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It was a music festival disguised as an award show. From the main stage to the suite parties, from the poolside to the rooftop, this year's performers truly made this a VMA weekend to remember. THANK YOU.
Tower Of Hope
Russ Solomon Boosts Brick-And-Mortar With R5 Launch

Same weekend. Different coasts. Events of entirely different scope.

In the same week that Trans World Entertainment, the largest music chain to emerge from a Darwinian survival of the fittest, held its grand opening in Northern California, Billboard attended both, because each, in their own ways, were significant events in music retailing.

The weight of a chain that owns almost a third of this nation’s traditional music stores is obvious, but why would a single store mean anything? For a couple of reasons, the first and foremost being that its owner is Russ Solomon, founder of the august superstore chain Tower Records, which drew Jacobs of media attention when bankruptcy erased it from the landscape last year.

In fact, the underlying tone of how Tower’s demise played out in the consumer and business press is precisely the reason the launch of Solomon’s new R5 store intrigues. A variety of market conditions—none of the least of them being the labels unrelenting drive to pump key releases’ first-week sales—means if it’s a longer news when a music retailer closes its doors. After all, the 2006 exits of Tower, Musicland and Xanadu were just the latest beats in a parade that had seen such music chains as Towerhouse, National Record Mart, Disc Jockey and Music Network march out of business in recent years, along with countless independent stores.

But seeing a respected music retailer on the brink of his 82nd birthday with enough confidence and optimism to open a store in today’s climate? There’s your classic Man Bites Dog headline. And, if you’ve seen the line of consumers waiting to make purchases through R5’s Sept. 8 opener, you might be a believer, too.

The store is located in the exact same space as one of Tower’s first stores, just across the street from the real estate where, as a teenager, Solomon first started selling records in his father’s drugstore. The yellow and red colors on the signage are familiar, too, designed by the same artist who devised Tower’s logo, albeit without the italic slant.

A long lineup of local bands and musicians who played in the parking lot plus free food from a hot dog stand and the neighboring Tower Cafe gave shoppers incentive to hang around, but the genuine attraction seemed to be the store itself, if not the force of the owner’s personality. The aisles were already hopping when Solomon reached the store that Saturday afternoon. As soon as he walked in the door, a woman with a flinty of CDs and her teen daughter in tow grabbed him and shook his hand. “Thank you so much for opening this store. I’ve been buying music from you for 27 years, and we’ve really missed Tower.” She was the first of many customers who gave similar affirmations to Solomon during the course of the next five hours, but he refused to accept it as praise for him, preferring instead to think of those compliments as an endorsement for the concept of a well-stocked music store.

“I don’t mean as much as it is that they’re happy for themselves,” Solomon insists. “I’m not and once we’re up and running, it will be a great place for a wide selection of records at decent prices.”

The activity at the store’s three cash registers seemed to confirm his view. Some sold hours, stocking up several CDs and DVDs at a time. Figure that if purchases that day were merely records of the even, or ges toms of good will for Solomon’s comeback attempt, folks would have just bought one or two ites. But throughout the day, most people were looking for the next available register, but hands full.

Solomon credits the store’s stock and ambiance to longtime Tower store manager Paul Brown, buyer Dal Basl and his young store crew, most of whom were born in the ’80s, when the Tower chain was conquering new frontiers.

If, during the grand opening weekend, someone tried to describe Solomon as an industry or local icon, he immediately scoffed. “You know what an icon is, don’t you? It’s a piece of metal you nail to a wall.” But he couldn’t deny the sentiment entirely the notion that his hometown cheers his scrappy attempt to start anew in the shadow of Tower’s demise.

There was a psychologist who made a point to introduce herself this summer shortly after she heard him on a radio interview. She term him to attempt his way in back music as an “inspiration,” and it seems as though Sacramento locals who see him enter a restaurant these days notice him more than they did during Tower’s glory days.

When Ed Chapman reported R5’s informal opening a couple of months back (Billboard, July 21), he opined that Solomon should not be viewed as a modern-day Don Quido. Shoppers who attended his store’s opener would likely agree.

Beyond Solomon’s own story, Sacramento may stake civic pride in R5’s prospects. In a state where the capital can be overshadowed by glamorous San Francisco, star-filled Los Angeles or the coastal glory of San Diego, this city seemed to take pride in being the home of a music chain that was known internationally for its coolness.

Although confident that R5 will pay its own bills, Solomon hasn’t deluded himself into thinking the store will throw off enough cash to fuel expansion. This, after all, is a different time and place than the ’60s, when a relatively modest investment paved Tower’s critical move to San Francisco. That said, Solomon would clearly love to see R5 prove successful enough to draw interest from investing partners. Certainly one great weekend won’t ensure this store’s success, and market conditions don’t suggest that launching a new music chain would be an easy proposition. But, if this concept can grow into a tree, it won’t just be a win for Solomon or Sacramento, but a big triump for the music industry, too.

NOTE: Billboard was able to further clarify information presented in the Indies column on page 18, after that page had gone to the printer. Label payments from eMusic are based on a revenue-sharing model, and may vary. As well, labels using third-party aggregators for digital distribution may see their payments reduced by additional fees.

FOR THE RECORD
- In the Sept. 22 issue, Joss Stone’s misspelling in the headline to “Making the Brand” column and on the lead upfront page.
- On the Table of Contents page in the Sept. 22 issue, the name of the new Sprint Center in Kansas City was misspelled.

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Joni Mitchell

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6 QUESTIONS WITH GEORGE CARLIN

MySpace launches new ad platform
Social networking giant MySpace has unveiled a new targeted advertising technology designed to let advertisers tailor their message to MySpace members based on information contained in their profiles. MySpace says the new system increased the chances of a user clicking on a banner ad by 80%. MySpace parent company NewsCorp will roll out the service this fall.

New Zunes expected in fall
Rumors are rife over a new version of Microsoft's Zune, expected this fall. Tech blog Engadget reports a mid-October street date for new devices code-named Draco and Scorpio, including a flash-based device. Sources tell Billboard that Microsoft planned an earlier launch, but had to delay it due to manufacturing problems with the hard-drive-based version.

Hammett preps amp line
Metallica guitarist Kirk Hammett has teamed with Randall Amplifiers to help design a line of signature products including amps, heads, combos and preamp modules. Hammett is recording Metallica's ninth studio album, which is expected to be released next year. The Rick Rubin-produced project and will be the band's first release since "St. Anger" in 2003.

The irascible George Carlin—voted through a Comedy Central poll of network executives and industry veterans, the second-best stand-up comedian of all time behind Richard Pryor—turned 70 May 12. To mark his 50 years in entertainment, MPI Home Video is releasing a 14-DVD career retrospective boxed set, "George Carlin: All My Stuff," Sept. 25. Never one to rest on his laurels, Carlin does 80 shows a year and is in the process of preparing an hour's worth of new material for his next HBO comedy special, which will air live in March 2008. Billboard caught up with him during a break from his current stint in Las Vegas.

Digital

By Antony Bruno

Decoy debacle

MediaDefender e-mail leak reveals doubts about anti-piracy efforts' effectiveness

Along with exposing the company's dirty laundry, an e-mail leak suffered by anti-piracy firm MediaDefender is calling into question the very effectiveness of the company's efforts. Formed in 2000, MediaDefender attempts to foil unauthorized file sharing by flooding peer-to-peer (P2P) networks with decoy files, among other tactics. It counts all four major labels and a host of TV and film outlets as clients and focuses on such popular networks as eDonkey, Grokster, BitTorrent and Soulseek.

The leaked e-mails outline the cost of these efforts—$2,000 to protect a specific track for a month and $4,000 to do the same for an entire album. The e-mails, which span the last nine months, also contain multiple label requests to protect hundreds of recently released albums and tracks.

Yet the e-mails also reveal some skepticism about whether such efforts justify their cost.

"We're still not seeing you guys perform well on Soulseek," one Sony BMG anti-piracy executive wrote. "Can you please investigate the problem and actually solve it (going on for months now)?" In my most recent search I selected [link removed] Beautiful Liar and was able to download almost everything.... As it stands right now it's a waste of our resources at this level of protection.

Major labels are declining to comment on the report about their anti-piracy activities, but one source speaking on background says that they don't expect such strategies as file spoofing to stop piracy completely. Rather, the goal is to keep piracy from getting worse.

Eric Garland, CEO of P2P tracking firm BigChampagne, uses another analogy. "It's like acne cream," he says. "All these teenagers are walking around with horrible cases of acne, and they're all buying cream, but they can see everybody else still has acne. What are you going to do? How much worse might your pizza face be if you didn't buy the acne cream?"

It's virtually impossible to quantify whether decoy files reduce piracy at all. P2P users typically select multiple files of the same song to download, preview them while downloading and then delete useless files from the queue. While the strategy may add a layer of frustration to the P2P process that could discourage some fans from using the sites, P2P traffic remains at an all-time high, according to BigChampagne.

"It does not have an effect on traffic," Garland says. "It doesn't necessarily impede access to the real content, which almost inevitably ends up freely disseminated without a real barrier."

The companies that offered file-spoofing services in the early days of P2P are no longer in business. Those still around—including MediaDefender, which ArtistDirect acquired in 2005—now position their technology more as a way to push promotional files into P2P networks. Atlantic Records for instance tapped MediaDefender to push 16 million tracks by hip-hop artist Plies into P2P networks, and wireless operator Sprint sponsored the move as an advertising play.

The full fallout from the leaked e-mails remains to be seen. Many of the messages contain unflattering references to the company's clients, derisive jokes about the music industry's anti-piracy lawsuit campaign and attempts to skew data in their favor.

MediaDefender did not return requests for comment.

MediaDefender helped Atlantic Records push 16 million tracks by Plies into P2P networks.
Rhyme And Reason
Online Initiatives A Hot Topic At Latin Rap Conference

How to succeed in the Latin rap business—by really trying digital distribution and other alternatives to a label deal—was the main theme at this year's Latin Rap Conference.

Throughout the Sept. 13 Los Angeles event, discussion centered on the potential of new technology to open doors for a genre that has yet to find its footing in the mainstream.

Filmmaker Jokes (Jorge Yanes), who shot the "Lean Like a Cholo" video for $5,000 and put it on YouTube as an afternoon shoot, said videos—even low-budget ones—are more important than ever because of the on-demand power that you have.

Part of the strategy for the song was putting out DVDs with videos through street teams, Yanes said. Mun2 VP of programming Flavio Morales said video channels are filling a void for urban music at billboard-heavy Latin radio.

Talitha Mahadeo, marketing manager at SITV, pointed to unsigned group Upground as one that took a camera on the road, blogged about its experiences and was able to offer the channel much more than a music video.

Online discovery was also seen as key in opening up touring opportunities in Europe and Latin America for rap artists. Luis Ramirez, who runs www.latinshop.com, cites Latin Grammy-nominated Colombian rap group Tes Coronas as a beneficiary of such exposure.

With or without a label, personal hustle—in putting out well-produced, original-sounding music; consistently pitching music; and going on the road—were seen as indispensable.

In fact, one of the conference's biggest stars, rapper Sick Jacken (aka Jack Gonzalez) of the Psycho Realm, has succeeded so well in developing his own fan base that he was able to secure a favorable joint venture with Universal Latino.

"I'm getting more money than they are on my records, and I'm in full control," said Gonzalez, who cited national retail distribution and a bigger marketing budget as motivations for linking up with a major label in his career.

As rapper Don Dinero put it, "Your vision should be that you make so much noise that labels come to you." —

Latino Notas
LEILA COBO lcobo@billboard.com

A Simultaneous Solution?
La Curacao/MusicNet Partnership Aims To Boost Internet Use, Digital Sales

It's no secret that U.S. Latinos use the Internet less than other segments of the population. And it's no secret that digital sales of Latin music lag behind the physical.

According to a study the Pew Hispanic Center released earlier this year, only 56% of U.S. Latinos use the Internet, far less than the 71% of non-Hispanic whites and 60% of non-Hispanic blacks who do so.

This may partly account for the lag in digital sales of Latin music. According to Nielsen SoundScan, less than 1% of all digital albums sold so far this year were Latin. In contrast, Latin music accounted for 7% of all albums sold.

Now, a new alliance between Hispanic retailer La Curacao and content provider MusicNet will address both problems simultaneously, promoting online sales of Latin music and sales of media players and computers to Latin buyers.

The Curacao/MusicNet partnership, slated to go into effect by December, will have MusicNet providing content for Pasteo Tunes, a Hispanic-focused digital music service. Pasteo will offer a music subscription service and download store, both accessible on computers and portable media players. Pasteo will have access to MusicNet's 4.5 million tracks, but will appeal to Hispanic buyers with its own editorial voice.

La Curacao, a chain of eight large department stores in California and Arizona (three more will open in the next nine months), caters to some 9 million customers per year and is best-known for electronics. Approximately 1 million consumers hold Curacao credit cards.

When Pasteo Tunes launches, all La Curacao stores will feature Internet pavilions where staff will instruct customers on how to use the service.

Customers who do not have media players or computers will have the option to buy them at a discount price together with a Pasteo subscription service.

"We'll be able to capitalize on foot traffic to subscribe people to the service," says Reuven Hayun, sales and marketing manager for La Curacao's business development group. "It's going to enhance my profit margin because I can sell bundles of media players and subscriptions. What we're doing is putting the hardware and the software together. And everything is bilingual and very easy to understand."

The Curacao model will not allow for CDs to be burnt in-store, partly because the stores already sell CDs. However, if a buyer doesn't have a major credit card or Internet access, but does have a laptop computer, the buyer can pay cash and download the tracks in-store.

But MusicNet Digital president/CEO Alan McGlade says the one with La Curacao is unique, since "they will actually help educate the consumer and help them get started."

That may well be one of the missing links in pursuing along digital sales of Latin music. And in launching Pasteo, Curacao is, of course, hoping to make a profit. But it's also recognizing that Latin consumers want to get savvy about new media, even if they have economical constraints.

Less than 1% of all digital albums sold this year were Latin. In contrast, Latin music accounted for 7% of all albums sold.

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

JUMBO'S RETAIL ALLIANCE
Mexican rock band Jumbo's new album, "Superfica," on independent label Nolbeta is enjoying a branding alliance with retail giant Grupo Sanborns.

The Sept. 10 release in Mexico is exclusive to Sanborns and Mixup stores. Jumbo will accompany it with 16 acoustic in-store performances.

The performances will be scheduled around Jumbo's headlining dates on the Rock-am-Neptuno TeiiCel tour. The outing also features Kinky, Porter and Hong Kong Blood Opera. It kicks off Sept. 22 in Hermosillo.

Jumbo has filmed two commercials for the tour, and two songs from its new album were used for TeiiCel TV campaigns. Like Grupo Sanborns, wireless company TeiiCel is part of the telecom and retail empire controlled by tycoon investor Carlos Slim Helu and his family.

Grupo Sanborns' Bean.com download store offered registrants to its site who are TeiiCel users a free mobile download of single "Fueza de la Gravedad" last month. —ABY

DURANGUENSE RENEWAL
Duranguense group Los Creadores del Pasito Duranguense has renewed its contract with Universal Music Group label Disa Records. Creadorez, a spinoff from another popular duranguense group, Grupo Montez de Durango, was created by former Montez lead singer Alfredo Ramirez Corral. The group's debut studio album, "Recio Recio Mis Creadores," debuted at No. 1 on Billboard's Top Latin Albums chart in January.

The group's renewal preceded the release of its second studio album, "Las Favoritas de los Creadores...Corridos, Rancheras y Mas..." due in October. —LC
Tune in to “Vivo” as Café Tacuba performs tracks from their brand new album “Sino.” The audience also gets to ask the band questions during an intimate in-studio “mun2talks2.” On “Day In Day Out” we follow the band on their U.S. tour, filming their every move from Los Angeles to New York City to Mexico City, where we visit the band’s private recording studio... If we got any closer we’d get a restraining order. Plus, classic Café Tacuba videos move into power rotation all month long!

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TOURING

BY MITCHELL PETERS

THEY HEAR A SYMPHONY

Four Things To Know About Orchestral Touring

While promoters and booking agents agree that pairing an act with a full-piece orchestra gives fans a unique concert experience while potentially attracting new ticket buyers, the expense and timelines of mounting an orchestral tour presents big challenges. This fall, in support for her 2006 orchestral album, "Ys," indie singer/songwriter Joanna Newsom will perform a handful of concerts alongside a 29-piece orchestra in such markets as Milwaukee, Seattle, Los Angeles, Atlanta and Austin. For the six scheduled shows, which play 430- to 2,100-capacity venues, Newsom will perform "Ys" in its entirety, followed by material from earlier albums.

Earlier this summer, the Decemberists visited five amphitheaters with the accompanying orchestras, drawing approximately 3,000-4,000 fans in most markets, according to Kevin French, the band’s agent with Bigshot Touring Artists. Before planning to jam with an orchestra, here are four things to keep in mind:

HIGHER EXPENSES, HIGHER PRICES

Musically, Newsom is the perfect match for an orchestra, says her agent, Ali Hedrick with the Billions Corp. But economically the shows aren’t feasible. "Joanna is making less money doing this tour than if she went out solo or with a band—a lot less money," Hedrick says. "But she’s only doing this once, so it’s a very special event."

Newson will be accompanied by different orchestras in each city, some of which cost up to $40,000 to hire for a one-night performance, according to Hedrick. "We’re trying for more dates, but it’s very difficult because of the expense of the orchestras," she says. The costliness of hiring an orchestra has also raised the ticket price. "Most of the tickets for Joanna’s last tour were around $15 or less, and now we’re jumping to the $30-$50 range," Hedrick says. But the higher price was necessary to at least break even. "There are a few places where she’ll be able to make money," she continues, "but it’s a huge risk because she’s not getting paid upfront."

PAYMENT IN ADVANCE

Instead of hiring out orchestras separately, French worked out a risk-free deal for the Des-

GLOBAL

BY JULIANA KORANTENG

Second Degree Burns

U.K. Promoters Feel Heat From Secondary Ticketing

LONDON—Concert promoters in the United Kingdom are urging the government to clamp down on a primary threat to their business—the country’s burgeoning secondary-ticketing sector.

Unlike authorized online ticket sellers like Ticketmaster, such secondary-ticket agents as Seatwave and Viagogo—which specialize in reselling tickets to sold-out events—are not accredited by event organizers.

"Anyone that makes a margin on the transfer of a ticket can’t be good for customers," says Rob Ballantine, director of SJM Concerts and spokesman for the Concert Promoters Assn. (CPA). They are "taking money out of the industry and away from the artists." Live entertainment research company TicketWeb, which assesses the most traded events, estimates this year’s U.K. online secondary-ticket market for music events will generate more than £250 million ($507 million).

In May, Ticketmaster said its analysis of the secondary-ticketing market for Prince’s current 21 shows at the O2 in London showed 7,000 tickets with a total face value of £223,000 ($453,000) were resold for £983,000 ($2 million).

According to online research firm Hitwise, Seatwave was the biggest U.K. secondary-ticketing Web site in August with a 3.4% share of the total (primary and secondary) events tickets sector. Ticketmaster is market leader with 28.6%.

The CPA says it considered setting up its own ticket-exchange Web site, but first wants the U.K. government to declare all secondary-ticket sellers illegal, as it has for soccer matches and London’s 2012 Olympics. The CPA and the Society of Ticket Agents and Retailers, whose members include Ticketmaster and several U.K. venues, have expressed their discontent at four summits with the government’s Department for Culture, Media and Sport. In February, the DCMS asked ticketing stakeholders, including promoters and secondary-ticket operators, to come up with a code of practice for its consideration.

"There is a reflexive response from promoters who are against what we’re doing," says Seatwave founder Joe Cohen, whose site features more than 500,000 tickets. "But that’s because they have an economic interest in stopping what we’re trying to do. I don’t think our primary aim is to get the good will of the promoters or the venues; we want to be consumer-focused."
‘Joanna Newsom is making less money this tour than if she went out solo or with a band—a lot less money.’
—ALI HEDRICK, BILLIONS CORP.

Secondary-ticketing sites make money by charging commission to the seller (Seatwave charges 10%) and the buyer (15%). Seatwave and Viagogo insist they offer a secure consumer environment, but others in the industry warn of the dangers of purchasing tickets not authorized by the promoters.

$507M
The estimated value of UK online secondary-ticketing sales in 2007.

"People are paying a lot of money for seats," Ticketmaster Europe senior director of music services Vito Laia says. "And that money is going to a [scalper], a broker or someone with no affiliation to the show. They offer guarantees of the transaction, but that doesn't mean a guarantee to get you into the show."

...but there are signs of wider industry acceptance. Viagogo, launched in August 2006, recently auctioned authorized tickets for the Police, Linkin Park and Peter Gabriel. A groundbreaking pact with Warner Music International (billboard.biz, May 9) allows it to auction concert tickets by Warner for charity.

"We're continuing to find ways that work for both the fans and the artists," Viagogo founder/CEO Eric Baker says. Viagogo and Seatwave are not members of the Assn. of Secondary Ticket Agents, which represents 44 other operators. Spokesman Graham Burns says his members will cooperate with government requests for the industry to self-regulate.

But the sites still face tough opposition. "Touts [scalpers] will always exist," Ballantine says. "Viagogo and Seatwave are just modern-day versions of the traditional tout."
Celebrate with Billboard as we honor the work of Craig Wiseman. One of Nashville’s top hitmakers, Craig ranked as Billboard’s No. 1 Hot Country Songwriter of 2006, as writer or co-writer of nine charting titles for artists including Kenny Chesney, LeAnn Rimes, Brooks & Dunn and others.

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Issue Date: Oct 20
Ad Close: Sept 26
Art Due: Oct 2
Brands And Bands
How Sponsorships Add Value To The Concert Experience

When was the last time you heard an artist called a sellout for taking on a tour sponsorship?

Thought so. Tour sponsorships aren't about pummelling one's stage presence to sell widgets any-
more. In today's concert market, a tour sponsorship is about uniting a band and a brand to sell tick-
ets and widgets. And it is now essential that this goal be accomplished while giving fans a better
concert experience through increased production values, interactive programs and more touch-
points with the artists.

