LEANN RIMES

family

IN STORES OCTOBER 9TH

www.billboard.com
www.billboard.biz
Where music arrives before the mail.

Over 16,000 music industry professionals use Play MPE, the industry standard for digital music delivery. Contact your label representative and request that your music be delivered to you via Play MPE.

Go Play.

www.PlayMPE.com
EXPERIENCE THE REGIONAL MEXICAN CONFERENCES

What You Missed hp.io

LEDIFINIAQUEEN

KH

PLUS BEHIND THE BOARDS
Celine's All-Star Producers On 'Taking Chances' With The Singer

RADIOHEAD ROCKS THE BIZ >P.7

Q3 RETAIL
The Numbers Are In >P.8

REGIONAL MEXICAN CONFERENCE
What You Missed >P.10

KADOINK
Mobile Social Networks Heat Up >P.24

BACK ON TOP
JONI MITCHELL
QUEEN LATIFAH
CHAKA KHAN

www.billboard.com
www.billboard.biz
Congratulations, Reba —
Billboard's Woman of the Year...
and so much more!

Lifetime Networks
Women In Music

Championing Success To Beget Success

Last year I moderated a female executive panel during our Film and TV Music Conference in Los Angeles. It comprised many of the stellar women featured on our list of Women in Music Power Players (see story, page 33). After the panel, a male executive came up to me and said, "That was interesting, you never once asked what it was like to be a woman. It made quite a statement."

I was stunned. It had not even occurred to me to ask that question. The panel was too busy talking about new business models and running companies. Maybe the male executive thought a panel called "Women in Music" would be chock-full of estrogen-influenced banter. Women—yes, all women—have their chic moments. I recall at last year's Women in Music breakfast I confessed to having a nervous breakthrough every Thanksgiving because I cannot cook. Thankfully, many in the room came to rescue with advice and similar breakdown issues.

In an ideal world, we would not need to ask, in a business setting, "What is it like to be a woman?" What is it like to be a person? I suppose we would also need lists that are genre or race-specific. Sadly, we don't live in that utopian society yet. All the women featured in Billboard's list this week have broken the glass ceiling and inspired others. Their success reminds us that there are countless women who still don't get equal pay for equal work and find themselves hitting the proverbial wall at director-level posts. So we have the list. We have to bring hiring to the attention of the issue and make people think. No list is perfect. We did our best to profile the most important women of the past 12 months. I know there are countless others who may be flying under our radar, so please feel free to reach out to me and tell me who we missed so we can consider them for next year.

Behind every great man there is a woman. And behind every great woman there is a man. My hat goes off to all the men who have championed women in the music business—you know who you are. And I believe you would all say the same thing about the women in your companies: "I hired a great executive, just happened to be a woman." Cheers to that.

Making a Difference

A Woman's World Might Not Sound the Same

BY KATHY HASTY

The Los Angeles Times published an article last year discussing female A&R representatives at labels—and the lack thereof. It noted that when Steve Greenberg joined Columbia Records as president in 2005, he said "it was nearly impossible to find young female A&R execs with experience at major labels, since they were basically nonexistent." Yet, industry vet Ron Fair said a female presence on an A&R team was essential. "There's a different viewpoint from the two sexes in the way talent is evaluated and the way music is heard."

What that viewpoint is, exactly, is nearly impossible to quantify, but we have some ideas—at least when it comes to the music itself. Take a look, for instance, at the 2006 Jackie 'Pop music critic poll hosted on Idolator.com last year. For female voters, 16 of the top 25 albums were by artists that had one or more females in the group. For male voters, only nine of the top 25 albums included female artists. (Also, interestingly, less than 5% of the 503 ballots were from female voters according to one of Idolator's editors.)

Radio is another key arena worth a look. Adult contemporary, adult top 40 and top 40 formats are generally considered to be angled toward women. In the Sept. 12 issue of Billboard, six of the top 25 slots on the Adult Top 40 chart were occupied by women; 11 of the top 50 on Hot 100 Airplay; and nine of the top 25 on Adult Contemporary. Keep in mind, there's a lot of crossover on these charts. But take a gander at rock airplay, which is typically centered on a more male demo. Four of the 25 slots on the Modern Rock tally have ladies in them (only one with a leading lady: Flyleaf); and 40 of the 40 on Mainstream Rock, you're only talking three (Flyleaf, Smashing Pumpkins and the White Stripes).

