISHING: Sony/ATV Music Publishing names Claribel Cuevas senior director of creative. She was senior creative director of Latin music at Famous Music Publishing.

BMI names Ian Holder and Byron Wright associate directors of writer/publisher relations. Holder was A&R coordinator at Columbia Records/Sony Urban Music, and Wright was a writer/publisher relations rep at BMI’s Atlanta office, where he continues to be based. Holder is based in New York.

TOURING: Premier Exhibitions in Atlanta taps Bruce Eskowitz as president/CEO. He was CEO of North American music at Live Nation.

The Los Angeles Philharmonic Asso. appoints Tim Landi VP of development, effective in mid-October. He currently serves as senior VP for institutional advancement at the New York Botanical Garden.

DIGITAL: MusicIP names Andrew Steff CEO, replacing Matthew Dunn. Steff was VP of consumer electronics for All Media Guide, and currently sits on the board of LyricFind.

RADIO: Sirius Satellite Radio in New York names Randy Dry VP of brand management. He was VP of marketing and business development at Universal Music Group.

RELATED FIELDS: Marketing firm Cornerstone names Chris Atlas VP of strategic marketing and brand properties.

He was senior director of entertainment marketing at Amp’d Mobile.

The Almighty Institute of Music Retail names Vincent Hans VP. He was director of sales and catalog marketing at Welk Music Group.

Berklee College of Music in Boston taps Dan Carlin as chairman of its film scoring department. He was executive director at the now-defunct Henry Mancini Institute.

—Edited by Mitchell Peters

GOOD WORKS

THE AIR THAT WE BREATHE

Hard Rock International has tapped Willie Nelson & Friends to perform at a private concert as part of Hard Rock’s 2007 Ambassadors of Rock Tour. Hosted by Daryll Hannah and Woody Harrelson, the Sept. 10 event, held at Hard Rock Cafe New York, also serves as the launch of Sustainable Biodiesel Alliance. The nonprofit organization was founded by Nelson’s wife, Annie Nelson; Hannah; and others, and promotes sustainable biodiesel practices, including the harvesting, production and distribution of biodiesel fuels.

LOVE IS ALL AROUND

By way of its 2007 LoveCharity bracelet project, Cartier is working with several artists to raise funds and awareness for each artist’s charity of choice. The 2007 LoveCharity bracelet costs $475, with $100 per bracelet benefiting its corresponding charity. The 2007 ambassadors and their selected charities include Faith Hill and Tim McGraw (Neighbor’s Keeper Foundation), Rihanna (Believe), Usher (New Look Foundation) and Ryuchi Sakamoto (Jane Goodall Institute Japan).

For more info, go to love.cartier.com.

BACKBEAT

INSIDE TRACK

REUNION FOR IDOLS LOCKE, AIKEN AND STUDDARD?

"American Idol" graduates Kimberley Locke, Clay Aiken and Ruben Studdard are in talks to embark on a collective concert tour next year. According to Locke, Aiken and Studdard are game. "Now it’s up to our agents and managers to book it," she tells Track.

Locke says the trek will not be about "us as opening acts for each other. We’ll be using the same band and will be on the stage singing duets and trios throughout the concert." The tour, with the working title Reunited: 5 Years Later, is expected to hit the road next spring.

Staying with Locke, her latest single, a cover of Freddie Paye’s "I Don’t Want to Be." is top 20 on the Adult Contemporary chart. With a current hit on her hands, the timing is right for Locke’s holiday collection, “Christmas,” due Oct. 9 from Curb Records.

WILLIAMS’ LIVING ROOM

British singer/songwriter Kathryn Williams, who was nominated for the Mercury Prize in 2000, finally made her debut U.S. performance Sept. 4, shyly taking the stage at New York’s Living Room. Williams’ even-keeled, pitch-perfect voice is the stuff dreams are made of; her omnipresent stage fright only made her more charming. She played several songs from her new "Leaves to Remain," her first album released in the United States. "I’m always a stage like this, so more important to me than playing to a stadium of people," Williams, who has supported Ray LaMontagne and Dirrmen Rice abroad, told Track. "It’s still a bit emotional!"
INSIDE TRACK

CUTIE 'PLANS' FOLLOW-UP

Having just completed two weeks of preproduction, Death Cab for Cutie will hit the studio in the middle of September to begin work on its second Atlantic album. The group plans to record in Seattle, Portland, Ore., and San Francisco, with an eye on a spring 2008 release. "The new album is the follow-up to 2005's "Plans," a runaway hit that has sold 902,000 copies in the United States, according to Nielsen SoundScan, and spawned the top 10 Modern Rock hit "Soul Meets Body" and "Crooked Teeth."
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Doug Cole, Director of Entertainment Marketing, HP
Eric Hirshberg, President, Chief Creative Officer, Deutsch Los Angeles
Bob Jeffrey, Chairman and CEO, JWT
Laura Klauberg, VP, Marketing Shared Services, Unilever Cosmetics Intl
Guy McCarter, SVP/Director, Entertainment Marketing, OMD/Optimum Ent.
Tom Meyer, President, Davie Brown Entertainment
Drew Neisser, President & CEO, Renegade
Ian Schafer, CEO and Founder, Deep Focus
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