In short, for today's generation, sponsorships are as much a part of the concert experience as
service charges. For artists, they've become not just a payday, but a hugely important marketing
tool. With that in mind, the Billboard Touring Conference & Awards has initiated its inaugural con-
cert marketing/promotion award (see Home Front, page 10).

The six finalists for the award exemplify the added value a sponsorship can offer:

- The Jägermeister Mobile Stage at Ozzfest, other events: The $1 million Jägermeister Mo-
bile Stage served as the all-important second stage at Ozzfest in 2007, where an estimated
500,000 people saw bands rock hard on Jäger's dime. Ozzfest went out as a free, sponsor-driven
event in 2007, so the fact that the Live Nation-produced tour did not have to spring for a sec-
ond-stage production was crucial. Overall, Jäger's involvement with live music sponsorship has
helped the company more than triple North American sales in less than a decade.

- U.S. Cellular/Milwaukee Summerfest: The tele-
com title-sponsored Summerfest's U.S. Cellular
Connection Stage wanted to connect with Gen-
ters and demonstrate its technology. The com-
pany accomplished that goal through a number of
on-site promotions, including free download-
able music from emerging artists that perform
on the stage and text-message promotions.

- Jeep with Tim McGraw/Faith Hill Soul2Soul:
The objective of the Jeep-sponsored McGraw/
Hill Soul2Soul 2007 tour was to align the brand
with a powerhouse tour by artists with a genu-
ine affinity for Jeep. The multiphase camp-
aign pulled in fans through the "My Favorite
Sponsorship of Fergie's tour illustrates the many
ways telecommunications companies can lever-
age deals and connect with consumers. This tour
helped Verizon accomplish multiple objectives:
- gain new customers while rewarding existing
ones, demonstrate new products and services,
- drive revenue through the sale of products/serv-
ices, build relationships with a hardware partner
and gain exposure in nontraditional retail outlets.

The tour did not offer tickets for sale. With
the exception of a limited number that were
given away through radio station promotions,
tickets were available by taking one of the fol-
lowing actions: downloading Fergie video or
music content through Verizon's V Cast serv-
ices, purchasing a Motorola handset or attend-
ing an in-store event at Verizon Wireless or
co-sponsor Kohl's outlets.

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

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<th>Auto Loans a little hard to swallow? Here's some fast, over-the-counter relief.</th>
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<td>(Side effects often include euphoria, tranquility and frequent bliss.)</td>
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These days, shopping for a new or pre-owned vehicle is enough to make anyone experience dis-
comfort, a sore backside and occasional fits of madness. It's nice to know there's soothing, sweet relief.
Now, it's not a pill - but it's fast-acting. We're talking about a First Entertainment Auto Loan
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UPFRONT

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eMusic’s Long Tail
Some Key Indie Labels Use The Service As A Catalog Destination

It's been an up-and-down couple of months for digital retailer eMusic. On Aug. 16, it announced that it had surpassed the 150 million download mark, and on Aug. 30 came word that the site had renewed contracts with four high-profile independent labels, including Beggars Group and Concord. A few weeks later, though, Epitaph Records announced it would not be renewing its agreement with the site, a departure that follows on the heels of Victory Record's break with eMusic last spring. While a few other important indie labels told Billboard they are not planning on exiting the service, they've emphasized using eMusic primarily to sell their back catalog and posting major, newer releases after their initial "street" date. A search of eMusic's site for releases by Touch and Go Records, for example, finds 53 records that were released before 2007, but only two albums that were released this year. One of the label's biggest new records--Pinback's "Autumn of the Seraphs," which was released Sept. 11 and has sold 9,000 copies, according to Nielsen SoundScan--is nowhere to be found on the site. Touch and Go publicist Miranda Lange says the label plans to continue using eMusic to sell smaller new releases and will post major releases after a yet-to-be-determined lag time.

Similarly, eMusic subscribers were unable to download The New Pornographers' "Challengers" on its Aug. 21 release date. This wasn't the first time Matador had waited to release an album to eMusic; there was an eight-week lag time between the official release of Blonde Redhead's "23" and its appearance on the site. Matador seems to be employing a strategy similar to Touch and Go's. "eMusic has been very good for developing artists and back catalog," Matador sales VP Rusty Clarke says, emphasizing that the label's "discovery" aspect lets new fans "explore and try out a song or two by an artist they are unfamiliar with."

The site remains a credible destination for front-line titles--recent releases from Caribou, Aesop Rock and Manu Chao, for example--but the business model is also "very much a Long Tail model," eMusic CEO David Pakman says. "We sell stuff that is not on iTunes and create an economic reason for labels to put out stuff that would not otherwise be available. Part of our core mission is to market unreleased or out-of-print tracks." Examples include unreleased songs from Sun Records artists Charlie Rich and an out-of-print Beck single from his Bong Load Records days.

This emphasis has not escaped eMusic's customer base. One commenter on eMusic's boards compared the site to a second-run movie theater, "where movies that are weeks or months past their premiere date play for a reduced price." In fact, one reason some labels are holding their larger, newer releases is because they know they'll make more selling them on iTunes initially, whereas eMusic will pay the labels as little as 12 cents per track, iTunes generally pays around 70 cents.

After the record has been out for a while, though, labels can take advantage of the discovery aspect. Because the downloads included in eMusic's monthly subscriptions do not roll over from one pay period to another, customers have an incentive to use them up, driving some to explore previously unknown artists.

Currently, the site offers three subscription plans, which range from $9.99 per month for 30 downloads to $19.99 per month for 75 tracks. Pakman has stated on his company's blog that the 99 cents per-track model has become accepted as the industry norm, and that the right price for every track. In May, he wrote: "The customer now decides which music is successful and how much they're willing to pay for it."

Despite this logic, not every label is comfortable with selling their older material at a lower price. In May, Rian Murphy, head of digital sales for Chicago-based Drag City, told Billboard he had no plans to leave the service during the summer, he reversed his decision and pulled the label's entire catalog. When asked why he didn't leave back-catalog albums on the site, Murphy said, "It's the digital equivalent of mid-filing, and we didn't want to present our older artists as simply being things we need to sell for less."

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Getting the Brand
Micheal Paolella
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Advertising to kids is a hot topic these days. Last month, for instance, in an attempt to determine how food and beverage companies market to children, the Federal Trade Commission issued subpoenas to more than 40 brands, including Coca-Cola and McDonald’s. One ultimate goal is to stem the tide of childhood obesity.

A new multiplatform program from 10-year-old company Milk Media works to a similar end, placing the spotlight firmly on healthy eating habits—and music.

The music and entertainment experience, Milk Rocks, is built on a sturdy foundation: More than 25 million milk crates (from Milk Media) are available in 98,000 U.S. school cafeterias on a daily basis, reaching up to 39 million (tween and teen) students. Milk Media “owns” the milk carton side panels—prime real estate for reaching today’s youth. No wonder Milk Rocks has already attracted such acts as Elliott Yamin (Hickory Records) and Bratz (Geffen).

The points of entry for Milk Rocks are the milk carton side panels. Extensions to the program encompass the Internet (milkrocks.com), a tour (Milk Rocks Live, featuring Vanguard Records acts Matt Nathanson and the Alternate Routes), contests (Be a Milk Rock Star) and in-school posters and banners.

“This [program] is a way to present our music directly to kids,” Geffen Records marketing director Paul Orescan says. “At the same time, it’s a reminder about a healthy product.”

Bratz member Janel Parrish (“Jade” in the “Bratz” movie), who is signed to Geffen, is prominently featured on the Milk Rocks home page. Orescan says this has paved the way to increased traffic on Parrish’s MySpace page, as well as sales bumps of her single “Rainy Day.” According to Nielsen SoundScan, the track has sold 1,000 downloads.

“In the truest form, Milk Rocks provides a vehicle for Elliott Yamin is among the artists promoted by the Milk Rocks campaign.

Got Milk
Reaching Kids With Music—While Helping Their Health

by Richard Long, Milk Media CEO Richard Long, Milk Rocks helps build a “bigger fan base for growing acts” and keeps “established stars in front of their audience day after day...” And what’s really exciting is the way artists and labels have gotten behind the whole pro-health message.” To illustrate, Long points to videoclips and special promotions starring featured Milk Rocks artists. For his part, “American Idol” graduate Yamin is offering winning students concert tickets, signed CDs and posters, and meet-and-greets. A grand-prize winner in the Bratz promotion will receive a “school wake-up call” from a Bratz character.

Hollywood Records is also getting in on the act. Hollywood VP of strategic marketing and promotions Rob Souriall says the label is in the process of starting a relationship with Milk Rocks for its many tween-targeted pop acts, including Vanessa Hudgens, Corbin Bleu, the Cheetah Girls, Aly & AJ, Jonas Brothers and Jordan Pruitt.

“We are giving kids the opportunity to discover artists—without going to MySpace,” Milk Media VP of business development John Brda says.

Nutrition, of course, is a goal as well. “This program is about encouraging kids to drink milk.” Souriall says, “The program rewards kids with the Web site and acts like ours.”

In coming weeks and months, Milk Rocks will continue to grow, Brda says. In the pipeline is a mobile push, a partnership with AEG (for a larger-scale, non-school auditorium concert trek) and expansion into Europe, Asia and South America.

Souriall says Milk Rocks is a “great way to get into schools and expose our new music and videos to kids. We’ll be reaching them where they hang out—in school and online. If Milk Rocks can create a hub, a new distribution channel, then it’s where we need to be. It’s one more impression for us.”

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So there I was onstage at the Emmy Awards rehearsal on Saturday surrounded by Sopranos, technicians and big cards on chairs reading "Tony Bennett," "Ellen DeGeneres" and "Conan O'Brien." The rest of the cast had flown in on Friday but I was at a rehearsal for my other thing so me and Knuckles we dropped the bags and jumped right into the eternal rush hour they like to call L.A.

Anyway, Kenny Ehrlich, executive producer, is walking us through the routine and he gets to the "family emerges from below the stage" part and Jimmy gives me a look, with no expression on his face which would have said nothing to the average passerby but to me it was clearly "if he means one of those platforms that comes up like an elevator this is going to be the shortest tribute in history" type of look.

Luckily Kenny was talking about stairs so it worked out.

Alright, so here's my take from ringside.

First of all I dug the theater-in-the-round because for the first time in seven seasons the whole cast was together and within six rows of the stage. I've heard mixed things as to how it looked on TV, but you've got to give Ehrlich credit for being one of the few producers willing to try anything new.

The other thing I heard most but bad things about was the host, Ryan Seacrest. Was he a bizarre choice? Yes. Especially with Conan, Ellen, Jon Stewart and Ray Romano actually there. But geez, give the kid a break. He wasn't bad—he wasn't exactly Johnny Carson, but then, who is? Alright, Dave Letterman kind of is. And Conan is awfully good. Lewis Black would have been interesting. But then again, my first choice would have been Bill Maher, and if I couldn't get him, I would have gone even more politically incorrect with Andrew Dice Clay, so just ignore me.

Quickly now, I'm already out of space, so in no particular order.

Stewart, Stephen Colbert and Steve Carell—a great bit. I begrudgingly admit (since I'm still pissed at Stewart and Colbert for firing my brother-in-law).

Brad Garrett's tasteless, offensive remarks were hilarious.

Romano always fantastic.

Black right on.

Tony Bennett remains the greatest (in spite of Christina Aguilera singing 10 notes for every one written, which is the unfortunate pop rage) and, by the way, won seven Emmys (see page 52 for more Bennett/Emmys coverage), proving once again everyone should have their son as their manager.

And OK, I might have gone "Rag Doll" into "Walk Like a Man" to better emotionally sync up with our montage, instead of the too happy "Who Loves You." But the biggest screw-up of the night was—and for this we must all share responsibility—why wasn't Frankie Valli onstage with us to tie it all together?

But all in all, even with our actors losing (I love James Spader but I'm sorry!), we came off the canvas behind on points for a 15th round knockout and, maybe of equal significance, David Chase won for the script to the last show.

You know, the one that everyone hated? Cut to black.
How Many More Times

New Dino and Zep Releases Illustrate Two Ways To Revive A Catalog

The catalogs of two of Retail Track's favorite acts—Dean Martin and Led Zeppelin—are getting attention from their respective labels this fall, each with a different approach.

EMI Music Marketing is attempting an ambitious, and I'll bet more costly, strategy in trying to reposition the Martin catalog to a new audience. The vehicle is a posthumous duets record, with some big names and some—at least to me—not so well known.

Atlantic took the more traditional approach in putting out a greatest-hits package. "Mothership," in time for holiday gift-giving. But in the case of Led Zeppelin, that's almost akin to reaching out to a new audience, considering the band appears to be rediscovered every two or three years as each new generation of kids comes of age.

The Capitol Records Martin album is named "Forever Cool"—apt, since he just might be the coolest dude ever to draw breath on the planet. And though it includes some more obscure numbers as well as some of his most famous songs, it's superb.

The album—on which Martin duets with Robbie Williams, Joss Stone, Shelby Lynne and Kevin Spacey, among others—came out Aug. 14, debuted at No. 39 on The Billboard 200 and still remains in the top half after four weeks of availability and 42,000 scans. Capitol backed the album with a Target circular for street date, some TV spots and "a lot of things online with Yahoo and Artist Direct," EMI Catalog Marketing president Bill Gagnon says. "In an attempt to broaden his appeal, we tried to hit the younger demos, who aren't up to speed on who Dean is.

Who Martin was, as far as I'm concerned, was the Man. I wouldn't have predicted an entire album of duets would be the best idea, but I've got to admit that I once suggested a "Baby It's Cold Outside" collaboration with either Björk or Madonna to Dean's label. And the pairing of Big Bad Voodoo Daddy on "Who's Got the Action" and Paris Bennett on "Baby-O" both sound great.

But it isn't my job to nitpick the execution. What's important is the overriding idea: EMI took a creative approach to reworking Martin's catalog, and that's to be applauded. After all, the label could have just pieced together another greatest-hits package—a concept that, in Martin's case, has reached the saturation point in most retailers' eyes.

On the other hand, "Mothership" is actually just the second Led Zeppelin hits package, if you don't count the double-CD version of "Remasters." In 1999, the label put out "The Early Days," which has scanned 1.1 million units, according to Nielsen SoundScan; then in 2000, "The Letter Days," which has scanned 367,000. Then in 2002, the label combined both of those for a 24-song, double-CD package, which has scanned 1.6 million. And even if 20 of that set's songs show up again on the 24-song "Mothership" package, there are plenty of scans left to be had.

There will always be an interest in Led Zeppelin product, but there is an opportunity to take it to the next level," says indie retailer Gus Joannides, owner of Sound City in Astoria, N.Y. "Why doesn't Atlantic add some of the Zep members' solo stuff and make it a triple?"

But Retail Track wonders if an even more innovative package might be possible. Amazing versions of Zeppelin covering Garnet Mimms' "As Long As I Have You" and the Yardbirds' "For Your Love" are floating around the Internet, as are alternate studio versions of some of Zeppelin's most famous songs. There are some amazing demos, too—a dark, haunting version of "In the Light," for instance, and an electric version of "Bron-Y-Aur-Stomp." Not to mention the raucous "Sugar Mama," rumored to be an outtake from one of the first two albums, and unreleased snippets of Zeppelin's version of "Swan Song," which would evolve into "Midnight Moonlight," on the Firm's first album.


Talk about creatively working a catalog! Such a set could be positioned to all the people who like such acts as Jackson Browne or Crosby, Stills, Nash & Young, who always figured Zeppelin were too heavy. You could call it "Bonham, Jones, Page & Plant."

Retail Track
LONDON—A brief statement from Universal Music Group on Sept. 5 hammered the last nail into the coffin of Sanctuary Group’s much-vaulted “360-degree” business model, leaving artists and staff in limbo.

“In consultation with senior management of the Sanctuary Group,” UMG said, “it has been decided that its Sanctuary Records U.K. division will no longer continue as a stand-alone, front-line record label.” Although Universal declines to comment on its Sanctuary plans, informed sources say solid-performing divisions like merchandising business Bravado, look-ing agency Hel-ter Skelter and management arm Trinifold will become stand-alone UMG operations.

The major’s ambition is “to grow that side of the business,” an executive close to the deal says, adding that UMG will begin that process “very soon.” However, the source emphasizes, “Universal doesn’t need a front-line Sanctuary record company.” Sanctuary’s front-line labels have long underachieved, with one recent notable exception being the European performance of Morrissey’s 2004 album “You Are the Quarry.” Morrissey is no longer with Sanctuary, but other artists on the roster have told to “sit tight,” says 19 Management’s Mark Langthorne, who handles former Soft Cell singer/songwriter Marc Almond.

Earlier this year, Almond signed a three album deal with Sanctuary imprint Sequel, which released his “Stardom Road” set in June. UMG has “about three months left” to decide if it wants to continue with Almond, Langthorne says. “We can’t decide anything until they decide to take up the option,” he says. “I hope they don’t. It would be fantastic to go out and get a new deal; we have two other companies waiting.”

Sequel also issues former Cranberries vocalist Dolores O’Riordan’s debut solo album, “Are You Listening?,” in May. But, her manager Don Burton says, “we’re in limbo at the moment. We don’t have a label. We’re going to go with a new single, the video is done, and we’re stuck. Until I hear back from Universal, I don’t know what plans they have.” Universal has until November to pick up O’Riordan’s option, Burton says. Ironically, he adds, “we went with an indie because the Cranberries spent their entire career with Universal and we wanted to go with something smaller.”

Rod Smallwood and Andy Taylor co-founded Sanctuary in 1976 as an artist management business. Three years later, the pair signed Iron Maiden for management, and they still handle the EMI signed act.

After acquiring U.K. cara-
IRON MAIDEN is still handled by Sanctuary co-founders Rod Smallwood and Andy Taylor, who signed the band for management in 1979.

DAYS

log specialist Castle Communications in 2000. Sanctuary embarked on a bullish series of label, publishing, management and merchandising acquisitions. It boasted annual revenue in excess of $220 million ($396 million) at its peak in 2001-04. But subsequent financial problems (Billboard, June 17, 2006) brought about an operating loss of $56.7 million ($107.2 million) in 2005-06. Sanctuary divested its recording studio and publishing interests, plus its stake in the Rough Trade label, before UMG bought it Aug. 2 for $144.5 million ($87.7 million), and took on $60 million ($120 million) of debt.

Sanctuary began winding down front-line U.S. operations earlier this year. UMG has now entered a period of consultation regarding redundancies with the group's 60-plus U.K. staffs. The catalog unit — handling repertoire from Black Sabbath, Motorhead and the Kinks — will operate alongside Universal Music U.K.'s existing catalog division. But a source close to the deal admits few Sanctuary Records jobs will remain.

Billboard understands senior casualties include Sanctuary Records Group Worldwide CEO Joe Cokell and Sanctuary Records Group COO Roger Senon; neither could be reached and Universal declined to comment. As the survivors wait to learn their fate, one insider adds: "The walls have finally caved in." But, he adds, "it's one of life's great mysteries it's taken so bloody long."...
GLOBAL

BY ROBERT THOMPSON

NORTHERN LIGHTS

Polaris Shines Bright For Canadian Alternative Acts

TORONTO—Canada's Polaris Music Prize is making rising stars from the country's mushrooming alternative scene.

The second edition of the award, loosely based on the United Kingdom's Nationwide Mercury Prize, and its accompanying $20,000 Canadian ($19,400) check, will be handed out at a gala Sept. 24 in Toronto. And the 10 nominees are already feeling the benefits of being shortlisted.

"The nomination has certainly extended awareness for us and that's very cool," says Jace Lasek, singer/guitarist with Montreal alternative act the Besnard Lakes, tipped by many to triumph with their sophomore set "The Besnard Lakes Are the Dark Horse" (Jagajuguwar). "People in major areas like Toronto and Montreal know about us, but I ran into people in Regina—where I'm from—who talked to me about being nominated." The award has led to a sales jump for all nominated artists, even those-like electronic act Miracle Fortress—who operate below the radar of mainstream media. Nielsen SoundScan Canada reports that 36% of the 1,400 total sales of Miracle Fortress' "Five Roses" (Secret City/Rough Trade) set have been sold since the July 11 nominations.

Last year's 10 nominees saw collective weekly sales more than double—from an average 600 units to 1,300—between the nominations and awards ceremony, according to Ken Kirkwood, director of product for HMV Canada, the country's largest retailer. HMV stores feature prominent endcap displays for nominated albums, with the shortlist also receiving widespread media attention. Most national dailies cover the award, which is broadcast live on public broadcaster CBC Radio 3.

Kirkwood says sales of this year's nominated albums have jumped 53% since the nominees were announced, a significant margin considering several of the acts, including Feist (77,000 total sales) and Arcade Fire (80,000), have already made inroads commercially.

"This is Canada's chance to grab a hold of this, get behind these bands and bring attention to them," he says. The other nominated acts are alternative band the Dears, rock group Joel Plaskett, synth-poppers Junior Boys and singer/songwriters Patrick Watson, Julie Doiron and Chad Vangaalen. The shortlist is compiled by 170 music journalists, bloggers and radio programmers, with the winner chosen by 11 jurors selected from the larger group.

The award was conceived by Steve Jordan, who had formerly worked in A&R for Warner Music Canada. He says the prize—which receives funding from several corporations, including cable giant Rogers Communications—was not designed to raise sales, but adds, "Last year we definitely saw our bands get albums in stores where they hadn't [been stocked] previously. The reaction by retail was pretty phenomenal."

Last year's winner, "He Poos Clouds" (Sonic Unyon) by folk act Final Fantasy—a vehicle for occasional Arcade Fire member Owen Pallett—was considered a surprise by many, especially given some of the better-known competition, which included the New Pornographers and Broken Social Scene.

Final Fantasy's North American booking agent, Steven Himmelfarb of Toronto-based Paquin Entertainment, says the award opened doors outside Canada. Offers to play 2007 festivals came more readily than expected, and Pallett could have commanded higher booking fees. According to Nielsen SoundScan Canada, the album—released in the United States by Tomlab—has sold 4,000 units, an impressive figure for such a left-field release.