These numbers raise some interesting questions. Do male critics and radio audiences skew toward music that is typically crafted by males? Do females listen based on genres? Do acts with females in them need to work harder to be heard? Does it matter if the musical act is lead by a female singer or not?

Back when I was part of the concert planning committee at my college, the team generated some ideas for our 2004-05 end-of-year bash. One female member pointed out that it had been a number of years since we'd had a woman perform in any of the slots. Her comment was met by the committee leader with a resounding "who cares?" adding that "there isn't any good female talent out there." Wow, we gasped, and proceeded to name a number of acts that countered what we considered to be his unjust opinion. In the end, we ended up booking a bunch of bratty bands anyway, with no female groups among them; the dude went on to be employed at a top talent agency in New York.

There is no way of knowing how the music industry will be affected if more women were employed in positions of power—only that it would be a different industry. This is a business that runs on passion, artistic ambition, teamwork but also, notably change. In the same spirit expressed in the Pretenders' "When I Change My Life," if we change, there'll be no more disgrace.

Katie Hasty is associate editor of Billboard.com.

WRITE US: Share your feedback with Billboard readers around the world. Send correspondence to: letters@billboard.com. Include name, title, address and phone number for verification.

Letters should be concise and may be edited. All submissions published become the property of Billboard and will be in electronic or print publication.
LONDON—The traditional label model took a beating this week in the United Kingdom, with three of Britain's most established bands announcing digital-only, no-label releases.

Together, Radiohead, Oasis and the Charlatans have accounted for U.K. and U.S. album sales of more than 33 million copies, according to the Official U.K. Charts Co. (OCC) and Nielsen SoundScan.

Radiohead's announcement that its much-anticipated new album, "In Rainbows," would be initially released Oct. 10 as a download from radiohead.com—with consumers able to name their own price—caused an instant frenzy among fans (see story, below). But, coupled with the news that Oasis' new single, "Lord Don't Slow Me Down," would be a self-released, digital-only track, and that the Charlatans will give away their as-yet-unnamed 10th album as a free download via modern rock radio network Xfm's Web site, industry execs were left contemplating the potential meltdown of their existing business model.

"This signals another nail in the coffin of the traditional music business," digital music expert/author Gerd Leonhard says. "Managers will take their acts directly to market, and they will do it in a way that will cut out middlemen that don't provide significant value."

But brick-and-mortar retailers remain philosophically unshaken. "If they come out with the CD, Newbury Comics will carry it," says Brighton, Mass.-based Mike Drury, managing director of digital retailer 7digital, which sells radiohead's catalog as album downloads and also runs the Oasis Web site download store, says W.A.S.T.E. was naive not to anticipate demand.

Radiohead is "making a massive artistic and economic statement doing this," he says. "It would have been more effective if it was done more professionally with a partner like ourselves." —MS

CALM BEFORE THE STORM?

The Pace Of Album Sales Decline Slows In Q3—But Maybe Not For Long

Nine months into 2007, CD and total album sales are still dropping—just not as quickly as they were plummeting when the year began. But industry executives are predicting that even the relative slowing of the sales decline probably won't be sustained by what is now a slim fourth-quarter release schedule.

This quarter sales data released by Nielsen SoundScan for the period ending Sept. 30 shows overall album sales down 14.2% and CD sales down 18.5% for the year so far, compared with the first nine months of 2006. For the third quarter alone, CD sales slid 6.8% to 94.9 million from the 114.2 million counted in last year's third quarter.

Compared with the 20.5% drop that shocked the industry in first-quarter 2007, this figure could almost be considered a recovery; CD sales, in fact, have been slowing their decline through the year. In the second quarter, the format had dipped 17.9%, from 122.3 million units to 100.4 million.