"He didn't want to milk the award," Himmelfarb says. "But he's pretty unique in that. It was nice that the award had an interesting first winner." Jordan says that by awarding the prize to Pallett, whose main instrument is the violin, the jurors demonstrated they were not swayed by commercial concerns.

"Final Fantasy proved that anyone could win this award," Jordan says. "And if you knew Owen and the band, you were cheering for them."
Sharing The Funds

Publishers’ Settlement With Bertelsmann: A Step-By-Step Guide

When publishers as a “class” sued Bertelsmann AG four years ago for the media company’s investment in the original Napster, I wondered whether any of my indie publisher clients whose music was shared over the peer-to-peer network would ever receive part of a settlement someday. My then-clients weren’t signed up with the Harry Fox Agency, which spearheaded the suit. Now that Bertelsmann has settled with the class members for $130 million, and the parties have filed the proposed settlement plan for distribution with the court, my question is answered: indie publishers could share in the fund if they qualify as part of the class or take immediate action to become part of the class.

Qualified indie publishers—everyone who isn’t HFA-affiliated at the present time—may be able to share in the settlement funds, but only if they hurry. If the court approves the proposed plan as described in the document on file with the court, here’s how it will work.

**WHO SHARES**

The class members that will share in the fund will be all music publishers signed up with HFA at any time from Oct. 30, 2000, to the date of the court’s preliminary approval of the settlement (which could be as soon as Oct. 1). This means there might be time to quickly sign up with HFA to share in the settlement (see story, this page).

To qualify as a class member, publishers don’t have to give HFA the right to handle all their mechanical licensing. Some publishers currently have HFA handling only license requests from labels and services that want to make 2,500 or fewer CDs or digital phonorecord deliveries (DPDs, such as downloads); these publishers continue to handle their own mechanical licensing and collecting (i.e., direct licensing) for larger requests. But they still qualify.

But publishers that have already settled their claims with Bertelsmann (such as Universal Music Publishing Group, EMI Music Publishing, Warner/Chappell Music and Bridgeport Music) may not participate in this settlement fund. The settlement fund is for publishers that have owned, controlled or administered copyrighted compositions on or after Oct. 30, 2000, and have the legal or contractual right to release Bertelsmann from liability on behalf of their songwriters and other publishers whose compositions they control or administer. But, as described below, funds will only go to publishers (domestic or foreign) that can show mechanical and DPD royalties were paid to them in 2001 and 2002 for use of copyrighted compositions in the United States.

**HOW MUCH**

Bertelsmann has already placed $130 million in escrow. The money will first be used to pay: the parties named in the suit as class representatives (Jerry Leiber, Jerry Leiber Music, Mike Stoller, Mike Stoller Music, Frank Music, Peer International) for certain services in an amount to be approved by the court, but not more than $150,000 in total; costs for the settlement notice to class members and administration costs; attorney fees and costs to be approved by the court, but not more than $32 million; any necessary tax payments; and any additional expenses the court approves. Then, the remaining amount, the “net settlement fund,” is to be distributed to the class members.

**WHO GETS WHAT SHARE**

The class members will receive a share of the fund based on their 2001-2002 U.S. mechanical and DPD market share. Here’s how the market share will be determined.

The class’ lawyers will retain a court-approved claims administrator. Once the court administrator distributes the funds, the claims will be by publishers’ address on record with HFA. Top-level publishers—control and administer half of songwriters’ claims, other publishers. For more than 30,000 publishers with HFA, but more than 1 million total and DPD royalties received from direct licenses. By a deadline date to be stated in the notice, these publishers must submit to the claims administrator certain documents, including a certified financial statement, showing mechanicals received during calendar years 2001 and 2002. Portions of the material submitted that do not relate to the relevant income may be redacted to ensure privacy.

The claims administrator will then submit the information from HFA and directly from class members to a court-approved, independent auditor. Class members must permit the auditor to review their supporting books and records to verify that income upon request. The auditor certifies the information and then sends a report to the claims administrator.

Then, the administrator determines the total mechanical and DPD revenue for 2001-2002 and calculates the total market-share percentage for each class member. This number is then used to determine each member’s share of the fund. The share attributed to those class members that opt out of the settlement is to be returned to Bertelsmann.

Since everyone is required to keep this information confidential, the claims administrator and the auditor are not to share the revenue or market-share information with HFA, the NMPA, Bertelsmann or the lawyers.

**OPT OUT**

Notice to publishers may explain how each one may opt out of the class settlement and pursue an individual claim. New claims, though, may be barred by the statute of limitations; even if not barred, the opting-out publisher would likely have to start a case from scratch (i.e., could not use the years’ worth of evidence other parties gathered during this hard-fought litigation). Publishers should consult an experienced copyright attorney before opting out.

Also, Bertelsmann has the right to renege on the class settlement if those members who opt out of the settlement total more than 15% of the entire class members’ market share. If the deal is terminated this way, then the entire settlement fund, less some expenses, will be returned to Bertelsmann.

Keep in mind that, consistent with a defendant’s settlement in any litigation, Bertelsmann did not admit any liability or wrongdoing by entering into this settlement.

**FIVE MUSTS TO SHARE THE MILLIONS**

Indie publishers shouldn’t assume that their share of the $130 million class action settlement with Bertelsmann will be made minuscule by major publishers taking big pieces of the pie. Sony/ATV Music Publishing is the only major that might share in this settlement. Bertelsmann previously settled claims by all the other majors, taking them out of the mix.

If you’re a domestic or foreign publisher with U.S. mechanical revenue in 2001-02, you may be able to share in the millions if you:

1. Become a Harry Fox Agency publisher affiliate for at least one or all of your mechanical licensing—and do it before the court’s preliminary approval of the settlement plan.
2. Complete affiliation applications according to deadlines at harryfox.com, providing every detail requested in the application; then, for U.S. or foreign, if you’re accepted (not rejected) by HFA.
3. If you’re already an affiliate, make sure your address with HFA is current.
4. Check harryfox.com and nmpa.org regularly for updates on settlement information to comply with all requirements and deadlines.
5. Talk to an experienced copyright lawyer before signing up with the class settlement. —SB

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www.americanradiohistory.com
**The Art Of The Matter**

**Album Art Getting Short Shift In Digital Marketplace**

Does album art have a place in the future of digital music? After all, in today’s digital music environment, album art—like liner notes, lyrics and other extras considered commonplace in the physical world—exists as a mere afterthought, if any. Its primary purpose is to serve as icons when scrolling through vast music libraries on the computer or iPod.

In a move that was part protest and part publicity stunt, English band Hard-Fi last month released its album “Once Upon a Time in the West” with just the words “No Cover Art” printed on it, citing the irrelevance of album art in the digital space.

It doesn’t have to be this way. There’s no reason digital distribution channels can’t spark the greatest innovations in cover art since the days of the vinyl LP. Animated album covers, interactive booklets and liner notes that link to other Web sites and multimedia material, customized album art where fans can place their own images—all are possible in the digital distribution future.

Look at the Musika game for the iPod in which Sony BMG recently participated. Technically, it’s not an album art innovation, but rather a game that draws on the merits of Sony’s BMD titles. However, it is a good example of what can be done with digital music as a visual format.

Consider this: When given the choice, fans downloading full albums from pirate BitTorrent sites almost universally choose files that include scans of the album art and booklet over those that don’t.

“It’s always more expensive than the album art included in the official package,” Warner Music Group (WMG) senior VP of strategy and product development George White says of the art available on pirate sites. “That alone shows that people who aren’t bothering to pay for music value the album artwork enough to look for packages that contain it.”

So if fans want digital album art and related material as part of their digital music download, why aren’t the labels and digital music services making that available?

For starters, the services don’t have the capabilities to offer it yet. According to White, none of today’s digital retailers or device manufacturers—save Apple—have implemented the technology needed to support advanced album art or other interactive features such as Flash or Java—or added a display mechanism capable of anything other than a static image. Of all the services, only iTunes has a downloadable video feature.

WMG tried adding interactive booklets to about 75 albums sold on iTunes this spring, providing extra photos, lyrics and links to multimedia content much like extras on a DVD. However, the booklets require Flash technology, which Apple later disabled in Quicktime due to a security flaw for which it has yet to release a patch. While says WMG planned to make the digital booklets a standard element for all top line releases, but the initiative is on hold indefinitely as a result.

But they don’t carry all the blame. The music industry needs to get its act together and agree upon technological and operational standards for how to provide this material across multiple services. It’s not fair to expect iTunes or others to create different album art features and technology for each label.

The only thing that will motivate labels is to do that is the promise of more sales. White says advanced cover art and interactive features would be limited to full album sales or that of smaller EP bundles, not individual tracks. The hope is that fans will buy more digital albums rather than cherry-picking singles if more features were attached.

At this early stage, the evidence is at best circumstantial. Instead, the message is focused on digital album art as a new form of creative expression.

“One of my major goals is to keep artists in the loop with what the capabilities are and get them to think through (it) as they’re creating new records,” White says. “That’s where you’re likely to see some very cool artist uptake. It’s about providing a platform for artists to get their creative vision across to consumers who have moved on to a new generation of devices that have a whole new set of capabilities and have acquired new habits for how they acquire music.”

We’ve seen some interesting new innovations in the physical format recently as the music industry desperately tries to keep the CD on life support. WMG’s music video interactive (MVI) initiative is one. The industry-wide ringleader for another. Applying those same ideas to the nascent digital space means coordinating with more partners and perhaps making a few concessions, but in the long run, they could have a greater payoff.

“We see this as being a transitional standard in the preservation of this type of content,” White says. “If we can achieve what we are achieving with the MVI in the digital space, we’d be very, very happy right now.”

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

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**BITS & BRIEFS**

**SURFING THE RADIO**

According to new research from the Media Audit, 18% of Internet surfers visit a radio station Web site at least once a month. With 70% of the U.S. population online—about 212 million—that’s 38.6 million unique visitors per month. The Media Audit says most of these visitors do so from work, often streaming the radio feed through their computers. Of the top 10 cities where listeners log on the most, Minneapolis, Seattle and Atlanta are in the top three. New York and Los Angeles didn’t make the top 10.

**TEXTING T-PAIN’S TAB**

Rapper T-Pain is tapping Facebook via its partner Mozes. Fans can use the company’s Text Me application to send each other cocktail-themed T-Pain wallpa-

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**AOL Music**

**Top Songs**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Track</th>
<th>Total Streams</th>
<th>Billboard Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>JORDON SPARKS</td>
<td>Give It To Me</td>
<td>410,181</td>
<td>1</td>
</tr>
<tr>
<td>BRITTNEY SPEARS</td>
<td>Give It To Me</td>
<td>340,181</td>
<td>2</td>
</tr>
<tr>
<td>SOULJA BOY</td>
<td>Tell Me About It</td>
<td>274,433</td>
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</tr>
<tr>
<td>AKON</td>
<td>Baby's On Top</td>
<td>274,433</td>
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</tr>
<tr>
<td>KANYE WEST</td>
<td>Stronger</td>
<td>114,649</td>
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<td>SEAN KINGSTON</td>
<td>Beautiful Girls</td>
<td>100,583</td>
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<td>PAIN'S</td>
<td>Mozes</td>
<td>75,116</td>
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<tr>
<td>FERGIE</td>
<td>Big Girls Don't Cry</td>
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<tr>
<td>WILLIAMS</td>
<td>Hurricane Chris</td>
<td>42,151</td>
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<tr>
<td>FERGIE</td>
<td>Big Girls Don't Cry [Ft. Drake]</td>
<td>32,040</td>
<td>10</td>
</tr>
</tbody>
</table>

**Top Videos**

Soulja Boy — Tell Me About It (Official Music Video)
Soulja Boy — Give It To Me (Official Music Video)
Fergie — Big Girls Don't Cry (Official Video)
Fergie — Big Girls Don't Cry (Official Video)

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**GOAT TV EYE ON ME**

That iPhone not generating the sales you were hoping for? Try donning a pair of these bad boys. The iWear AV920 from Vuzix is a wearable big-screen TV of sorts that projects a virtual 62-inch screen directly in front of your eyes in high-definition and—if applicable—3-D. Just plug it into your portable DVD or digital video player and enjoy. It also includes sound, with earbuds jutting out of the arms. The device has a battery life of about five hours of continuous video, and weighs about three ounces. It will be available later this year for $350.

—Antony Bruno
Nearly a decade ago, Walt Disney Co. swept its recorded-music and music publishing operations into one business entity, planting Bob Cavallo at the helm. Today, the chairman of Disney Music Group has led the company to unprecedented highs. Think “Hannah Montana” and “High School Musical” soundtracks, both debuting at No. 1 on The Billboard 200, and Rascal Flatts scoring the second-highest-selling album of 2006—just behind “High School Musical.” And Cavallo didn’t even need a magic wand to turn Walt Disney Records and its fledgling sister labels into a new powerhouse. He already had the magic touch.

From Georgetown University graduate to nightclub owner, from event promoter to one of the music world’s pre-eminent personal managers, Cavallo and his companies helped guide the careers of a veritable who’s who in music history, including the Lovin’ Spoonful, Little Feat, Weather Report, Prince, Seal, Green Day, Goo Goo Dolls and Alanis Morissette.

Cavallo also made his mark in film. His credits include producing “Purple Rain” and executive-producing “Twelve Monkeys” (Bruce Willis, Brad Pitt), “Fallen” (Denzel Washington) and “City of Angels” (Nicolas Cage, Meg Ryan).

On Sept. 27, City of Hope, a leading research and treatment center for life-threatening diseases, will present its 2007 Spirit of Life Award to Cavallo for the executive’s contributions to the community and to his profession.

Indeed, “contribution” is an understatement, as Cavallo leads companies that are feeding a declining music market with hit after hit for audiences young and not-so-young alike.

What is some of the ways you keep your finger on the pulse of the young music market?

We have a young team who pays a great deal of attention to what our groups’ fans are saying on blogs and in chat rooms. It’s what led us to release Jonas Brothers’ album on CDVU+. We found that fans wanted more photos and more access to their favorite bands. Also, our association with Disney Channel is undeniable.

Do you have the staff to react quickly to audience responses to your music and artists?

Our staff is quite lean, but very attuned to what’s going on. It works to our advantage, because it’s much easier to turn around a sailboat than the Queen Mary. That lent a lot to our success with Plain White T’s. “Hey There Delilah” was the track fans wanted and the track radio wanted to play. We quickly stripped it on our album and turned every stone to get retail onboard with the new version.

How are you tapping into the popularity of social networking sites?

We have a great situation right now with YouTube and Marie Digby. She recorded Rihanna’s “Umbrella” acoustically in her living room and posted it on YouTube. [Hot AC KYSR] Star 98.7 in Los Angeles picked it up and put it on their Web site, and it started requesting. It’s a huge hit for the station, and now we have six major markets playing the record. Carson Daly saw her on YouTube and booked her a week later. With Atraya, we ran an online contest where their fans could piece together their new single, solving a sonic puzzle that drew over 350,000 fans to their Web site. We also do traditional things like premiere videos on Yahoo and the like.

What is the label’s group doing to help develop new artists?

For Jordan Pruitt, we were able to have her be the only opening act for the “High School Musical” tour last year. We also got her on various soundtracks in the Disney system. With Grace Potter & The Nocturnals, it’s all about word-of-mouth, press and touring. For Breaking Benjamin, we achieved platinum status with long-term touring and radio, and key television appearances. After putting in a lot of effort, many of these can become a successful brand, like Aly & AJ. The girls are on cereal-box covers and have their own line at Target, as well as dolls, games [and] major Hello Kitty tour support. Same with little girls; they are whether it’s on a box of cheese or on the stars.”

Is Disney among the labels that acquire rights in the future in come streams of artists in all areas of their music activities?

Yes, we’ve done deals with many of our artists, including Jesse McCartney, Aly & AJ, Edwin McCain, Miley Cyrus and Steve Ruffalo and the late Steve Fargnoli, was definitely one of the most rewarding experiences.

Before joining Disney, what was your most enjoyable role in the industry?

It was always the creative part of the management business. I enjoyed the most. Any little creative contribution, for example, to artists like Lovin’ Spoonful, Earth, Wind & Fire; and yes, dare I say, Prince, is what I enjoyed most. Producing “Purple Rain,” the movie, with my partners Joe Ruffalo and the late Steve Fargnoli, was definitely one of the most rewarding experiences.

What do you see in the music industry that gives you faith that the industry will flourish in the coming years?

Musical creativity is boundless, and there will always be a new artist to surprise us. Music is very personal and it is still a part of everyone’s life. It creates memories and evokes old ones. My version of the mechanics of the future is too complicated and too uninteresting to elaborate further, but no one could have foreseen the Beatles, no one could have foreseen Nirvana, no one could have foreseen the rise of hip-hop. Creative breakthroughs always change the rules. It will happen again. …
Nickelback's Chad Kroeger recalls the words of caution he received at the end of the cycle for 2001's "Silver Side Up"—a five-times-platinum juggernaut that launched three hit singles including the monster “How You Remind Me.” “A lot of different people told us that ‘Silver Side Up’ was the biggest record we'll ever have,” Kroeger says, “that we'll never, ever have another big record like that again and our career would probably decline and then we'd probably just trail off and that would be the end of Nickelback. I didn't want to accept that. I didn't want to accept that we couldn't make a better record than ‘Silver Side Up.’” Thanks to “All the Right Reasons,” Kroeger and his bandmates don't have to. Nickelback's fifth album, released Oct. 4, 2005, has become a phenomenon that’s not only eclipsed “Silver Side Up” but is arguably the biggest rock album of the century so far. It's been in the top 30 of The Billboard 200 for 123 consecutive weeks and is currently No. 7. The last artist in that rarefied position was fellow Canadian Shania Twain, whose 1997 release “Come On Over” spent its first 123 weeks in the top 30.
"All the Right Reasons" snatched the American Music Award for favorite pop/rock album and helped the quartet to three Billboard Music Awards in 2006 and a pair of Juno Awards in Canada. And on the road, Nickelback played more than 200 shows for 3 million-plus fans.

Now off tour and ensconced in their homes, Nickelback's members are taking stock of what's happened during the past couple of years. Chad's older brother, bassist Mike Kroeger—the band also includes guitarist Ryan Peake and drummer Daniel Adair—notes that "the last three or four months, every Wednesday, when we get the chart positions, have just been 'pinch me so I'm not dreaming' moments. And before that, it was, like, nine months of the same."

"It's just crazy. I think we're very shocked, surprised and very pleased. I don't understand it, but I'm not complaining about it."

Chad Kroeger, meanwhile, says that Nickelback was "very proud" of the album when it was finished, but "I wasn't like we all sat back and said, 'Oh, my God, this is going to be the biggest record of our lives.' It was us sitting around saying, 'Wow, we're really proud of this record, and I hope that everyone else is going to love it half as much as we do.'"

But Bryan Cipolla, the band's manager, contends that the camp's expectations for "All the Right Reasons" were more than modest.

"People laughed at us when we were saying, 'Yeah, when we get to our sixth single we'll do this and that...'. They said, 'You guys are crazy.'" Coleman says. "But it wasn't like [the band] accidentally wrote songs people relate to and love to sing. The thinking really was, 'Let's make a record to make a statement. Let's make a record where every song on the album could be a single.'"

"It was that, so then it was, 'Let's go out and work hard behind it.'"

The record's long-term success is more than the story of just one album, however. It is in many ways the culmination of eight years of artist development, of synchronicity between band and label and carefully built relationships with radio, fans and other constituencies that created a foundation for Nickelback to achieve at a phenomenal kind of level.

The group—formed in 1995 in Hannah, Alberta—was already cementing parts of that foundation before Roadrunner Records signed it in 1999 as part of the company's plan to expand from its metal base and enter the mainstream rock market.

"They were a self-starting group of musicians who had accomplished some good things up in Canada and done it really on their own," Roadrunner president Jonas Nachsin recalls. "Chad was the one who was calling radio stations to get airplay. Mike was working retail. They had this whole system for going about trying to expose themselves."

"We were very impressed by what they had done. It boded well for their future success."

From the time Roadrunner released the group's second album, "The State," in 1999, the label and band constructed an old-school, brick-and-mortar kind of campaign for establishing and maintaining Nickelback's identity. New media was certainly employed, but radio and touring were priorities—as were sharking bands and getting face time with as many programmers, DJs and fans as possible.

"What it really comes down to is work ethic," Mike Kroeger says. "We work hard to make quality songs, and that just isn't enough. You also have to work the system. You work with the radio people and try to make friends at radio. You go out and make them feel connected to you, like they're on the team, and then when they have to choose between all the great songs out there, they'll pick yours because they feel that connection."

Ralph Cipolla of consulting firm Jacobs Media says Nickelback's efforts have indeed paid off. The group, he says, has a "hall pass" of automatic listings—and usually adds—from most programmers and music directors, especially with the group's rock radio core.

"If there's a band in rock today that doesn't need to stop by the radio station, do a little unplugged set, see people backstage, do giveaways, glad-hand...it's them," Cipolla says. "But to remember what it was like when they were trying to get their first song played in Hanna, Alberta, that speaks volumes about why they're successful."

"Roadrunner knows when something new is coming from Nickelback, and they're ready for it—'We're holding a slot for that—even before they hear it.'"

Nachsin contends this is simply the result of being "just more determined, more hungry and hell-bent on exposing the band and their music to people. Everybody talks about artist development; it's really hard to do it, and it's really hard to do it right. This is clearly a case of it being done right."

But Rick Balis, VP of rock for Emmis Radio and PD for rock KSHE-FM St. Louis, says that the quality of the group's songs has only made it that much easier to support Nickelback.

"Chad Kroeger definitely has the Midas touch," Balis says. "The music's just solid, straight-ahead, good vocals, good guitars...That combination really makes it accessible to a multifORMAT array. It's just very right in the groove for so many radio stations these days."

With that kind of radio support and a pair of multifl)
“Six weeks later we wound up finishing it up,” Kroeger says with a laugh. “Everyone finally sat back and said: ‘OK, I like it, but that song was just too much effort. It was like giving birth.’

Conversely, Kroeger adds, “Animals” was conceived and completed in about 24 hours, with the lyrics written and recorded in a two-and-a-half-hour period just before the group left to film the video for “Photograph.”

During the seven months of recording, Roadrunner executives would visit the band “in waves” to listen to the new material. Nachsin says they were impressed with what was transpiring—particularly in the range of material that ran from the metallic “Side of a Bullet” and “Animals” to such gentler fare as “If Everyone Cared” and “Far Away” to more down-the-middle rock like “Savin’ Me.”

“It was pretty obvious to those of us who had been working with the band for a long time that this was a very special album,” Nachsin says. “They had always recorded very strong albums, but this one in particular stood out just because of the clear quality of the material and the recording. It just had an energy to it that was pretty outstanding. And you could tell that from the beginning.”

With that in mind, he adds, the label “realized our job was to clearly roll out the material to the public in a methodical, patient but very strong way and convince people one by one, or in this case million by million, what an incredible album this was.”

During the early listens Nachsin says that he and other label execs were particularly blown away by the sentimental “Photograph,” ultimately deciding to make it the first single rather than “Savin’ Me,” which was initially the leading candidate. The song went to format in early August 2005 and to adult top 40 and mainstream top 40 about five weeks later.

“It was not, perhaps, the kind of song the marketplace would’ve expected from Nickelback,” Nachsin says. “But we thought it was the song that could appeal to a lot of different kinds of people. Be they current Nickelback fans or not.”

Chad Kroeger says Nickelback was “stoked” that Roadrunner connected with the song’s emotional content enough to get behind it as a single. “All of us coming from a small town, it just really struck a chord for us,” he says. “But sometimes those things don’t translate into a record company office that’s based in New York.” And he was pleased that, as the song rolled out, “I definitely heard people say, ‘I’ve never been a fan of the band before, but I really like that ‘Photograph’ song.’ So I definitely think it opened up some new doors.”

Kicked them open is a more apt description. “Photograph” snapped up the top spots on the Adult Top 40, Hot Digital Songs, Mainstream Rock Songs and Pop 100 charts, and made its way to the top five of The Billboard Hot 100 and CHR/Top 40. It made for an impressive start that gave all concerned a sense that the album could have a long road of its own ahead.

“It removes a lot of doubt, that’s for sure,” Mike Kroeger says. “Not only do you have a good debut and a good follow-up week, but you don’t fall off, like, 60% the third week. That’s what typically happens, and that’s what we were ready for. And it hasn’t happened to us.”

After “Photograph” clicked, Roadrunner was, in Nachsin’s words, “extremely careful and deliberate” in rolling out and timing the album’s other singles. “We were just extremely careful in our thought process as to what single should come next and when it should come,” Nachsin says. “And we realized we should be patient and let a song penetrate as much as we can and then move on to the next one.”

Employing that strategy, Roadrunner took “Animals” to rock radio in November 2005 while waiting until February 2006 to follow up “Photograph” with “Savin’ Me” at mainstream top 40 and AC (The band, meanwhile, was on the road and also made high-profile appearances at NASCAR’s Rock ’n Roll 400 race and VH1’s Super Bowl XL concert in Detroit.) Summer 2006 brought “Far Away” to top 40 and AC, and “Rockstar” to rock formats. In spring 2007, “Side of a Bullet”—Nickelback’s trib- ute to the Pantera guitarist “Dimebag” Darrell Abbott—who went to rock and “If Everyone Cared” went to the pop side, with proceeds from the latter (around $700,000 so far) going to Amniness International and International Children’s Awareness.

“We realized the different roles that both pop and rock radio have in the band’s career,” Nachsin says. “We felt it was important to supervise both communities.”

Not many bands have succeeded in crossing over to pop from the rock world while still retaining the latter’s support, but Chad Kroeger finds nothing unusual about exist-
In his hometown of Modena, Italy, Luciano Pavarotti was laid to rest Sept. 9 at a funeral that attracted more mourners than any other commemoration in Italy since Pope John Paul II’s death two years ago. The funeral for the tenor, who died of pancreatic cancer Sept. 6, was broadcast on RAI state TV, and brought together a group of friends and admirers that spanned from Bono to former United Nations secretary general Kofi Annan to Italian prime minister Romano Prodi. "The turnout came as little surprise to those who knew the singer. "Pavarotti and I actually used to argue about who was more globally famous: him or the Pope," says Chris Roberts, president of Universal Classics and Jazz International and chairman of Universal Classics Group (US), the label group that includes Decca, Pavarotti’s 40-year recording home. The tenor conquered the world’s most prestigious opera houses and the hearts of pop music lovers. In the wake of his passing, media around the world haven’t been able to resist the opportunity to speculate about who might be “the next Pavarotti.” (For a roundup of candidates, see story, page 34.)

Quite possibly, no one. Pavarotti had already been a legend for decades within classical music before the early ’90s, when the Three Tenors made him ubiquitous. And while some within the current crop of charismatic, talented young singers might already have something of Pavarotti’s stature within the relatively limited realm of opera, at this point their overall influence and popularity doesn’t reach similar heights of pop culture megastardom.

“I don’t believe there’s another classical artist who can compare with Pavarotti,” Universal Classics’ Roberts says. “To say what singer, or even what tenor, might step into his shoes is an impossible question.”

Who can fill the shoes of—or line coffers like—an artist who took in more than $70 million from a mere 38 live performances that were reported to Billboard Boxscore between 1990 and 2005? Who else has enough draw to be featured on more than 110 recordings selling more than 12.9 million copies since Nielsen SoundScan began tracking U.S. sales in 1991, or claim 18 No. 1 titles on Billboard’s Top Classical Albums chart? In more intangible terms, are there performers who can bridge the chasm that generally exists today between the worlds of pop culture and “art” music the way Pavarotti did?

And given the more hardened dividing lines among “classical,” “crossover” and “pop” music,

### Opera’s Top Sellers

Using, as a qualifying factor, titles containing at least three core Opera selections, these albums have moved the most units since the advent of Nielsen SoundScan in 1991.

<table>
<thead>
<tr>
<th>ARTISTS</th>
<th>ALBUM</th>
<th>LABEL</th>
<th>UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Carreras, Domingo, Pavarotti</td>
<td>“In Concierto”</td>
<td>Universal Classics Group</td>
<td>1,874,000</td>
</tr>
<tr>
<td>2. Carreras, Domingo, Pavarotti (Melita)</td>
<td>“The Three Tenors in Concert”</td>
<td>Universal Classics Group</td>
<td>1,473,000</td>
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<td>3. Andrea Bocelli</td>
<td>“Aria—The Opera Album”</td>
<td>Universal Classics Group</td>
<td>1,371,000</td>
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<td>4. Andrea Bocelli</td>
<td>“Viaggio Italiano”</td>
<td>Universal Classics Group</td>
<td>884,000</td>
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<td>5. Andrea Bocelli</td>
<td>“Verdi”</td>
<td>Universal Classics Group</td>
<td>756,000</td>
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<tr>
<td>6. Russell Watson</td>
<td>“The Voice”</td>
<td>Universal Classics Group</td>
<td>402,000</td>
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<tr>
<td>8. Carreras, Domingo, Pavarotti</td>
<td>“Favorite Arias by World’s Favorite Tenors”</td>
<td>Sony Classical/UMC</td>
<td>256,000</td>
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<td>9. Cecilia Bartoli</td>
<td>“Mozart Portraits”</td>
<td>Universal Classics Group</td>
<td>175,000</td>
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<td>10. Amici Forever</td>
<td>“The Opera Band”</td>
<td>RCA</td>
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WITH PAVARROTTI'S PASSING, THE CLASSICAL WORLD WONDERS IF ANOTHER SINGER WILL EVER ATTAIN HIS STATURE

BY ANASTASIA TSIOLUCAS AND HAZEL DAVIS

a better question might be: Which younger artists will step into which aspect of Pavarotti's career? (See Classical Score, page 51.)

The year that Pavarotti truly catapulted into a household name was 1990. By the time Pavarotti's rendition of "Nessun Dorma" was used as the theme music to the BBC's TV coverage of soccer's 1990 World Cup—and subsequently reached No. 2 on the U.K. singles chart—the tenor was already an instantly identifiable pop culture figure, and his name had already been long crafting a career transition.

In particular, the success of the Three Tenors (Pavarotti, Plácido Domingo and José Carreras) climaxed in the final era of Pavarotti's career. By the time of the trio's first concert, which took place during the 1990 World Cup finals and was broadcast to 800 million viewers worldwide, Pavarotti was already well past his vocal zenith, and his stage appearances were becoming more difficult to manage due to his weight and physical ailments. In the preceding decade, he had already begun showing up on talk shows, riding horses at parades and equestrian events and even starred as the romantic lead in the 1982 movie "Yes, Giorgio." In the wake of the Three Tenors' success, he also used his fame to organize charity concerts, singing alongside artists ranging from Bono to Mariah Carey to James Brown. And despite what critics frequently interpreted as lapses in taste, it was in the last 15 years or so of his career that Pavarotti reached the most listeners.

"Pavarotti became the symbol of opera for the whole world," EMI Classics president Costa Pilavachi says. "He reached out beyond the opera house to sing for the broadest public, in arenas, sports venues, at special events on TV and with pop artists."

"It's ironic that today, when opera is doing all it can to make itself more popular, the lessons of Pavarotti's career—specifically, the way that he cannily went about developing his brand—aren't better-learned by singers and managers," says New York Times critic Anne Midgette, who co-authored the Pavarotti biography "The King and I!"

For Pavarotti, pop culture successes paved the way for a whole new generation of "popera" crossover artists. And as with the current crop of opera singers, industry watchers are looking at today's crossover stars to see who might capture the public's imagination the way Pavarotti did.

By appealing more to pop fans than pure opera listeners, tenor Paul Potts—who as an aspiring opera singer for Pavarotti in a master class that became the latest international phenomenon—received, seemingly overnight, the attention he saw Pavarotti get in his native United Kingdom. His debut album, "One Chance," was released alongside Sept. 18 on Columbia (see story, this page).

Another candidate is certainly tenor Andrea Bocelli, who sang at Pavarotti's funeral and who has sold some 60 million recordings worldwide, according to his Italian label, Sugar. Unlike most other popera singers, Bocelli has performed and recorded core operatic repertoire, although such efforts have generally received poor critical reviews.

"If there is a heir to Pavarotti," Sugar managing director Filippo Sugar says, "it will be the public that decides, rather than critics, journalists or even record label managers."

And if some young vocalist—or vocalist—were able to re-create some of Pavarotti's magic, how might the late tenor have responded? According to Universal's Roberti, who says that Pavarotti spent much of the last part of his life advising young singers, "I don't think anything would have pleased him more."

Additional reporting by Mark Worthing in Milan.
**Five VOICES On The Rise**

Within the opera scene, a number of young singers possess the vocal talent, charisma, star power and movie-star looks that make them candidates for mainstream success. While they have yet to cross over quite like Luciano Pavarotti did, these artists are among the most likely to become household names.

### The Appearance Of Effortlessness

**JUAN DIEGO FLOREZ:** Thirty-four-year-old Peruvian Juan Diego Florez already has some of the credentials required to step into Pavarotti's place. "Florez is an incredible artist," London-based Universal Classics & Jazz GM Dicken Stauner says. "He has a voice which is developing pretty quickly, and he has in common with Pavarotti that effortlessness—that I can hit that top note and hold it for longer than you think.[approach]. He makes it look like he can do it in his sleep." Florez has released five solo recital albums on Decca—also Pavarotti's label; his "Great Tenor Arias" album reached No. 8 on Billboard's Classical Albums chart and has sold 9,000 copies in the United States, according to Nielsen SoundScan. A relative newcomer, Florez has nonetheless sold more than 250,000 units worldwide, according to Decca, and his face even adorns a postage stamp in his native country. While he specializes in Rossini's opera, he sang "You'll Never Walk Alone" at the Berlin Live 8 concert in 2005. He is so popular with audiences that in February, he became the first artist in 74 years to break the ban on singing encores at Milan's La Scala opera house.

**ACROSS-THE-BORD Appeal**

**NATHAN GUNN:** Nathan Gunn, a 36-year-old American baritone, could be the guy living next door. He loves his Triumph Thunderbird motorcycle, football and his wife and five kids. He also happens to be one of opera's fastest-rising stars. In 2006, he won the New York Metropolitan Opera's inaugural Beverly Sills Artist Award for young American singers. His first solo recording for Sony BMG Masterworks, "Before Sunrise," was released Aug. 7. The album, on which Gunn tackles songs from composer Ben Moore to Sting and Tom Waits, has climbed to No. 10 on Billboard's Classical Crossover chart and shifted 1,000 units, according to SoundScan. "Nathan Gunn is a rising star," Sony BMG Masterworks U.S. GM Alex Miller says, praising his "warm, rich tones and sparkling personality. The result appeals as much to fans at the Met Opera as to the "Good Morning America" audience."

Gunn was to appear at the Metropolitan Opera this September and October in Gounod's opera "Romeo et Juliette" alongside Anna Netrebko and Roberto Villazon (see below) in a run that is turning out to be utterly star-crossed. Both Villazon and Gunn have pulled out, citing health reasons.

### Stepping In For The Great Man

**SALVATORE LICRITA:** Critic Elvio Giudici once described Italian tenor Salvatore Licitra's voice (in Italian newsweekly L'Espresso) as being "kissed by the gods." "He's blessed with a passionate musical temperament and great musical intelligence," BMG Italy classical director Luciano Rebegliani says. But Licitra was also frequently dubbed "the new Pavarotti" during the maestro's own lifetime.

That term became widespread after a flu-stricken Pavarotti pulled out hours before curtain time at a May 2002 production of "Tosca" at the Metropolitan Opera, and Licitra stepped in to a rapturous reception and rave reviews.

Born in 1968 in Switzerland but raised in Milan, Licitra began training as a singer at the age of 19. He made his professional debut in 1998, appearing for the first time at La Scala the following year. Licitra has mainly concentrated on live performances, but his first Sony Classical album, "The Debut" (2002), shipped 100,000 units worldwide, according to the label. In the States, it has sold 33,000, according to SoundScan, and reached No. 2 on Billboard's Classical Albums chart. The "Duetto" album with Argentine tenor Marcelo Alvarez (2003) and a sophomore recital album "Forbidden Love" (2006) followed, and respectively reached No. 1 and No. 4 on Classical Albums. He is currently working on a disc of Neapolitan love songs.

### Opera’s ’It Girl’

**ANNA NETREBKO:** Russian soprano Anna Netrebko cuts a glamorous figure as opera’s “It Girl”—notably, she showed up in March 2006 as a fashion icon in the pages of Vogue. But critics around the world also hail her as one of today's vocal greats.

"Netrebko has that star power to reach beyond the core audience, as Pavarotti did," says London-based Jeffrey D. Vanderven, director of the vocal division at her management firm IMG Artists. The 36-year-old has "a unique set of talents, vocally, theatrically and musically," Vanderven adds, "and gives an exciting, committed performance. In the past 10 years, there has been a significant shift in the aesthetic of opera. People are looking for that full package now, and she has it."

After three successful solo recital recordings for Deutsche Grammophon and with the March 2007 album "Duettes" with tenor and frequent stage partner Rolando Villazon finally released Sept. 11 in the United States, the Netrebko juggernaut shows no sign of slowing down. Her most recent solo release, "The Russian Album" (2006), made the top 10 on various European charts, including Germany and Austria. (In the States, it has sold 15,000 copies, according to SoundScan, reaching No. 3 on Classical Albums.) And in March, "Duettes" peaked at No. 3 on Germany’s Media Control chart—the highest entry ever for a classical release on that country's mainstream listings.

### Embracing The Audience

**ROLANDO VILLAZÓN:** Fans and critics alike often cite dazzling 35-year-old tenor Rolando Villazon as a contender to be "the new Pavarotti," even though his performance style is more reminiscent of a fellow Mexican artist, Plácido Domingo.

"Rolando Villazon is the first Rolando Villazon, not a replacement," London-based EMI Classics president Costa Pilavachi says. "But he is immensely gifted, he has a huge voice, enormous personality and a love of life." After a string of solo recordings for the Virgin Classics label, Villazon will issue his first solo recital album for Deutsche Grammophon in spring 2008. It follows the international success of the "Duettes" album with Anna Netrebko and the starry pair’s headlining turns on the 2005 DG recording of Verdi’s "La Traviata," which peaked at No. 7 on Classical Albums and has sold 8,000 copies in the States, according to SoundScan. Villazon and Netrebko have been a huge draw in Europe; scalped tickets to see them perform in 2005 in Salzburg, Austria, were reportedly going for $7,000 each.

The tenor recently canceled all performances until at least next spring, citing unspecified "health reasons." Despite that, "you see him on TV and, crucially, he doesn't look like the suffering tenor," Pilavachi says. "He looks like he loves being on stage. He embraces his audience just like Pavarotti did."
WITH THE ARRIVAL OF 'ONE MAN BAND MAN,' THE HOT PRODUCER BOUNCES INTO THE LIMELIGHT

SWIZZ BEATZ

SPECIAL FEATURE
HARDWORKING, TRAILBLAZING PRODUCER
SWIZZ BEATZ JOINS THE RANKS
OF HIP-HOP’S A-LIST ARTISTS

By Kerri Mason

The Aug. 22 sold-out crowd at Madison Square Garden was there for the New York stop of the Screamfest tour, with T.I. and Ciara. But they got more than their tickets promised when, one by one, a galaxy of current hip-hop heroes joined the headliners onstage for an unannounced, extended jam, orchestrated by T.I.

First 50 Cent. Then Jay Z. Then Kanye West. Then Sean "Diddy" Combs. The superstars temporarily buried their beefs in an unprecedented show of hip-hop unity. But contrary to the usual way of things, the last legend to take the stage was the least recognizable. In fact, his solo debut hadn’t even been released. But when hit producer Swizz Beatz bounded out of New York traffic, past the security guards who recognized him without a laminate and onto the Garden stage just in time, the crowd went as wild as it did for the other four stars.

"It was kind of surprising to me. ’I’m not going to front,’ Combs says two weeks later. "It was a lot of iconic veterans on the stage. Between me and Jay and 50 and Kanye, that’s over 100 million records sold. Not underestimating him, but as an artist, we didn’t expect Swizz to get the response he got. But he got an overwhelming response, up to the caliber of the one we all got when we came out onstage. It was a true testament to the impact he’s had this year, and the last couple years, on hip-hop. And I was very proud of him because he actually started in my studio. It brought a smile to my face."

With a legacy already assured, a production career on fire and a solo career just beginning, 2007 is definitely Swizz Beatz’ year. In just under a decade, the 28-year-old producer helped guide hip-hop out of the disco-sampling late ’90s, incorporating the gritty street ethos into bouncing club jams for DMX, Eve, Busta Rhymes and more than 50 other artists. After giving Beyoncé uncharacteristically aggressive cuts for “B’Day,” he went into the studio that summer with Mariah Carey and Alicia Keys, to work on material for their next albums. And after creating countless hits for others, his solo debut “One Man Band Man” (Universal Motown/Full Surface)—a 38-minute onslaught of crackling jams, with moments of groove and polish—streaked Sept. 4, powered by leaked track “It’s Me Bitches” and minimalist first single “Money in the Bank,” which he performed that night at the Garden.

“Swizz is a prime example of how when you stay on your grind, everything is possible,” Keys says. "He’s so young and already being a 10-year veteran says a lot about his work ethic. He’s one of the only dudes I’ve met as driven as me.”

Beatz’ grind is his sound, and it’s inimitable. "I think a lot of us producers, we have certain similarities. A lot of us have classic inspirations, like the Motown stuff, the Curtis Mayfield stuff, what we grew up listening to. You can tell the difference, but a lot of us have similarities,” Combs says. "Swizz is one of the only producers who has a unique sound, a sound like no other. He keeps you jumping; he keeps you bouncing, he keeps you dancing. I think that’s the job of a producer.”

Behind artists from diva Beyoncé to his own young rapper protégé Cassidy, Beatz weaves city symphonies: combinations of sizzling stabs, looped found sounds, choppy chants and "big drums that could breathe," R&B/hip-hop WQHT (Hot 97) New York PD Ebro Darden says. His music "sounds big and has that original hip-hop boom-bap feel without sounding dated."

When the teenage producer started getting attention through his work with DMX and the Ruff Ryders crew in the late ’90s, the aggressiveness of his original beats was in stark contrast to the groovy pop fodder

continued on >>p38

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from p36

dominating the charts. "It was a step away from the formulaic sample-a-record that was already popular and you'll get a hit equation," Darden says.

"When hip-hop was R&B'd out, Swizz' sound was loud and rambunctious," Keys says. "He's always been able to capture the excitement in a track, utilizing voices and crazy sounds to create that energy." But while he's known for club scrunchers, Beatz also co-produced one of the most elegant soul ballads of the past decade, Angie Stone's "I Wish I Didn't Miss You," as well as British rapper Ms. Dynamite's throwback jam 'Dy-Na-Mi-Tee.' And while a good deal of "One Man Band Man" is spent talking about the size of his bank account, he's not your usual moneyed, oblivious star. The married father of two plays Fela Kuti and Chick Corea for his team while traveling. He recently referred to the forgiveness prescribed in the Koran while quelling a beef between his and 50 Cent's camp. He is a shareholder in the artistic toy and apparel company Kid Robot, and collects pop art by the likes of Andy Warhol and Keith Haring.

"That's starting to come out now, his love for art," Beatz executuve assistant Monique Blake says. "Him being so creative musically, sometimes people want to know where that comes from. He stays free, not only through art, but different music. When we get to new cities, he wants to know who's popular out there, because the music is different, and that particular artist or artists set the tone for their region." Universal Motown Records president Sylvia Rhone says, "He never chases trends. He never repeats himself. He believes in pushing the envelope and bringing the hip-hop audience with him. His only rule is to make the best record possible for the clubs, street and radio."

The decision to release a solo album was anything but abrupt. "It's been coming for a while," Blake says. "There are songs on the album that are 2 years old. It wasn't one of those where we went in the studio in February and delivered it in April." Rhone says that she and Universal Motown executive VP of A&R Samuel Tone Barnes "met with Swizz on potential production work and he started playing a few tracks he was working on for himself," she says.

"When I heard them I knew he was ready. The timing was right. The chemistry was right. Most importantly we knew we had a shared vision when it came to creating a platform that would show the world you can make a successful transition from producer to artist."

If the scene at the Garden is any indication, the public is accepting Beatz as frontman as readily as they bounce to his behind-the-curtain creations. With distinctive neon snipe posters advertising "One Man Band Man" in every major city, Beatz sporting his Kid Robot bling in photo shoots and a video with Chris Martin—who cleared a sample of Coldplay's "X&Y" for "One Man" track "Part of the Plan"—in the works, the full breadth of the Swizz Beatz brand is being introduced organically.

"Swizz Beatz has established himself in the A-list of the best and most consistent hip-hop/crossover writer/artist/producers working today," Universal Music Publishing Group chairman/CEO David Renzer says. "His incredible work ethic and innovative talent assures that he will continue to deliver the hits. For those of us who know him, his kind heart and humble demeanor are what also make him so special. It's an honor for us to represent such an amazing talent."
What made you decide at this point in your career to strike out on your own? I've been in the business for 10 years now and I've seen a lot of people in the tabloids getting to be in more places, and I was like "I put in my work and I got more hits than them." I had to identify what was going wrong. What I identified was that I wasn't being publicized like that, which I was cool with, because I like being behind the scenes. But also it's just like, you got an older generation that needs to be reminded who Swizz is, what Swizz did, what Swizz continues to bring to the table.

I could have done this for years and years. I just decided not to, because it's all about timing. I felt like I came off a great '06, with all the Beyonce stuff and everything. And in 2007, I want to switch the pitch. I put out a record called "It's Me". I didn't say my name on the record, but the whole time I'm saying, "It's meeed!" I'm kind of telling you who I am. So if you listen close, but I'm not stuck on myself.

Have you always been able to rhyme? These songs that come out, I'm the one who's writing them and performing them, and giving them to the artists for them to do over. I haven't heard of nobody in the industry being surprised that I'm rapping. It's not like, "Damn, Swizz is rapping?" You don't really hear that. They embrace me.

You used other producers on your album. What was that like? Using other producers is very important because it shows the type of person I am. There are very few chances for people to show who they are, and really flex. A lot of people get their chance and they do the obvious, and...
To: Kaseem Dean a/k/a Swizz Beats

From: Your people at Padell Nadell Fine Weinberger

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From >>p39 then try to clean up the second time around. There's some new energy on this album; have some people check out some new producers. There's a lot of producers out there who do their thing, but the producers who hold the name like I do, they're taking their credits and posing, and people never even know who the real producers are. If you produce a track for me, that's what your credit's going to say.

You grew up in the South Bronx. What was your youth like?
I started out as a local DJ, playing parties, the clubs, in the park. I was young, young, young, like 11. Then I moved to Atlanta and I started DJ'ing all the high school and college parties. In New York I was playing reggae and hip-hop, and in Atlanta I was playing reggae, East Coast hip-hop, West Coast hip-hop. I was the first DJ out there to play all those different sets in one party.

Was there music in your house?
My father, he was a DJ, so it was in the blood. My mother, she would sing old songs in the house all the time. And in the South Bronx it was so musical, I would go outside and there was all the hip-hop you wanted to hear. I came from a balance, and I respect all levels because I've been on every one of them.

Tell me about your art collection.
I love the art world, I think it's the biggest thing as far as investing. My collection goes from Peter Max to Salvador Dali to Basquiat to Andy Warhol to Keith Haring.

What do you like about pop art?
It just blends with my lifestyle. Andy Warhol is taking stuff that we see every day and making it iconic; that's what's special about that. Keith Haring, he's part of the b-boy era: I used to see his stuff on the wall in the '80s; talking about "Crack Is Wack." He was a part of that whole movement, and I can relate to that movement, because it was the beginning of the b-boy era. And Basquiat was in the middle of all that: he was running with Fab Five Freddy. That's crazy to me.

How have things changed from 1996 for you? I'm a different person. I'm a man, I was a boy then. I developed a lot of skills within the industry, as far as I've been assigned hits, I've been assigned talent, understanding the business. I know how to create longevity. I've grown as a performer, as an artist, grown as a producer, instead of just being a DJ.

You've already had a full career at the age of 28. What is it like to look back? I look back and see that I came in the industry at an early age, and I changed immediately what was going on in the industry. When I came out everyone was doing Puff Daddy, shiny suits, sampling James Brown. Then this kid who just got out of middle school comes out with this synthesized sound that sounds kind of weird, but it was making people move, on a ton of records.

And I got the chance to go on some great tours; Cash Money, Ruff Ryders, Hard Knock Life, that was mint. Being a part of those tours, to be able to look back and see, like, wow, pretty much I Partied like a rock star, but I wrote and produced [2000 track "Rollin"] for Limp Bizkit when I was like 18. I wrote the drums for Marilyn Manson [1998 track "The Omen"] with DMX. There are so many moments, so many memorable moments. I remember producing [2000's "Ruff Ryders' Anthem"]. It's 2007, I just performed the song last night, and they were singing it like it just came out.

—Kerry Mason
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Twelve months ago, label executives, artists, managers and brand marketers were full of questions: Will it be a traditional or nontraditional execution? Will there be a viral component? Will it be interactive? Will it be a one-off or long-term partnership? What's the look and feel of the creative? Today, these questions remain omnipresent in the world of branded entertainment—and are poised to be top of mind during Advertising Week 2007 (Sept. 24-28) in New York. Consumers are accessing content across a rapidly increasing variety of platforms. To be sure, the need for brand marketing opportunities and initiatives continues rising, with more and more bands and brands coming together to leverage their respective assets. In each partnership, it is important to consider many factors, including timing, category, brand association and other drivers in the marketplace. Such elements become "important in the decision for brand association," says Music World Entertainment founder/CEO Mathew Knowles, father and manager of superstar Beyoncé.

On the eve of Advertising Week 2007, Billboard takes a look at 10 acts that have been successful in creating and nurturing marketing partnerships with ad agencies and their clients. Indeed, today's brandmakers are as comfortable in the studio and onstage as they are appearing in an ad or endorsing a product. >>>
Nissy Elliott
A new campaign finds Nissy Elliott partnering with Doritos Cola. The multiproduct platform business arrangement encompasses TV spots, an interactive online experience and exclusive content. Goodby, Silverstein & Partners masterminded the campaign. According to Doritos brand manager Rudy Wilson, the campaign's multimillion-dollar buy is the brand's biggest advertising spend of the year, outside of its Super Bowl ad buy.

Violator Management’s Mona Scott, who oversees Elliott’s career, says the campaign offered her client the perfect creative outlet. “The fact that the campaign takes place in a studio means that Missy remains in her element, which makes the whole thing authentic.”

But it was the Internet platform that clinched the deal for Scott and Elliott. In addition to remixing one of Elliott’s tracks, fans logging on to snakessimmeriments.com can follow a link that takes them to the artist’s Web site, where they can learn more about her forthcoming new album (tentatively titled “The Countoutr”), due in December from the Gold Mind/Atlantic Records.

“We see this as a great way to maximize Missy the artist and the new album,” Scott says.

John Mayer
It was a first for artist and brand: Blackberry presented John Mayer’s North American summer tour. The 40-date Blackberry Presents John Mayer in Concert trek kicked off June 1 in Ridgefield, Wash. Blackberry used the tour and Mayer’s current tour as a Gap spokesmodel—to help launch its new AT&T-carried mobile phone, Curve.

“This partnership spoke to me and John, because it extended beyond the business sector,” the artist’s manager Michael McDonald says. “We also like to be at the forefront of technology, as that’s part of John’s life.”

For its part, Blackberry marketed the partnership, set up by Creative Artists Agency (CAA), via traditional and new media. In addition to a print campaign, Blackberry launched a Web site spotlighting the tour. Blackberry also received much exposure at concert venues, including signage, VIP parties and backstage meet-and-greets. Throughout, Blackberry’s marketing and promotion pointed to Mayer, his music and the tour, McDonald says.

Rihanna
Rihanna is no stranger to brand marketing; the singer has worked with numerous brands, including JCPenney, Nike and LG mobile phones. To help launch her third album, “Good Girl Gone Bad” (SRJ/Def Jam), and lead single “Umbrella,” the singer entered a partnership with CoverGirl earlier this year. The multiyear, multiproduct deal finds Rihanna as the spokesmodel for CoverGirl’s new lip gloss, Westlicks Fruit Spritzers.

Earlier this year, Rihanna’s manager, Marc Jordan of Rebel One, told Billboard that he and his client were always looking for the right beauty endorsement. “But the timing had to be right. Both sides must benefit,” he said. Since brand and artist were launching new products, Jordan reasoned it was beneficial to all. Def Jam and Rebel One worked closely with the Alliance and Grey Worldwide agencies to craft and seal the deal between Rihanna and CoverGirl.

50 Cent
50 Cent’s latest brand partner is Pontiac. The rapper’s manager, Chris Lighty, CEO of Violator Management and Brand Asset Group, calls the arrangement “360-degree brand immersion,” with Pontiac focusing on “guerrilla strategic marketing.” The deal encompasses “cooler” product placement in videos, print and viral ad campaigns and tour sponsorship/marketing platforms.

The rapper is also helping design Pontiac’s new G6 street edition. But there’s more to the branding of 50 Cent. Though he doesn’t drink alcohol, he has entered an arrangement with Absolut Black and Vitaminwater’s new Vitaminenergy drink, which includes a print ad campaign, Absolut Energy. And with his Formula 50 Vitaminwater: success, the artist is now branching out into vitamin supplements. If all goes according to plan, the line of 50 branded protein powders and amino fat burners will be sold exclusively at GNC stores. According to Lighty, the products should hit shelves in September or October.

MCCGRAW & FAITH HILL
Eleven years ago, a red 1976 CJ6 Jeep provided the wheels for a date between Tim McGraw and his then-girlfriend Faith Hill. In 2007, the couple and Jeep remain inextricably linked. The couple’s sponsored the couple’s North American Soul2Soul 2007 summer trek. Jay Kuhnie, director of Jeep Brand Communications, acknowledged that being involved in concert tours is not great for a car manufacturer.

But with McGraw and Hill, the link to Jeep was omnipresent. “They have an affinity for our brand,” Kuhnie said. “So, our messages become reasonable to the audience we’re going after. It makes sense to our consumer.” Creative Artists Agency—working with managers Scott Siman and Gary Borman (who oversee the careers of McGraw and Hill, respectively), Jeep and marketing agency George P. Johnson—crafted the deal.

Fall Out Boy
In March, the video for Fueled by Ramen/Island Records rock band Fall Out Boy’s “This Is Why We’re Here” debuted exclusively at falloutboyrock.com. Proctor & Gamble’s men’s body spray TAG sponsored and presented the video premiere (and free video download). Within days, more than 100,000 downloads were given away to Fall Out Boy fans, according to Island Records VP of strategic marketing Jeff Straughn. Additionally, there were more than 500,000 video streams at falloutboyrock.com during the promotion. The video is supported by TAG brand, when fans upload it to YouTube, the “total branding experience continues,” Straughn says.

On the heels of its P&G deal, Fall Out Boy partnered with Honda Civic, which sponsored the group’s 43-date tour that wrapped in June, a deal assembled by Creative Artist Agency.

Justin Timberlake
Fashion, film, music and lifestyle form the foundation of Justin Timberlake’s multi-tiered deal with Verizon Wireless. With Timberlake at its side, Verizon launched iTV, an exclusive channel available on the Verizon Wireless V Cast service. iTV will feature four channels (fashion, film, music and lifestyle) that are updated regularly with exclusive content.

The channel is a means for the multi-Grammy Award winner to leverage his other business endeavors. For example, the fashion channel featured highlights from the first William Rast fashion show, along with comments from the singer regarding the launch of his clothing line. In addition to iTV, the partnership offers a high level of fan interaction at Timberlake’s concerts, including an interactive test marketing component whereby fans can text Timberlake during the concert preshow.

“We were looking for a partner with vision to create something unique,” says CAA agent Kevin Gelbard, who brokered the deal. “Justin likes to push the envelope. We needed a partner who thinks similarly.”

Beyond
Beyond is a spokesmodel for the new Emporio Armani Diamonds fragrance. In the TV spot, she sings “Diamonds Are A Girl’s Best Friend.” Beyond’s newest brand partner is American Express, where the singer-turned-actress appears in just-launching print and TV campaigns. Samsung and L’Oreal, meanwhile, sponsor Beyond’s world tour, the Beyond Experience.

Mathew Knowles, the singer’s father and manager, acknowledges that, in each partnership, all the participants operate as a team, which he calls “Team Beyond.” The team consists of Beyond’s agency, attorney, label and "team captain" Knowles. When bringing in a new partner into the fold, Knowles says he likes to incorporate the synergy from Beyond’s other partnerships (Deeboon fashions, Sony BMG, L’Oreal and Samsung, for example) so that all sides are working together on the same initiative.

To illustrate, he points to a new Samsung commercial for the new Beyond-branded B’Phone, available exclusively at Wal-Mart. In the spot, which debuts today’s “B’Day” album, Beyond asks, “What is the status of the samples for House of Deroon?” While “irreplaceable” plays in the background. Coinciding with the launch of the B’Phone is a new Beyond DVD. “Now, you’ve broadened the scope and the opportunity.”
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Don't Call 'Em Duets

Plant, Krauss Get Creative On Burnett-Produced Album

Robert Plant shocked many by agreeing to play a one-off show with Led Zeppelin in November in London. But he isn’t particularly concerned that his fans might be taken by surprise by “Raising Sand,” his new collaboration with bluegrass singer Alison Krauss, due Oct. 30 from Rounder. “If people have enjoyed my career, then they’ll know that not a single record that I’ve made since 1968 has had anything to do with the one before,” the former Led Zeppelin singer says via phone from his home in England.

Instead, what vexes Plant is the idea that “Raising Sand” will be the victim of the D-word. “The worst thing in the world is to say, ‘Hey, these guys are making a duet album,’” he says. “A duet is normally something that’s kind of sugared or covered and has a kind of saccharine quality to it. This is nothing like that. These are visitations, really, where Allison will bolster me or I’ll augment her. [Making this album] was like opening the bottle and out pops the genie that nobody expected.”

If that sounds like big talk, the album’s big sound backs Plant up. Produced by T-Bone Burnett, the 13-track collection finds the two singers applying their considerable interpretative skills to a shrewdly selected set of American roots-music gems, including Gene Clark’s “Polly,” the Everly Brothers’ “Gone, Gone, Gone” and “Trampled Rose” by Tom Waits and Kathleen Brennan. The sound is dark and groove-oriented, with rich guitar work by Marc Ribot and Norman Blake. As Plant suggests, he and Krauss don’t simply harmonize; rather, their vocals engage in a loose back-and-forth that creates what Plant calls “a sort of musical landscape.”

The two singers met and performed together for the first time in 2004 at a Leadbelly tribute at Cleveland’s Rock and Roll Hall of Fame. Inspired by an “inquisitiveness about what it would sound like to blend two radically different vocal styles together,” Plant suggested they collaborate. “I had no preconceived ideas about what this record would be,” Krauss says with a laugh. She suggested Burnett as a producer. “Robert was like, ‘Yeah!,’” she recalls.

Krauss says “Raising Sand” started taking shape once Burnett began sending material to her and Plant for their consideration. “I remember thinking, ‘Oh, my goodness, look what we have here,’” she says. (“I came up with some ideas but Alison said I needed to be darker than that,” Plant admits.)

Burnett says his criteria for selecting songs was simple: “I wanted to find stuff I could imagine being killed.” The producer says they steered clear of chestnuts, preferring to tackle lesser-known songs that forced Plant and Krauss to venture beyond their comfort zones. “Robert’s interest is primarily in Delta blues, and Alison’s is mostly Appalachian music. So you wonder what’s going to give him the Appalachian stuff and her the Delta blues. By the end of the record, Robert’s doing a Doc Watson tune... You Long Journey.” He’s never gotten close to that kind of country music before.”

Rounder executive VP Sheri Sands says both of these artists have always shown a willingness to expand the boundaries of what they do. With this album, they’ve created something really special that’s really hard to define.” That challenge doesn’t worry Sands from a marketing standpoint, though. The response has been positive from every account: mass merchants, indie chains. “I don’t remember the last time there was that much enthusiasm across the board for a project,” she says.

The first phase of Rounder’s radio plan is to launch the record at triple-A, noncommercial, college, rock and NPR stations. “Once we go into those areas, we’ll look to expand. Whether it’s be country or hot AC,” she says. “We’re looking at all possibilities.”

Rounder plans to produce a video from the record, possibly for the song “Gone, Gone, Gone.” “We’re also talking about filming an episode of CMT’s ‘Crossroads’ in October,” she adds. CMT senior VP of music strategy Jay Frank says, “Our audience is looking forward to seeing what this collaboration holds, and we’re enthusiastically awaiting the first video they will create.”

Plant, Krauss and Burnett plan to support “Raising Sand” on the road, perhaps with a tour next summer. (Plant declined to answer questions about potential further activity in the Zeppelin camp.) “We’ll definitely be doing stuff not on the record,” Burnett says. “There are too many fun possibilities not to.” Plant adds that he absolutely intends to make another record with Krauss: “Listen to how good it is. You wouldn’t want to say goodbye to that quickly, would you?”
### LATEST BUZZ

#### QUICK HIT
Britney Spears may have drawn criticism for seemingly lethargic performance at the MTV Video Music Awards, but her new single, “Gimme More,” is racing up the charts at top 40 radio. The cut posted the most increased plays on R&R’s CHR/Top 40 chart for a second straight week (up 976 spins) and climbs 25-20 on the tally, marking Spears’ first top 20 appearance since “Every Time” in summer 2004.
—Jonathan Cohen

#### MIX’ AND MATCH
The Beastie Boys are moving ahead with plans for a vocal version of their latest album, the all-instrumental “The Mix-Up.” Adam “MCA” Yauch tells billboard.com the trio is “talking to some different artists who might do kind of like remixes and put vocals on it,” including M.I.A., Lily Allen and Pulp’s Jarvis Cocker. “It’ll be interesting to see what they do with the stuff.”
—Gary Graff

#### ROOM’ WITH A VIEW
Fat Joe is eying an early 2008 release for his eighth album, “The Elephant in the Room,” via Imperial Records. In addition to longtime production collaborators Scott Storch, Cool and Dre, DJ Khalid, Danjahz and the Runners, the album will feature guest turns from Sean “Diddy” Combs, Rick Rossing and Fabolous.
—Hillary Crosley

#### GENRE’ BENDING
Members of My Chemical Romance, Dashboard Confessional, Taking Back Sunday, Rainer Maria, Saves the Day and the Alkaline Trio can be heard on Say Anything’s new album, “In Defense of the Genre,” due Oct. 23 via J Records. MCR’s Gerard Way sings on the title track, while Dashboard’s Chris Carrabba takes the mic for “Retarded in Love” and Taking Back Sunday’s Adam Lazzara contributes on “Surgically Removing the Tracking Device.”
—Jonathan Cohen

### THIS IS THEIR COUNTRY

#### BY KEN TUCKER

**Van Zant Comes Back For More With Sophomore Album**

Johnny and Donnie Van Zant didn’t really come to the country genre when they released “Get Right With the Man” in 2005—country came to them. “It was pretty natural for us,” Donnie says. “Country isn’t country compared to what I grew up on. It sounds like stuff that we sort of did 20 years ago.” The duo’s new album, “My Kind of Country,” is due Oct. 9 via Columbia.

As accomplished rockers—Johnny with Lynyrd Skynyrd and Donnie with .38 Special—they have seen it all, done it all and have sold the T-shirts to prove it. But the brothers did what any new country act does when it starts out: They hit the road. “We wanted to go out there and see country radio and let them know who we are,” Johnny says.

“Radio’s been our partner since day one and we have believers and true fans out there,” Columbia Nashville director of artist development and marketing Tanya Welch says. Van Zant’s debut, which sold 459,000 copies in the United States, according to Nielsen SoundScan, yielded a top 10 country airplay single, “Help Somebody,” and the top 20 “Nobody Gonna Tell Me What to Do.”

And opening a tour for Gretchen Wilson, part of a younger generation influenced by the brothers, just comes with the territory. “We’re babies in this genre of music, we really are. We’re rookies here,” Donnie says. “You got to get out and work hard just like a younger band would.”

The duo’s experience pays off in the studio. “Our whole philosophy is just to go in and have a good time, and that’s the way we approached this,” Donnie says of the project, which was produced by Mark Wright and Justin Niebank.

“We don’t know who’s going to be singing what song. We sort of put the mics out there and whoever sounds the best on it gets to sing it.”

While both brothers contributed songs to the album, they didn’t feel like they had to write everything. “I know what a good song is, and I look for songs that are going to push me emotionally and spiritually,” Donnie says. “We’re very open to that, probably more so with Van Zant than we are with our own bands.”

The single “Goes Down Easy,” No. 58 on Billboard’s Hot Country Songs chart, is one of those songs. Donnie, who admits that the feel-good rocker could easily work as a .38 Special, says it was “a hoot to do in the studio. I think we did it in two or three takes.”

Van Zant won’t tour until the new year, but the label will spread the word through the brothers’ bands’ Web sites and MySpace pages. “What we’ve found is that a Van Zant fan is a Skynyrd fan is a .38 fan,” Welch says.

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### Global Pulse

**Spreading The Soundclash**

**Bedouin Gospel Connects In Canada, Makes Headway Abroad**

It took a year for the Canadian public to pick up on Kingston, Ontario-based reggae/rock fusion band Bedouin Soundclash’s second album—but only a week for them to connect with its third. Summer 2005 radio hit “When the Night Feels My Song” introduced Canadian buyers to the band’s previous album, 2004’s “Sound of a Mosaic” (Stomp Records), which peaked at No. 36 on the Canadian Recording Industry Assn. chart. The new “Street Gospels”—which was released Aug. 20 in the United Kingdom and Aug. 21 in North America—entered the Canadian charts Aug. 26 at No. 2 on sales of slightly more than 8,000 copies, according to Nielsen SoundScan.

The band is with Dine Alone Records/Universal in Canada; U.K./U.S. releases were through Hollywood-based indie SideOneDummy Records.

“Street Gospels” offers a more sophisticated-sounding version of the trio’s unique take on reggae mixed with punk, dub and soul accents. Despite the band’s chart status, Bedouin Soundclash – singer/guitarist Jay Malinowski says “success for us goes beyond first-week sales—it’s about where the band is creatively.”

“When the Night Feels My Song” was also a top 30 hit in the United Kingdom, and once Bedouin Soundclash wraps current North American dates in October, it will hit British shores for 11 November shows. Bookings are through the Agency Group; publishing is with the band’s own Root Fire company.

—Robyn Thompson

**ATHLETE ON TRACK:** They might be winners, but the members of London-based alt-rock act Athlete haven’t been resting on their laurels since collecting the Ivor Novello award for best contemporary song (with “Wires”) in May 2006. Within three days, the Chrysalis Music published quartet was in the studio, working on third album “Beyond the Neighbourhood” (Parlophone).

The album, which adds electronic elements to the band’s guitar template, is rolling out globally through EMI during September, and appears Sept. 25 in the United States on Astralwerks. In Britain, it entered the Official U.K. Charts Co. album listing at No. 5 one week after its Sept. 3 release.

Athlete’s sophomore album “Tourist” (2005) has shipped more than 600,000 copies domestically, EMI International senior project manager Matt Osborne says. “International sales haven’t matched the U.K.,” he says, “but we’ve seen development in Australia, Germany, Switzerland, Holland, Belgium, Canada and the U.S. from [2003 debut] ‘Vehicles & Animals’ to ‘Tourist.’ We want to build on that by focusing on these markets.”

The band launches a 13-date U.K. tour Oct. 2, booked through 13 Artists. U.S. marketing efforts include November shows (through Little Big Man), an exclusive iTunes campaign offering bonus tracks and a major college radio push for lead single “Hurricane.” A full-length remix of the album will be released later this year.

—Steve Adams
A Star-Studded Walk To New Orleans

Fats Domino Tribute Disc Revives A Legacy And Raises Money

The cover of “Goin’ Home: A Tribute to Fats Domino,” a two-disc collection of stars covering Domino’s familiar classics (due Sept. 25), features Danny Clinch’s moody black-and-white photo, taken from behind; it’s Domino, walking into the bedroom of his Lower Ninth Ward home in New Orleans.

The shot was taken in July, the first time Domino had entered that room since the floods that followed Hurricane Katrina engulfed his neighborhood. In the days afterward, graffiti scrawled on the side of Domino’s house read, “R.I.P. Fats—You Will Be Missed.” Domino is still with us, his music perhaps more alive than ever—now helping support efforts of a community and city still fighting to recover.

“I’ll be back here,” Domino said in late spring, wearing his customary captain’s hat as he stood outside his home and connected publishing house. “We all will.”

That resilient spirit underlines the new 30-track Vanguard Records collection, conceived and produced by the Tipitina’s Foundation, a nonprofit musicians-aid organization named for an iconic uptown club.

That it is stunningly star-studded—contributors include Neil Young, Lenny Kravitz, Paul McCartney, Willie Nelson, Herb Hancock and Elton John—should come as no surprise. During his career, Domino has had 39 top 10 hits on Billboard’s R&B chart, including nine No. 1s; his influence runs deep. And his reach is notably broad—the album’s tracks range in style from rock to ska, pop to jazz.

“Goin’ Home” is the latest expression of an alliance between the reclusive music legend and the Tipitina’s Foundation that has blossomed since Katrina in powerful ways—beginning with the 2006 album “Alive and Kickin’.” Domino had been a friend for about a decade with Roland von Kurnatowski, who owns Tipitina’s with his wife, Mary; he would occasionally play tracks for von Kurnatowski from an album he’d recorded but not released. After the storm, the foundation’s executive director, Bill Taylor, brought up the idea of releasing Domino’s CD through the organization.

“Fats was immediately receptive,” Taylor says. The “Alive and Kickin’” title took on new meaning, and the CD made waves. Marketed solely through the nonprofit’s Web site, it raised approximately $150,000 for the foundation’s programs, Taylor says, including music education workshops, instructional materials, and free after-school programs. “It’s a great example of how local schools can stay connected during this time,” he says.

Conceived as a benefit project for the Tipitina’s Foundation, “Goin’ Home” is produced by the venerable club’s own president, Bill Taylor, and his former business partner, Michael Cappelli. The album also features many of the artists who define the American music scene, as well as, says, Duke Ellington or Hank Williams. I was always aware of his music and his general badassness,” Taylor says.

According to Vanguard Records president Kevin Welk, “When Bill Taylor came to my office and showed me the lineup, I said, ‘OK, good luck. Call me when you get these artists cleared for rights,’ and 1 thought that would be the last of it. But then the artists signed on, the tracks came in and here we are in an exciting spot.”

Welk created a label within his company for Tipitina’s to maximize the fund-raising potential. Vanguard has some aggressive promotions planned, ranging from iTunes advertising to distribution through more than 200 Burger King outlets across the South. And Welk reports an outpouring of media support for the project: More than a dozen national magazines have donated advertising space, with free placements offered by some movie theaters and in-flight audio networks. “Everyone wants to see this project succeed,” he says. Welk expects to sell at least 100,000 units in the first year and sees potential for a gold record.

For Taylor, the project has been a crash course in music producing with A-list artists. “This is the perfect marriage of music and mission,” he says. “On that level, we’ve already succeeded.”

Crescent City’s Current Sounds

More notable new jazz releases from New Orleans:

- Terence Blanchard’s “A Tale of God’s Will” (A Requiem for Katrina)” (Blue Note, Aug. 14) adapts the trumpeter’s score for Spike Lee’s 2006 film “When the Levees Broke”
- Trumpeter Christian Scott, who grew up in the Upper Ninth Ward, followed his Grammy Award-nominated major-label debut with “Anthem” (Concord, Aug. 28), an album that blends jazz and rock, funk and hope.
- Trumpeter Shamar Allen, among the brightest young lights on the city’s scene, releases his debut CD, “Meet Me on Frenchmen Street,” Oct. 11 online (shamarrallen.com).

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‘Spirits’ Having Flown
Patterson Enjoy Rebirth While Out Of The Spotlight

What a nice change of pace. The Kanye West vs. 50 Cent sales derby marked one of the record industry’s more exciting weeks of the last couple of years. And as we wind our way into the pivotal fourth quarter, it will be interesting to see whether anticipated releases from such high-profiles as Neety, Mary J. Blige, Alicia Keys and Mariah Carey reach the same pitch of excitement.

Beyond these superstar projects, however, are other 2007 entries that deserve a share of the spotlight. Among those are Rahsaan Patterson’s fourth album, “Wines & Spirits” (Artistry Music, Sept. 25).

Patterson may have never charted a top 10 or even a top 20 R&B single of his own (though he did pen Brandy’s 1995 No. 1 R&B/No. 4 pop hit “Baby”). But mention his name to anyone who truly knows R&B and you’ll hear, “Oh, wow, what’s he up to?”, followed by a litany of favorite Patterson songs dating back to his MCA days: “Stop By,” “Spend the Night,” “Where You Are.”

His trademark smooth, sensual style and sexy, roller-coaster vocals—fluenced by Stevie Wonder, Donny Hathaway and Luther Vandross—come full circle on “Wines & Spirits.” Laced with gritty funk, rock and R&B/hip-hop feel by Patterson’s Pentecostal upbringing, such tracks as “Cloud 9,” “Water” and “Higher Love” shout out a creative rebirth stemming from the death of his father (while recording 2001’s pleasurable “After Hours”) and frustration with the music industry’s commercial confines.

“This album is very much about being in the calm of the storm as opposed to being in it,” a contemplative Patterson says with a gentle laugh. “I’m doing a lot of new stuff that’s actually fitting that Keith’s “Looking for a Road (Theme From Dale)” is on the Walmart-exclusive soundtrack of the CMF Films and NASCAR Images production, which was the most-watched telecast in the network’s history when it first aired Sept. 4.

“It was a long road,” the 27-year-old Keith says of his path from Blanchester, Ohio, to Nashville. After teaching himself to play guitar, Keith started performing “every chance I got, getting up in bars and playing whenever I could.”

Watching the first season of USA Network’s “Nashville Star,” Keith decided he’d try his hand. He drove to an audition in Huntington, W.Va., where he ended up topping 200 other hopefuls. Keith eventually won a spot on the show’s 2004 season.

Although he finished sixth, Keith and his wife moved to Nashville after the conclusion of the competition and began knocking on doors. He hooked up with producer, songwriter, publisher and Combustion Music principal Chris Farren (Deana Carter) and cut a deal to record a few demos together.

“Looking for a Road,” which was written by Farren and Tommy Lee James, was the first song Keith recorded with Farren. Enter CMT executive VP/GM Brian Philips, who was looking for a song for “Dale.”

“I thought the project needed one song that sort of had its own voice,” Philips says. “I thought it would be nice if it had a current song, because...”
then the channel could combine the song with footage from the film and celebrate the film in a video. It was an abstract concept that became real when we heard the Brent Keith song.

Philips heard the song playing on the stereo of his assistant, who was going through a stack of music. The music channel had been pitched for its various shows. "All of the sudden I hear this lifting, pretty piano open and a melody that I liked, and then I started paying attention to the lyric," he says. "I said, 'Play it all the way through again.'

It was a perfect fit. 'Here's a song that sounds as if written exactly for our film.' Philips remembers thinking. "It almost sent a shiver up my spine. Verse by verse, this is Dale's story." Earnhardt's family and NASCAR agreed.

That the song doesn't have a final verse that ties the story up neatly in a bow was a bonus. "Dale is a bundle of contradictions," Philips says. "Dale is a human being, and he doesn't resolve as easily as a cheap three-minute country song. Not everything has a perfectly happy ending." Keith has been part of the media blitz for the movie. A video began airing on CMT in early August, and he has appeared on a variety of CMT shows and platforms. The video channel is sponsoring his radio tour, and he'll visit various NASCAR events.

Later this fall, Keith will head into the studio with Farren to record his debut album, with his next single coming in early 2008. The record will be released on Combustion Records, which is being launched by Combustion Music.

No matter what happens, it's likely Keith won't have to go back to his first job: carry. "I traveled around with the carnival and made French fries and lemonade when I was 15," he says with a laugh. "I finally moved out of that phase."

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of simplistic, but that's exactly the way we believe," she says. "And we enjoyed the process almost more than anything else we ever worked on."

Skaggs Family Records is distributed by Universal's Fontana Distribution, and for the first time, Skaggs Family product will be released to the Christian retail market via EMI Christian Music Group. In addition to "Salt of the Earth," EMI CMC will also take Skaggs' previous Christian CD "Soldier of the Cross" and "Skaggs Family Christmas" to Christian retail.

"Ricky's label has never had gospel distribution before. We'd practically completed this project when all that came together," Sharon says. Skaggs says the plan for radio is to service the entire CD to country, Christian and bluegrass outlets and let stations choose the tracks they want to play. "There are a lot of choices," he says. "If country radio wanted to play something like 'Salt of the Earth' or 'Love Will Be Enough,' they certainly could play those. Gospel radio could play 'Farther Along' or 'Big Wheel' or 'The Solid Rock' or 'Blessed Assurance.' We never looked at each other and said, 'This would be a great radio record.' That never entered into our minds when we were finding material. We just found songs that we love and we thought our fans would like.

In choosing songs, the message was key. "Lyrical content was really important," Skaggs says, citing songs like "Homesick for Heaven." "That's just such a great tune, a Kelly Willis song, and Sharon sang it so well. It's like you can hear the homesickness in her voice because her mama's there (in heaven) now and her mama's sister just passed away during the recording process.

Another first for the album is the inclusion of Skaggs' photography. He took the image of the sunrise that provides the background for the four-song's cover photo, and the CD packaging includes other Skaggs shots as well. "We live up on top of a hill in Hendersonville, Tenn., and we get some beautiful sunsets and sunrises up here, so I had taken quite a few pictures," Skaggs says.

He gave those photos along with some shots of a church to art director Erick Anderson, who worked them into the CD design. Though it might have taken years for the Whites and Skaggs to complete an album, it won't be the last one. "We've started a list for Volume II," White says, saying they couldn't possibly include all their favorites on one collection. "Dad and Cheryl and I have been singing almost as long as I can remember, and there are a lot of good choices when it comes to hymns."
**TOTALLY TONY**

Emmy Wins Stoke Interest In Bennett's Fall Projects

Winning seven Emmy Awards couldn't have come at a better time for Tony Bennett. On Sept. 16, the venerable singer took home seven of the TV industry's top prizes for his 2006 NBC special "Tony Bennett: An American Classic," including outstanding variety, music or comedy special and outstanding individual performance in a variety or music program. It was the most-honored of any single program at the ceremony.

And it certainly gives a boost to a trio of projects Bennett is releasing in the next 10 days. A new compilation, "Tony Bennett Sings the Ultimate American Songbook Vol. 1," on Sony Legacy, comes out Sept. 25, as does the DVD issue of the documentary "Clint Eastwood Presents Tony Bennett: The Music Never Ends," which premiered on PBS' "American Masters" series earlier this month. The latter is part of a "Rent it at Netflix, Buy it at Target" partnership that gives those companies exclusive sales rights to the film for two months.


Holding Out for the Heroes

A Legendary Spanish Rock Band Returns To The Road

Legendary Spanish rock band Heroes del Silencio is breaking its 10-year silence for a 10-gig sold-out tour that many fans thought they would never see. Singer Enrique Bunbury had always said the band would never re-form—and even now he insists the tour is a one-off before he returns to his solo work.

"I never crossed my mind to do a Heroes tour," Bunbury said prior to hitting the road. "But ever since I temporarily abandoned my solo career midtour (in August 2005), the pressure from fans and the rest of the band to do something like this has been growing. This tour will close the Heroes circle." Some 500,000 fans will enjoy Bunbury and the other three Heroes—Juan Valdivia (guitar), Pedro Andreu (drums) and Joaquin Cardiel (bass)—on the tour, which kicked off Sept. 15 in Guatemala and ends Oct. 27 in Valencia, Spain. The band will also appear in sports stadiums in Buenos Aires, Mexico City (twice), Monterrey, the band's home city of Zaragoza (twice) and Seville, as well as Los Angeles Galaxy stadium. The band has sold more than 6 million copies of its 11 albums, EM! Spain international exploitation manager Leticia Gimenez says. She adds that the group's most important territories before its 1997 breakup were Spain (2.8 million units), Mexico (1.3 million), Germany (975,000) and the United States (423,000).

Spain's biggest media group, Prisa, is a partner in the tour, and for 15 weeks beginning Oct. 21 a promotion with its top-selling daily El Pais will see Heroes and Bunbury solo albums available with the paper at point of sale at a reduced price.

A live album and DVD of the tour will be released Dec. 18, tour promoter and Bunbury manager Nacho Royo says. "It is certain to be the No. 1 Christmas album in Spain and Mexico," he says. "The band are treated like gods in Mexico. The fans hold vigils at the hotels they stay in, and extra security is brought in."

—Howell Lewislyn

**AND THE WINNER IS . . .**

"Tony Bennett: An American Classic" took home the lion's share of this year's Emmy Awards with seven, but it wasn't alone at TV's musical honorees at this year's ceremony. Here are some other highlights:

- **OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO FOR A MINISERIES, MOVIE OR A SPECIAL:** "American Idol— Idol Finale Backstage"
- **GOVERNORS AWARD:** "American Idol—Idol Gives Back"
- **OUTSTANDING ORIGINAL MUSIC AND LYRICS:** "Dick in a Box," Justin Timberlake, Andy Samberg, Jorma Taccone, Asa Taccone, Akiva Schaffer, Kateeese Barnes
- **OUTSTANDING VARIETY, MUSIC OR COMEDY SERIES:** "The Daily Show With Jon Stewart"
- **OUTSTANDING LIGHT DIRECTION:** 49th annual Grammy Awards
- **OUTSTANDING MUSIC DIRECTION:** 79th annual Academy Awards
- **OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING:** "Atlantic Records: The House That Ahmet Built"
- **OUTSTANDING ORIGINAL MAIN TITLE MUSIC:** Trevor Morrisey, "The Tudors"
- **OUTSTANDING MUSIC COMPOSITION FOR A MINISERIES, MOVIE OR SPECIAL (ORIGINAL DRAMATIC SCORE):** Jeff Beal, "Nightmares & Dreamscapes: From the Stories of Stephen King"
- **OUTSTANDING ORIGINAL MUSIC COMPOSITION FOR A SERIES:** George Fenton, "Planet Earth: Pole to Pole"—GG

**Monkey Business**

Ad With Ape Returns Phil Collins Hit To U.K. Chart

It's gorilla marketing at its finest. Phil Collins' 1981 hit "In the Air Tonight" is back on the U.K. singles chart thanks to a TV advertising campaign for chocolate—featuring a drum-playing great ape.

As the campaign for Cadbury's Dairy Milk chocolate bars launched, the track hit the Official U.K. Charts Co.'s top 75 dated Sept. 15, climbing 42-23 the following week entirely on download sales. The 90-second ad—lengthy by U.K. standards—was directed by Juan Cabral for London advertising agency Fallon. Soundtracked by Collins' single, it begins with a close-up of the gorilla (in reality U.S. actor Gazon Michael, whose credits include similar simian simulation in movies "Gongo" and "Planet of the Apes") before pulling back midsong to show the gorilla hammering out Collins' trademark drum break.

The ad, accessible online at daglassandahalffullproduction.com, has become hugely popular on YouTube, with several postings logging hundreds of thousands of hits. Collins, currently on the North American leg of Genesis' world tour, has made one widely quoted comment on the ad, namely: "Not only is the gorilla a better drummer than me, he's also got more hair. Can he sing too?"

Virgil is reissuing Collins' 1998 "Hits" compilation Sept. 24 as a midprice item. "Sales of 'Hits' have already picked up as a result of the download's success," London-based HMV rock and pop buyer John Hirst says. "For us, that proves downloads can impact positively—and immediately—on a physical release."

And the link with chocolate? The agency and Cadbury admit there isn't one. They say the ad, part of a campaign that Cadbury claims has a total spend of £9 million ($17.9 million), simply aims to entertain.

—Tom Ferguson

**HOLDING OUT FOR THE HEROES**

LEGAL SOLUTIONS

A Legendary Spanish Rock Band Returns To The Road

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—Howell Lewislyn
ROCK
STEVE EARLE
Washington Square
Serenade
Producer: John King
New West
Release Date: Sept. 25

“Goodbye, Guitar Town,” Steve Earle sings in “Tennessee Blues.” That opening track of his new New West debut is an ode to New York, his new hometown. The city is also the focus of “Down Here Below,” the Wittiest, most sardonic song you’ll ever hear, about the impact of Wall Street wealth on New York. That “Echoes” hosts “City of Immigrants,” featuring New York-based Brazilian roots band Forro in the Dark. There are love songs as pretty as any Earle has ever recorded (“Sparkle and Shine” and, with wife Allison Moorer, “Days Aren’t Long Enough”), but “Serenade” is most compelling when Earle snarls in his irrefutable way at Middle East warmakers (“Jen-cho Road”) and rural drug pushers (“OxyContin Blues”). And on “Steve’s Hammer (For Pete),” Earle reconfirms his adherence to the principles of Pete Seeger and fighting for justice.—WR

IRON & WINE
The Shepherd’s Dog
Producer: Brian Deck
Sub Pop
Release Date: Sept. 25

On “The Shepherd’s Dog,” Iron & Wine’s Sam Beam takes the expansive sound he developed during his collaboration with Calexico and manages to make it even bigger. The result is an album of tremendous fullness: The sound is dense, the lyrics are complex, and the production is top-drawer. For the hip kids who recently decided that Jerry Garcia was a cool dude after all, this album is sure to be held up as an example of the Dead man’s influence. The opener, “Pagan Angel and a Borrowed Car,” seems simple at first, but the deft carefree listeners reveal a complex arrangement underneath. Elsewhere, “Boy With a Coin” gets upbeat with hand claps, and things get downright strange on the Eastern-sounding “White Tooth Man.” Throughout, Beam manages to prove half of the old adage, you can never be too rich, at least when it comes to sound.—OW

FOO FIGHTERS
Echoes, Silence, Patience and Grace
Producer: Gil Norton
Roswell/RCA
Release Date: Sept. 25

On their sixth album, Foo Fighters have renewed their membership in the “if it ain’t broke” school of songwriting. And essentially, there’s nothing wrong with that. “Echoes” hosts plenty of the band’s soft-louder-loudest “radio friendly unit shifters” (to borrow a phrase from frontman Dave Grohl’s old band); Lead single “The Pretender” and “Let It Die” start with near-whispers before kicking into giddily catchy, fuzzy box-driven holstered hooks, while “Ease/ Remove” chugs with shouts and power chords from the top. Amid a brace of undifferentiated midtempo rockers and a couple of quieter pieces (hence “Echoes, Silence . . .”), the truly disappointed track is the treacly strings-and-piano closer, “Home.” Meanwhile, the brooding, melodic “Stranger Things Have Happened” and “Summers End” stand out for their delicious sundown grooves.—JL

GLORIA ESTEFAN
90 Millas
Producers: Estefan, Garcia Brothers
Burgundy
Release Date: Sept. 18

Gloria Estefan’s newest album is an homage to her Cuban roots. But don’t expect a vintage album, nor a purist one. “90 Millas” is a collection of new tracks, which right away gives it a contemporary edge. Although its vast array of guests includes Armando Sandoval, Chocolate Armenteros, Paquito D’Rivera and the late Generoso Jiménez, it also turns to the pop sounds of José Feliciano and Carlos Santana seeking to place one foot in Cuba but another decidedly here. The result are far more lush and produced than your typical Cuban album, not withstanding the new son beat and soulful trumpet heard on “Te Olvido” and the call and response of the single “No Loores.” Traditionalists will enjoy the straight ahead “Pintame”; romantics will prefer the simple but effective bolero “Lo Nuestro.” Best are tracks like “Morenita,” which marry folklore with brazen brass and traces of rock, truly blending two worlds.—DO

JILL SCOTT
The Real Thing: Words & Sounds Vol. 3
Producers: various
Hidden Beach Recordings
Release Date: Sept. 25

The third volume in Scott’s exploration of words and sounds finds the singer-songwriter in a cathartic mood. Reflecting on life in the aftermath of fame and divorce, Scott delivers an unflinchingly honest and nuanced look at who the artist/woman is seven years after her critically acclaimed debut. Each of the 15 tracks read like entries in Scott’s personal journal. Those jealous of her fame and career are summarily dismissed on the rock-edged “Hate On Me,” while she channels old-school hip-hop on the revealing “Epiphany.” It’s a more assured Scott who ups the sexual quotient on the playful R&B/jazz-fused quickie “Crown Royal.” “Vol. 3” excuses the same free-flowing, musically adventurous, no-holds-barred appeal that made Scott click the first time around. And she’s still got it.—GM

WILL.I.AM
Songs About Girls
Producers: various
Will.I.AM/Interscope
Release Date: Sept. 25
Will.I.AM has spent time producing Fergie, Chissette Michele, Common and Sergio Mendes, but now it’s finally his turn on “Songs About Girls.” Showing off his own frat-boy humor, the tracks also betray his eclectic musical influences, from electronic to Brazilian. “Songs” has no stereotypical hip-hop joints, but it’s chock-full of fun pop and lounge-ready singles. “Impatient” is a jazz house track that sounds like a lost jamiroquai jam, while “invisible” displays Will’s talent for melody. First single “I Got It From My Mama” comically exposes Will’s love for older women (particularly an attractive girl’s mother) atop a fun guitar lick and a repetitive chorus. Thanks to its humorous lyrics and relaxing beats, “Songs About Girls” is a diverse album that’s perfect for that last beach day.—MC

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JAGGED EDGE
Baby Makin’ Project
Producers: various
So: 50/50 Island Def Jam
Release Date: Sept. 25
For artists like Jagged Edge, whose careers bank on crafting solid (but not groundbreaking) albums for their core fans, consistency is often confused with complacency. Luckily, the group's super-harmonious ballad formula works well on "Baby Makin’ Project." Making it clear that they're not venturing too far beyond the classics, the quartet sets the missions-to-please mood with songs like "Get This!" and "Turn You On." Elsewhere, the 11-track disc offers suave jams like the title track, "I Love You," and the Ashanti-assisted lead single "Put a Little Umph in It," which gives a nod to ladies with that magic touch. Six albums deep, JE still isn't immune to cliché come-ons and hit-or-miss one-liners, and the act often goes into harmony overload (there is such a thing). Yet, the guys still have a way of making too much of a good thing sound good.—COH

BETTYE LAVETTE
The Scene of the Crime
Producers: David Barbe, Patterson Hood
Anti-
Release Date: Sept. 25
Bettye Lavette's résumé is a peculiar one, mostly because of the 40-year gap in the middle of it. Now 61, she smirkingly recounts her side-walk trip through the record business on "Before the Money Came (The Battle of Bettye Lavette)" from this new disc, a swampy, grooveride ride that has no predecessor. That's a lot of business, given Lavette's choice of hammering Southern-rock all-stars the Drive-By Truckers as her backing band. But despite her co-conspirators, Lavette proves again that she's the star of the show. When she lets her perfectly ragged pipes tear into meaty rockers like "Take Me Like I Am," shatter-boud balls like "I Guess We Shouldn't Talk About That Now," and brushed narratives like her cover of Elton John's "Talking Old Soldiers," the startling effects work in any decade. The comeback continues.—JV

CHRISTIAN
RICKY SKAGGS & THE WHITES
Salt of the Earth
Producers: Ricky Skaggs, the Whites
Skaggs Family Records
Release Date: Sept. 25
Though Ricky Skaggs and the Whites have worked together from time to time through the years, they've never recorded an entire album together until now. "Salt of the Earth" was worth the wait. The collection features a mix of such classic hymns as "Father Along" and "The Solid Rock," and newer fare like "Love Will Be Enough" and "Homiescall for Heaven." Sharon White's lead vocal on the latter track is perfection. Skaggs sings lead on the title tune and the Whites (Sharon, sister Cheryl and father Buck) contribute those gorgeous family harmonies to the Jim Rushing/Ronnie Scaife composition. They also revisit the Wilma Lee and Stoney Cooper classic "Wreck on the Highway" with Buck singing lead. The combination of great songs and heartfelt performances make this a project sure to be embraced by fans of country and Christian music.—DEP

LEGENDS & CREDITS
EDITED BY JONATHAN COHEN
(Albums) and CHUCK TAYLOR
(Singles)

EDITORIALS:
Leila Cobo, Manel Concepcion, Hillary Croissy, Corney Harding, Chelsea Grose, Jessica Letkemann, Jill Henze, Gail Mitchell, Dan Oranchek, Charles Perez, Deborah Evans Price, Wayne Robins, Chuck Taylor, Jeff Viarel

NEW REISSUES:
Jagged Edge, "Baby Makin' Project" (So: 50/50 Island Def Jam)
Bettye LaVette, "The Scene of the Crime" (Anti-)
Ricky Skaggs & the Whites, "Salt of the Earth" (Skaggs Family Records)

REVIEWED BY:
Leila Cobo, Manel Concepcion, Hillary Croissy, Corney Harding, Chelsea Grose, Jessica Letkemann, Jill Henze, Gail Mitchell, Dan Oranchek, Charles Perez, Deborah Evans Price, Wayne Robins, Chuck Taylor, Jeff Viarel

THE BILLBOARD REVIEWS
SINGLES
POD
I NINE
Seven Days of Lonely
Producer: Brian Howes
Writers: K. Keigan, B. Howes
Publishers: Uhrmahn/Kay/Bum/EMI Blackwood, BMI, J Records
Once in a great while, a new act perkers ears after a single listen to its debut. Columbus, S.C.-based quartet I Nine's "Seven Days of Lonely" is one of those songs whose inherent hook, vocal finesse and indelible rainbow of those soft, beds of piano, strings, synth and effects work for a dreamy cover of a folk song. The group's melodic persona instills immediate faith that one of the potential great ones has been discovered. The acoustic-cum-electric guitar-propelled midtempo pop rock, led by vocalist and Carmen Keigan, owns up to one of the most immediate choruses of the year, with driving verses that mesh so organically, it's hard to believe "Lonely" isn't a remake of some beloved song from bygone days. Production by Brian Howes (Hinder, Hedley, Skillet) adds a polished edge, giving I Nine enough crossover-appeal to seduce top 40, adult top 40 and AC in a single sweep. There's enough talent expressed in a mere 3:34 to declare this group one of 2007's brightest lights.—CT

E.G. DAILY
Changing Faces (3:42)
Producers: E.G. Daily, Rich Dickerson, Gigi Heron
Writers: E.G. Daily, G. De Bolla
EGD/Immortal Access
E.G. Daily spent much of the past decade as a sought-after animated voice-over artist as Tommy Pickles in "Rugrats" and Babe the Pig. But there's a generation previ00s that remembers the indelible rainbow she cast across late-'80s dancefloors as the snark behind "Say It Say It" and "Love in the Shadows," arguably two of the greatest dance tracks of all time. Daily returns with the title cut from an upcoming fourth album "Changing Faces," a reflective, beautiful layered ballad she co-helmed with the mask we front in relationships: "I'd like to be myself for a while/Stop changing faces, I'm so tired of this game we play." Without the frenetic beats, Daily proves her self all the more an accomplished vocalist, though fans will warn to the familiar sand-piper edge that has always made the diminutive entertainer such a powerhouse. All the same, it's hard not to hope for an uptempo remix so that the diva in Daily can emerge from the shadows once more. For more info, contact Lou Raymond at lou@immortalaccess.com.—CT

COUNTRY
TAYLOR SWIFT
Our Song (3:27)
Producer: Nathan Chapman
Writer: T. Swift
Publishers: Sony/ATV/Taylor Swift, BMI, Big Machine
With her sweet, unaf-fected voice and envi- ronmental songwriting skills, this 17- year-old high school senior has become one of country's biggest successes this year. She made history as the only female artist to have written or co-written every cut on a platinum-selling debut and recently nabbed her first Coun- try Music Assoc. nom (for the Horizon Award). Taylor Swift's hot streak continues to look strong with the third single from her self-titled debut, a delightfully crisp and breezy offering with a conversational lyric that will take the masses back to ten- der memories of uncompli- cated young love. Production is clean and unflittered, plac- ing the focus on Swift's well-crafted lyric and charming per- formance. Country radio will gobble this up like teensinking their teeth into sugarly caramel apples at the county fair.—DEP

AG FIVE FOR FIGHTING
I Just Love You (4:02)
Producers: John Ondrasik, Curt Schneider, Andrew Williams
Writers: J. Ondrasik, S. Smith
Publishers: EMI Blackwood/ Five for Fighting/Shaye Smith, BMI Aware/Columbia
Five for Fighting's John Ondrasik spends a seeming eternally working through radio singles—a posi- tive, actually, since each penetrates AC and adult top 40 with steady tenacity. "The Riddle," which released a full year ago, and in that time, fourth album has spawned just two hits. Its title track and "World." At last, we're primed for the third, "I Just Love You," a syrupy love-sodden ballad about being on the road and a phoner from his 4-year-old daughter: "I thought she was sleeping when the call came through; she took over the room till she said, "Just love you, when are you coming home?"" Reminiscent of John Mayer's "Daughters" or Michael Buble's "Home," the song will endear singer-songwriters, despite emasculating potential. Still, Ondrasik knows his place: "Love You," a "bully's-eye for AC's core.—CT

CHRIS BROWN FEATURING T-PAIN
Kiss Kiss (4:11)
Producer: T-Pain
Writers: C. Brown, F. Najim
Publishers: Songs of Universal/ Culture Beyond Your Experience/Nagoya Boy, BMI, CBE/Live/Zomba
"Kiss Kiss," the second single from Chris Brown's sophomore "Exclusive," drops his good-boy persona to showcase a more confident, sexual R&B don. Paired with labelmate T-Pain, the superstar tag team delivers a potent follow-up to "Wait to Walli," which found tepid acceptance at radio. Brown puts forth his best effort to woo a lady's interest, while acknowledging any haters who doubt his chances of winning the girl's heart. T-Pain plays double duty, adding vocals to a catchy hook, while proficiently rapping to close out this hit tale. With a new album, tour and movie on Brown's fourth-quarter-to-do list, expect huge holiday dividends for R&B's new prince.—CP

ALICIA KEYS
No One (4:12)
Producers: Kenny Babyface, Alicia Keys, Dirty Harry
Writers: A. Keys, K. Brothers, D. Harry
Publishers: various
J Records
It's been four years since Alicia Keys' last studio CD, "The Diary of Alicia Keys," which won four Grammy Awards and was nominated for album of the year. A hit bite of pressure following up, perhaps? Launch single for upcoming "As I Am" shows the soulful chanteuse acting her age, in the best possible way. While a number of her hits have mimicked the elegant template of debut "Fallin'"—all well and good—"No One" bespoke of youth, while maintaining Keys' lockdown on penetrating hooks and soul-stopped production with a buoyancy that makes it a blast to sing along with. We all know the 27-year-old is a singer, and it's refreshing that she's comfortable enough here to hold back on the mastery of vocal craft to let cool, crisp production lead. Mind you, she still sings piranha circles around most of the ladies in R&B land, but Keys doesn't have to prove it with every performance. "No One" is an ideal understated launch to what promises to be one of the big ones of 2008.—CT

FOR THE RECORD
Due to an editing error, the review for Little Big Town in the Sept. 22 issue listed the four members as all-male. In fact, it comprises two men and two women.
The album's obituary was written prematurely, a point made quite clear by the arrivals of new ones by Kanye West, 50 Cent and Kenny Chesney. Certainly Sept. 11 represented the most talked-about album slate we've seen in years, with media attention stretching from the cover of Rolling Stone and MTV's Video Music Awards s-stage to coast-to-coast newspaper headlines. So, while West's "Graduation" easily won the showdown between rap stars by a score of 957,000 copies to 691,000 (see story, page 8), music merchants truly emerged as the week's big winners. In case you missed the headlines, the one-two punch thrown by West and 50 marked the first time that two new album entries entered the big chart with totals above 600,000 since 1991, overpowering the totals that Guns 'N' Roses piled up when September releases "Use Your Illusion II" and "Use Your Illusion I". West's total is first to surpass 800,000 copies since his own August 2000 album, "Late Registration" entered at No. 1 with 860,000, and the biggest since The Beatles' "R Rubber Soul" powered 1.1 million in March of that year. Since "Late Registration" arrived, there happens to be only one other week besides this one when the starting sum for 50's new "Currie" would not have been large enough to push the Billboard 200. And, with 387,000 units, Chesney's "Just Who I Am: Poets & Pirates" marks the best sales week on Top Country Albums since May of last year when Dixie Chicks' "Taking the Long Way" entered with $26,000 sold. Most significant, the top four albums alone on this week's Billboard 200 moved more volume, 3.4 million units, than the 2.1 million by all 200 albums combined on last issue's list. Tempering that excitement is the most startling realization that even with huge tonnage at the top of the page over all album volume still falls almost 9% by the same week last year, when Justin Timberlake's first-week sum of $64,000 scored the second-largest sales week of 2006. Despite, beyond the media attention, West and 50 help each other or cut into each other's sales by arriving on the same day? Billboard polled field staff at the 25-store, Nashville-based Music City Chain to get a read. Most store managers and supervisors said 25% or less of the consumers who bought one of the two rap albums bought the other, several estimating that those toddlers in the range of 10%-20%. But, three managers said half or more of the fans who got one ended up buying both.

OVERALL UNIT SALES
Albums 487,858,000 119,992,000 -44.3%
Digital Tracks 576,278,000 162,234,000 46.2%
Store Singles 2,847,000 1,679,000 -40.0%
Total 730,710,000 383,825,000 89.4%

Albums on top 418,412,000 378,215,400 -10.5%

SALES BY ALBUM FORMAT
CD 430,376,000 385,593,000 -12.6%
Digital 93,354,000 33,657,000 178.6%
Casette 11,600,000 229,000 -98.4%
Other 15,250,000 713,000 9.7%

DIGITAL TRACKS SALES
'06 391.4 million $62.8 million
'07 320.4 million

Target, Anderson Merchandisers and Handleman—account for 79% of the U.S. music market. Anderson and Handleman are the racks that stock Wal-Mart. The through-Tuesday numbers that posted Sept. 12 confirmed the long-held view that rap fans are keenly aware of street date and buy fast. Opening-day volume from those eight companies alone ended up representing 45.6% of the final U.S. total that SoundScan culled and extrapolated from all reporting accounts on its final charts for Kanye West's "Graduation," and 44.8% of the closing number for 50 Cent's "Currie." Sales through Thursday, posted on the Sept. 14 Building charts, represented almost 63% of West's full-week total, and a similar 62% of 50's.

Those reports also confirm that country fans, with some older consumers included in that genre's base, don't react as quickly. First-day action drew only 27.6% of the final sum on Kenny Chesney's "Just Who I Am: Poets & Pirates," but close of business Thursday, the building accounts posted 59.8% of its sum, more in line with the rappers' shares.

The Sept. 19 Building chart suggests Reba McEntire's new "Reta "Duet" will top next issue's big chart, as she led West midterm by 8.8%.

**CHART BEAT**

>> Four weeks ago, Carrie Underwood's "Before Cheats" was just outside of the top 20 best-selling recordings on the history of the Billboard Hot 100. Now, "Cheats" is in the top 10 chart, thanks to a show-way title, it's really a top 12. Five weeks from now, "Cheats" could be one of only five songs to remain on the chart for 60 weeks or more.

>> Fred Bronson also reports on Dolly Parton's 105th entry on Hot Country Songs this week at number one, the highest-charted solo hit in nearly 75 years.

>> Plus, Pink has back-to-back top 10 hits on the pop 100 for the third time in her career.

Go to www.billboard.biz for complete chart data

**MARKET WATCH**
### Billboard 200 Chart

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<td>The Sweet Escape</td>
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<td>Strawberry Jam</td>
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<td>Them Ya, Yea, Yea</td>
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<td>Boise</td>
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<td>Between Raising Hot And Amazing Grace</td>
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<tr>
<td>Elliott Yamin</td>
<td></td>
<td></td>
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<td>Nelly Furtado</td>
<td>Loose</td>
<td>Sep 29, 2007</td>
<td>Vinyl, CD, Digital</td>
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<td>Framing Armageddon: Something Wicked Part 1</td>
<td>Ice</td>
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<td>Under The Blacklight</td>
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<td>One Man Band</td>
<td>Sway Beatz</td>
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<td>We Who Are</td>
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<td>A.J. &amp; K.</td>
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<td>Happiness LTD</td>
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<td>Reometown</td>
<td>Jason Aldean</td>
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<td>Joe Nichols</td>
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<td>Reometown</td>
<td>John Mayer</td>
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<td>ANI Difranco</td>
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<td>Caron</td>
<td>Steve Miller</td>
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<td>Extreme Behavior</td>
<td>Travis Tritt</td>
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<td>The Storm</td>
<td>Camilla</td>
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<td>Conrnes Bailey Rae</td>
<td>The Smashing Pumpkins</td>
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<td>The Five</td>
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<td>Icons Shall Pass</td>
<td>Prince</td>
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<tr>
<td>Love, Pain &amp; The Whole Crazy Thing</td>
<td>My Chemical Romance</td>
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<td>Planet Earth</td>
<td>The Black Parade</td>
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### R&B/HIP-HOP Airplay

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<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1. Let It Go</td>
<td>Myah</td>
<td>Atlantic</td>
</tr>
<tr>
<td>2. Can't Leave 'Em Alone</td>
<td>Alicia Keys</td>
<td>RCA</td>
</tr>
<tr>
<td>3. Say You Know What It Is</td>
<td>Alicia Keys</td>
<td>RCA</td>
</tr>
<tr>
<td>4. The Way We Were</td>
<td>Kanye West</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>6. On the Floor</td>
<td>Jill Scott</td>
<td>Atlantic / CMG</td>
</tr>
<tr>
<td>7. I'm Coming Home</td>
<td>Trey Songz</td>
<td>Atlantic / CMG</td>
</tr>
<tr>
<td>8. It's on Again</td>
<td>Wiz Khalifa</td>
<td>Atlantic / CMG</td>
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### Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>1. Ye Ain't Bout Dat</td>
<td>2 Chainz</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>2. I Get In</td>
<td>Ne-Yo</td>
<td>Columbia / Interscope / RCA</td>
</tr>
<tr>
<td>10. Save A Life</td>
<td>2 Chainz</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>11. I Know U Want Dat</td>
<td>Sean Kingston</td>
<td>Roc-A-Fella / Def Jam / Interscope / Universal</td>
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### R&B/HIP-HOP Singles

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1. Ye Ain't Bout Dat</td>
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<tr>
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<tr>
<td>10. Save A Life</td>
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<td>Def Jam / Roc-A-Fella / Universal</td>
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### R&B/HIP-HOP Rhythm

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<tbody>
<tr>
<td>1. Shady Do It</td>
<td>Young Jeezy</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>2. Let It Go</td>
<td>Myah</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3. Stronger</td>
<td>Myah</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4. The Way We Were</td>
<td>Kanye West</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>5. I'm Coming Home</td>
<td>Trey Songz</td>
<td>Atlantic / CMG</td>
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### Adult R&B

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<tbody>
<tr>
<td>3. I Got Money</td>
<td>Future and Young Thug</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>5. I Got Money</td>
<td>Future and Young Thug</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>7. I Got Money</td>
<td>Future and Young Thug</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>9. I Got Money</td>
<td>Future and Young Thug</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
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### Adult R&B and Rhythm

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<tr>
<td>2. Let It Go</td>
<td>Myah</td>
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<tr>
<td>3. Stronger</td>
<td>Myah</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4. The Way We Were</td>
<td>Kanye West</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
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<tr>
<td>5. I'm Coming Home</td>
<td>Trey Songz</td>
<td>Atlantic / CMG</td>
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### Adult R&B Singles

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<td>2. Let It Go</td>
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<td>Atlantic</td>
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<tr>
<td>3. Stronger</td>
<td>Myah</td>
<td>Atlantic</td>
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<tr>
<td>4. The Way We Were</td>
<td>Kanye West</td>
<td>Def Jam / Roc-A-Fella / Universal</td>
</tr>
<tr>
<td>5. I'm Coming Home</td>
<td>Trey Songz</td>
<td>Atlantic / CMG</td>
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</tbody>
</table>
Don't miss another important
R & R COUNTRY DAILY
UPDATE
Visit www.roadd记载.com to sign up for your free daily Country Radio Blast.

BETWEEN THE BULLETS' CHART QUEEN PARTON PADS RECORD BOOK
Country Music Hall of Fame Member Dolly Parton bows on Hot Country Songs for her 19th #1 hit. Most by any female
artist on this chart. Released on Parton's recently launched Dolly imprint, "Better Get to Livin'" is her first chart since "Hello God" spent one week at #1 in November 2002. This week is Parton's highest debut in Nielsen BOS era. Her prior arrival in this period was a #1.
### Hot Latin Songs Chart

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>IMPACT / PROMOTION LABEL</th>
<th>WEEKS AT NO. 1</th>
<th>Pts</th>
<th>Price</th>
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<tbody>
<tr>
<td>1. ME ENAMORÓ</td>
<td>Juanes</td>
<td>217</td>
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<tr>
<td>2. ELLA ME LEVANTO</td>
<td>Daddy Yankee</td>
<td>216</td>
<td>8</td>
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<tr>
<td>3. MI CORAZÓN</td>
<td>Aventura</td>
<td>211</td>
<td>8</td>
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<tr>
<td>4. NO LLORES</td>
<td>Maria del Socorro</td>
<td>210</td>
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<td>5. BASTA YA</td>
<td>Guayaba</td>
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<tr>
<td>6. HOY YA ME QUITÓ</td>
<td>Kanye West</td>
<td>209</td>
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<tr>
<td>7. NO TE VOE</td>
<td>Manuelle</td>
<td>209</td>
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<tr>
<td>8. DE TI EXCLUSIVO</td>
<td>La Aniquiladora</td>
<td>208</td>
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<tr>
<td>9. AI SI PUDO DECIRTE</td>
<td>El Chopo</td>
<td>208</td>
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<tr>
<td>10. LAGRIMAS DEL CORAZÓN</td>
<td>Grupo Monje Durango</td>
<td>207</td>
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<td>11. POR AMARTE ASI</td>
<td>Alarcón</td>
<td>206</td>
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<td>12. ZON DADA</td>
<td>El Centinela</td>
<td>206</td>
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<td>13. TU</td>
<td>Universal</td>
<td>206</td>
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<tr>
<td>14. BASTO</td>
<td>Martín Díaz</td>
<td>206</td>
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<td>15. CORAZON DE COCA</td>
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<tr>
<td>16. TE VOY A PERDER</td>
<td>Alejandro Fernandez</td>
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<td>17. OLVIDAM TE</td>
<td>Duro</td>
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<td>18. QUIEN</td>
<td>Ricardo Arjona</td>
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<tr>
<td>19. UN JUEGO</td>
<td>Los Rieleros Del Norte</td>
<td>206</td>
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<tr>
<td>20. LOS VIEJOS DE LA NOCHE</td>
<td>R.K.I &amp; Los Pescadores</td>
<td>206</td>
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### Top Latin Albums Chart

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>IMPRINT / DISTRIBUTOR LABEL</th>
<th>WEEKS AT NO. 1</th>
<th>Pts</th>
<th>Price</th>
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<tbody>
<tr>
<td>1. CAMILA</td>
<td>Todo Camilo</td>
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<tr>
<td>2. MARC ANTHONY</td>
<td>El Cantante (Soundtrack)</td>
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<tr>
<td>3. MANU CHAO</td>
<td>La Rapelina</td>
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<tr>
<td>4. RICARDO ARJONA</td>
<td>Quien Dejé Ayer</td>
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<td>5. MARCO ANTONIO SOLIS</td>
<td>La Mejor, Coencion</td>
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<td>6. BEYONCE</td>
<td>Irrepetible (EP)</td>
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<td>7. VICENTE FERNANDEZ</td>
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<td>8. AVENTURA</td>
<td>K.O.S Live</td>
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<td>10. CHRISTIAN CASTRO</td>
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<td>13. DADDY YANKEE</td>
<td>El Cartel: El Big Boss</td>
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<td>14. MANA</td>
<td>Amor Es Combate</td>
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<td>15. TEGO CALDERON</td>
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<td>16. WALTER MARIN</td>
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<td>18. UNIVERSAL</td>
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<td>20. ALEXANDRO MANUEL</td>
<td>Tengo Tanto</td>
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### Notes
- Juanes confirms his superstar status with fifth No. 1 hit chart at that coveted spot.
- Juana achieves her top 10 as song usage is 15-20% audience gain.
- Artista: Title, IMPRINT / DISTRIBUTOR LABEL, WEEKS AT NO. 1, Pts, Price.
Go to www.billboard.biz for complete chart data.
<table>
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<th>GERMANY</th>
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<tr>
<td>HIDEAKI TANAKA</td>
<td>KANYE WEST</td>
<td>RE COUNTY</td>
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<td><strong>8</strong></td>
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<td>VANDER JANSZEN DRAKKAR</td>
<td>AMIGOS</td>
<td>RE COUNTY</td>
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<tr>
<td>BOOWY</td>
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</table>

**FRANCE**

**ALBUMS**

**(SEPTEMBER 18, 2007)**

| **1** | **2** | **3** |
| VANESSA PARADIS | MANU CHAO | MANU CHAO |
| VANESSA PARADIS | MANU CHAO | MANU CHAO |
| **4** | **5** | **6** |
| ANEMI | ANEMI | ANEMI |
| ANEMI | ANEMI | ANEMI |
| **7** | **8** | **9** |
| VARIOUS ARTISTS | VARIOUS ARTISTS | VARIOUS ARTISTS |
| VARIOUS ARTISTS | VARIOUS ARTISTS | VARIOUS ARTISTS |
| **10** | **11** | **12** |
| KANYE WEST | ROSE | ROSE |
| KANYE WEST | ROSE | ROSE |

**ITALY**

**ALBUMS**

**(SEPTEMBER 17, 2007)**

| **1** | **2** | **3** |
| BANCO D'AMORE | MANU CHAO | MANU CHAO |
| BANCO D'AMORE | MANU CHAO | MANU CHAO |
| **4** | **5** | **6** |
| LENNY KRAVITZ | LENNY KRAVITZ | LENNY KRAVITZ |
| LENNY KRAVITZ | LENNY KRAVITZ | LENNY KRAVITZ |
| **7** | **8** | **9** |
| VARIOUS ARTISTS | VARIOUS ARTISTS | VARIOUS ARTISTS |
| VARIOUS ARTISTS | VARIOUS ARTISTS | VARIOUS ARTISTS |
| **10** | **11** | **12** |
| KANYE WEST | KANYE WEST | KANYE WEST |
| KANYE WEST | KANYE WEST | KANYE WEST |

**NORWAY**

**SINGLES**

**SEPTEMBER 18, 2007**

| **1** | **2** | **3** |
| BIG GIRLS DON'T CRY | PRINCIPAL | ALFIE |
### Top Single Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Mi Amor</td>
<td>30</td>
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<td>2</td>
<td>ELLA FITZGERALD</td>
<td>LOVE LETTERS FROM ELLA JONES</td>
<td>27</td>
</tr>
<tr>
<td>3</td>
<td>LISA ANNA</td>
<td>CLASSIC SONGS MY DEBUT</td>
<td>24</td>
</tr>
<tr>
<td>4</td>
<td>BUCK WYATT</td>
<td>THE WAY I ARE</td>
<td>19</td>
</tr>
<tr>
<td>5</td>
<td>BEAUTIFUL GIRLS</td>
<td>AYOH</td>
<td>17</td>
</tr>
<tr>
<td>6</td>
<td>THE WAY I ARE</td>
<td>THE WAY I ARE</td>
<td>13</td>
</tr>
<tr>
<td>7</td>
<td>STRONGER</td>
<td>KNOCK KNOCK ROG-A-FELLA</td>
<td>13</td>
</tr>
<tr>
<td>8</td>
<td>PAINFULLY</td>
<td>PAINFULLY</td>
<td>10</td>
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<tr>
<td>9</td>
<td>DON'T STOP THE MUSIC</td>
<td>JONAS BROTHERS</td>
<td>8</td>
</tr>
<tr>
<td>10</td>
<td>KATIE</td>
<td>KATIE</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>big girls don't cry</td>
<td>big girls don't cry</td>
<td>6</td>
</tr>
<tr>
<td>12</td>
<td>HAMMA!</td>
<td>HAMMA!</td>
<td>5</td>
</tr>
<tr>
<td>13</td>
<td>KARATE</td>
<td>KARATE</td>
<td>4</td>
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<tr>
<td>14</td>
<td>DON'T STOP THE MUSIC</td>
<td>JONAS BROTHERS</td>
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<tr>
<td>15</td>
<td>KT TUNSTALL</td>
<td>KT TUNSTALL</td>
<td>1</td>
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</table>

### Top Jazz

<table>
<thead>
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<th>Week</th>
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<th>Title</th>
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<tr>
<td>1</td>
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<tr>
<td>15</td>
<td>KT TUNSTALL</td>
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### Top Contemporary Jazz

<table>
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<tr>
<td>1</td>
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### Radio Play

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<td>15</td>
<td>KT TUNSTALL</td>
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Data for week of SEPTEMBER 29, 2007 | For chart reprints call 645.654.4633

Go to www.billboard.biz for complete chart data | 69

www.americandigitalhistory.com
**ALBUM CHARTS**

Sales data compiled from a comprehensive pool of U.S. music retailers by Nielsen SoundScan. Data for R&B/Hip-Hop sales and streaming by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gain this week.
- Where included, this award indicates the title with the chart's biggest percentage growth.
- Indicates album entered top 10 of The Billboard 200 the week this issue.
- Indicates album has been removed from HotWeek charts.

**PRICING/CONFIGURATION**

CD/CASSETTE prices are suggested list or equivalent prices, which are projected from wholesale prices. **$** price indicates only available on Vinyl/CD. **DE**/**DVD** cover art is not available. **P** $ price indicates availability in those formats. **MP** $ price indicates availability in those formats.

**SINGLE CHARTS**

**RADIO AIRPLAY SINGLES CHARTS**

Comprised of a national sample of some of the nation's top radio stations. Charts are ranked by number of audience impressions, compiled by creative-researchers using exact times of airing with Arbitron listener data. The exceptions are the Rhythm Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by tally detections.

**RECURRENT SONGS**

Songs are removed from The Billboard Hot 100 and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Airplay chart for more than 20 weeks and rank below No. 50. Songs are removed from the Hot 100 and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Airplay chart for more than 20 weeks and rank below No. 50. Songs are removed from the Hot Country chart for more than 20 weeks and rank below No. 50. Songs are removed from the Hot Adult Contemporary chart for more than 20 weeks and rank below No. 50. Songs are removed for the Adult Contemporary chart. If they have been on the Hot Country chart for more than 20 weeks and rank below No. 50, they are removed from the Hot Adult Contemporary chart for more than 20 weeks and rank below No. 50, or if they have been on the Hot Country chart for more than 20 weeks and rank below No. 50 or if they have been on the Hot Adult Contemporary chart for more than 20 weeks and rank below No. 10, they are removed from the Hot Adult Contemporary chart for more than 20 weeks and rank below No. 10, if they have been on the Hot Adult Contemporary chart for more than 20 weeks and rank below No. 10.

**SINGLES SALES CHARTS**

The top selling singles compiled from a national sample of retail, movie, merchandise, and internet sales reports, collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

**BROADWAY CAST RECORDINGS**

**CHARTS LEGEND**

- **##** Where included, this award indicates the title with the chart's biggest percentage growth.
- Indicates album entered top 10 of The Billboard 200 the week this issue.
- Indicates album has been removed from HotWeek charts.

**FREE TEXT**

For complete chart information, see www.billboard.com.
### Top DVD Sales

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<thead>
<tr>
<th>Title</th>
<th>Studio/Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Office: Season Three</td>
<td>NBC Universal Home Entertainment/20th Century Fox</td>
<td>35.99</td>
</tr>
<tr>
<td>Blades of Glory</td>
<td>Paramount Home Entertainment/Warner Bros.</td>
<td>19.99</td>
</tr>
<tr>
<td>The Simpsons: Foo Fighters</td>
<td>20th Century Fox</td>
<td>17.98</td>
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<tr>
<td>Family Guy: Season One</td>
<td>20th Century Fox</td>
<td>17.98</td>
</tr>
<tr>
<td>Dexters Laboratory</td>
<td>Sony Pictures Home Entertainment/20th Century Fox</td>
<td>29.99</td>
</tr>
<tr>
<td>My Name Is Earl</td>
<td>Sony Pictures Home Entertainment/20th Century Fox</td>
<td>29.99</td>
</tr>
<tr>
<td>Scrubs: Series Two</td>
<td>Columbia Tristar</td>
<td>19.99</td>
</tr>
<tr>
<td>Sarah Jessica's Big Trouble</td>
<td>Sony Pictures Home Entertainment/20th Century Fox</td>
<td>17.98</td>
</tr>
<tr>
<td>Buffy: Season One</td>
<td>20th Century Fox</td>
<td>17.98</td>
</tr>
<tr>
<td>The King of Queens</td>
<td>Sony Pictures Home Entertainment/20th Century Fox</td>
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### Top DVD Rentals

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<thead>
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<td>NBC Universal Home Entertainment/20th Century Fox</td>
<td>35.99</td>
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<td>Sony Pictures Home Entertainment/20th Century Fox</td>
<td>29.99</td>
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<td>My Name Is Earl</td>
<td>Sony Pictures Home Entertainment/20th Century Fox</td>
<td>17.99</td>
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<td>The King of Queens</td>
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### Top Video Game Sales

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<tr>
<td>NCAA Football 08</td>
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</tr>
<tr>
<td>Bioshock</td>
<td>2K Games</td>
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<td>2K Games</td>
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<td>Transformers: The Game Next</td>
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<tr>
<td>Medal of Honor: Airborne</td>
<td>2K Games</td>
<td>19.99</td>
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### Chart Legend for Rules and Explanations
- **NR**: Not Ranked
- **TL**: Track Listed
- **RR**: Record Listed
- **TOP**: Top 10
- **NEW**: New Entry
- **RE**: Re Entry
- **ES**: Editors' Selection
- **3R**: 3rd Runner-Up
- **1R**: 1st Runner-Up

### Notes
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- Go to www.billboard.biz for complete chart data
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XENOMANIA: THE FACTS
- We are an independent record label
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To advertise in Billboard magazine’s Music Showcase section, contact Jeffrey Serrette
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e-mail: jserrette@billboard.com
Position – Career Resource & Program Coordinator (08-226)

Hiring Range – $41,460-46,267/yr

Description: The Career Development Center seeks a professional to monitor its daily operations. Play a role in advising students and alumni with resume preparation, music opportunities and promotion concepts. Serve as a primary liaison to the Berklee community on implementing web strategies, marketing careers services and resources, developing programs and events, and assisting with ongoing projects.

Qualifications – Bachelor’s degree in similar area or relevant experience required. Strong project management, organization, communication, marketing, and presentation skills needed in order to effectively service student community. Demonstrated proficiency with Microsoft Office software applications, as well as knowledge of Filemaker Pro is a plus. Knowledge of local and regional careers in music, and working knowledge of the music business is a must. Supervisory or staff management experience.

Apply – Interested candidates should submit their cover letter, resume, and any other supporting documents as attachments (not as text in the body of the email) to apply-hr@berklee.edu, indicating only the job title and code in the subject line. No agency referrals accepted.

Berklee College of Music is committed to increasing the diversity of the college community and the curriculum. Candidates who can contribute to that goal are encouraged to apply and to identify their strengths in this area.

SMITHSONIAN FOLKWAYS RECORDINGS

Seeks a proactive and creative marketing specialist with extensive knowledge and experience of online marketing techniques and practices. For further details and to apply go to www.sihr.si.edu, vacancy #07-EP-291201-TFR-CFCH.

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LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004 as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), and the lenders, having postponed the public sales scheduled for November 15, 2006, December 14, 2005, March 14, 2006, June 14, 2006, July 18, 2006, October 21, 2006, December 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007, April 10, 2007, May 22, 2007, July 3, 2007, August 14, 2007 and September 18, 2007, intends to sell as public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor’s right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, any right to any interest in and to all accounts and investments, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, October 30, 2007 at 11:00 a.m. New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at any time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be orally given at the public sale.
2. The Agent reserves the right to bid in and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indentured securities sold by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the persons identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Any check or other immediately available funds will be accepted for the Deposit or payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice in each case, at the Agent's sole discretion. Notwithstanding the foregoing, if any sale is made at the Collateral pursuant to this notice in the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
10. Subject to satisfaction of all of the conditions precedent to the Agent’s obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the highest bid, as determined by the Agent. In all cases, the Agent’s decision shall be final, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agrees to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and conditions relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-5730) of Sidney Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1307) of Sidney Austin, P.C., 665 California Street, San Francisco, California 94104, counsel for the Agent.

September 22, 2007
EXECUTIVE TURNTABLE
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RECORD COMPANIES: CBS Records in Los Angeles appoints Larry Jenkins to executive VP/GM. He previously headed his own management/consultancy firm, LJ Entertainment.

Sony BMG U.K. names Nick Bray director of promotions for RCA Label Group. He was head of national radio at Polydor Records.

Warner Music International in London names Isabel Garvey senior VP of new business enterprises. She was VP of global digital at EMI Music.

Sony BMG Nashville elevates David Fitzgerald to director of sales. He served in the same role at the former RCA Label Group Nashville.

Warner Music Germany in Hamburg appoints Bettina Krings marketing director. She was marketing director of pop.

PUBLISHING: Bug Music VP John Allen now oversees the combined Bug Music/Windswept Nashville office. Crossroads Media and Bug acquired Windswept Holdings earlier this year. Steve Markland, who was VP of Windswept Nashville, exits to pursue a new publishing venture.

Sony BMG Entertainment U.K.'s Columbia Label Group appoints Nick Huggett head of A&R. He has worked in A&R at XL Recordings.

TOURING: Australian venue operator Arena Management taps Ross Cunningham as managing director. He was GM of entertainment-casinos at Tabcorp.

Ticketmaster appoints Matt Huxley COO of Australia and New Zealand. He was senior director of product management.

DIGITAL: We7, the London-based ad-supported download community, names Clive Gardiner VP of digital content. He was U.K. managing director of retail group Cafédirect.

Qtrax, a free peer-to-peer music service, appoints J. Christopher Roe chief technology officer. He served in the same role at AFG Interactive.

LEGAL: Music lawyer Gary Gilbert is named a partner at entertainment practice group Manatt Phelps & Phillips in Los Angeles. He left Baker Hostetler in early September.

—Edited by Mitchell Peters

GOODWORKS

ACADEMY HONORS

MOTION CITY SIGNING
Rock band Motion City Soundtrack is hosting a special benefit signing Sept. 21 to help rebuild Long Island, N.Y., music store Looney Tunes, which was recently destroyed in a fire.

The band will sign copies of its new Epitaph album, "Even If It Kills Me," at Chosen One Collectible Toys, located next door to the former Looney Tunes shop. For this event, the CD will be sold for $10, with all proceeds going to Looney Tunes.

GOODWORKS

INSIDE TRACK

ESTEFANS, UMPG RENEW THEIR (ADMINISTRATIVE) VOWS

Universal Music Publishing Group has renewed its exclusive administration agreement for the music catalog belonging to superstar Gloria Estefan and husband/producer Emilio Estefan Jr. "These are considered some of the most valuable Latin music catalogs in the world, and include the works of Estefan and her husband, as well as other authors whose works are owned or controlled by the Estefan's independent music publishing companies. Foreign Imported Productions & Publishing and Estefan Music Publishing.

The long-term deal originated through UMPG's Latin America division and covers all territories outside North America. It was brokered by UMPG chairman/CEO David Renzer and UMPG senior VP of Latin America Eddie Fernandez. It has UMPG administering more than 3,000 titles, including "Canga," "Don't Wanna Lose You" and "Words Get In The Way." The catalog also includes a vast array of film music and tracks recorded by a broad range of artists, including Shania Twain and Jennifer Lopez. The deal continues to consolidate the Estefans' independent music publishing companies. Prior to signing UMPG, FIFP and EMPI were administered by Sony/ATV and Gloria Estefan's subsiding was with BMI. Estefan's renewal of its deal with the Estefans comes in the wake of Gloria Estefan's just-released new album, "90 Millas." FIFP and EMPI will still administer their own catalogs inside North America.

GRAND TREASURY

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INSIDE TRACK

A&S: SOLID AS A ROCK

Nickolas Ashford and Valerie Simpson know their way into and around a chart-topping song. The husband-and-wife team—more commonly known as Ashford & Simpson—has penned hits for many iconic artists, including Diana Ross, Chaka Khan and Marvin Gaye. (They also share writing credits on Amy Winehouse’s “Tears Dry on Their Own.”) These days, the duo is treating New Yorkers to its latest performance piece, An Evening With Ashford & Simpson, at Feinstein’s at Loews Regency. Opening the show, they emotionally charged show with their early-’80s R&B/club jam “It’s My Turn” and take listeners on a beat-smart journey into their songbook. In addition to performing their own hits, Ashford & Simpson inject new life into songs they wrote for others; these include “I’m Every Woman,” “ Ain’t Nothing Like the Real Thing” and “ Ain’t No Mountain High Enough.” Track is happy to report that, come Jan. 8, 2006, Rhino/Warner Bros will issue “The Warner Bros. Years: Hits, Remixes & Rarities.” The two-disc set will feature original versions of Ashford & Simpson’s uptempo songs on one disc and contemporary remixes on the other.

ASHFORD & SIMPSON

Bobby Brown’s own Droockey Murphy raps off the release of their new CD “The Makewind of Time” at a Soho, 15 performance at New York’s Roseland Ballroom. Bruce Springsteen and 2001’s live tour. The show and sold for a picture.Aloof from the distance of Murphy: Man On Fire, Scruffy Wallace, Al Bano, Matt Kelly and Ken Cailey. Inside and Earl Springsteen; Droockey Murphy’s Tim Brennan and James Lynch, and a trio of events, as is courtesy of Droockey Murphy.

ALSO OF INTEREST

Kraus to Bridgehampton, Microform. Route writing & set.

From left, Bluhmimock Music’s Michelle Sanders and Jayban LeoWen hang out with Bluhmimock artist Cary Byrnes and party at the Bling Party in Bridgehampton, N.Y. The event featured a special performance by Byrnes and celebrated the launch of Bluhmimock Clothing. PHOTO COURTESY OF PATRICK HUMMEL PHOTOGRAPHY

Robert Plant autographed on own edition Gibson Les Paul that forms part of the Gibson Guitar-Bon Jovi charity exhibition on “American Soul” Band. Plant designated the 30th Regal Brown guitar, named “Arms of a Billion,” which is priced to $30,000, to go under the hammer ($8,00 to raise funds for the Les Paul Trust, Teenage Cancer Trust, and The Paul McCartney Music Foundation.

BENEFITS SUB CITY RECORDS $1 MILLION COMMEMORATION

Independent record label Hopless/Sub City Records commemorated a major milestone by surpassing $1 million in sales. To celebrate its 10th year, Hopless/Sub City Records launched its platinum Sub City label in 1993. The celebration was held at the Troubadour in West Hollywood and featured profits from the sales of the compilation album. The label is $1 million in sales and profits from the sales of the compilation album. The label is 10 years old and has sold over 1.5 million records. The event was attended by music industry executives, artists and fans. 

HOPELESS/Sub City Records president Dominic Zega, in the photo, has been instrumental in the label’s success and has contributed significantly to the label’s growth. He is joined by Hopless/Sub City Records founder Kevin Lyman and Koch Entertainment Canada president Dominique Zega, in the photo. 

ABOVE: WEA CEO John Esposito.
BELLO: Koch Entertainment Canada president Dominique Zega.
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