But so far, retailers say, fourth-quarter prospects don't look promising. "Although we got a decent amount of rap titles coming, we need some rock and pop titles in the worst way," one retailer says. "The rock schedule is beyond a disaster at this moment."

Another retailer says, "Other than Universal, I am still waiting for the majors to come to the plate with some big records."

COUNTRY'S CONUNDRUM

Among popular genres, country has shown the most significant drop-off so far this year. Album sales dipped 26.1% to 17 million units from the 50.1 million units the genre generated in the first three quarters last year. A primary reason for country's decline, label representatives say, is the sluggish business experienced in 2007 at Wal-Mart, where country sells a disproportionate amount of records. According to the Wall Street Journal, for 10 years through 2005, the mass merchant's sales gains at stores open at least one year averaged 5.2%. So far this year, Wal-Mart's comparable-store sales are up just 1.3%.

Country is also lagging behind other genres when it comes to transitioning to a digital retail model. Total digital album sales stand at 35.8 million downloads so far this year—or 10.6% of overall album sales. That's up from the 22.6 million digital album sales estimated during the corresponding period last year. But in country, digital album sales comprise only 5.2% of the genre's total album sales so far in 2007, less than half of the industry average.

Other genres underperforming digitally include Latin, where album downloads account for 1.5% of the genre's sales; classical, at 8.5%; R&B (including rap), at 6.4% of sales; and rock subcategory hard rock, at 9.6%.

The rock category as a whole, however—and especially another of its subcategories, alternative rock—is dominating the digital format. In 2007 so far, rock's digital album sales comprise 13.7% of that genre's total album sales, while alternative rock's digital portion stands at 15.7% of its total.

Speedier conversion to digital and better genre sales success don't always go hand in hand, however. If you exclude rap sales from its total, only 6% of R&B albums were sold digitally this year. Yet, if you define it that way, R&B is still the industry's healthiest genre of 2007. The genre has declined only 2.8% to 36.3 million units from the 37.3 million it generated in the first nine months of 2006. On the other hand, rap is down 25.4% to 31 million units from the 41.6 million it had sold at this point last year.

THE NUMBERS AFTER NINE MONTHS

Through Sept. 30, How Sales And Share Figures Are Sizing Up

MARKET SHARE

<table>
<thead>
<tr>
<th>Market Share</th>
<th>Units Sold (In Millions)</th>
<th>Sales by Store Type (In Millions)</th>
<th>Sales by Genre (In Millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMG</td>
<td>10.0</td>
<td>12.9</td>
<td>10.2</td>
</tr>
<tr>
<td>BMG</td>
<td>8.8</td>
<td>9.1</td>
<td>8.1</td>
</tr>
<tr>
<td>SONY BMG</td>
<td>7.2</td>
<td>8.1</td>
<td>7.1</td>
</tr>
<tr>
<td>UMG</td>
<td>6.8</td>
<td>6.4</td>
<td>6.2</td>
</tr>
<tr>
<td>WMG</td>
<td>29.9</td>
<td>36.3</td>
<td>31.2</td>
</tr>
<tr>
<td>BMG</td>
<td>21.3</td>
<td>25.5</td>
<td>21.3</td>
</tr>
<tr>
<td>SONY BMG</td>
<td>19.0</td>
<td>22.6</td>
<td>18.6</td>
</tr>
<tr>
<td>UMG</td>
<td>15.4</td>
<td>18.0</td>
<td>15.0</td>
</tr>
</tbody>
</table>

DIGITAL DOINGS

In general, the latest developments in the surging digital channel—including Amazon's Sept. 25 launch of its digital-download store and Apple's foray into wireless downloads—are at least partially offsetting label executives' worries about the future, if not offsetting CD sales.

Industry executives also see some hope in the growing number of total music units sold, which increased 16.8% in the first nine months of 2007 to nearly 1 billion—851.3 million, to be exact—from the 714.6 million total units Nielsen SoundScan counted in the corresponding period last year.

Fueling that increase, digital track downloads stand at 612.2 million, up 46.3% from the 418.6 million scanned during the first nine months of 2006. So far this year, 26 track downloads have broken the million-unit mark: last year at this time, only 10 tracks had hit the million-unit milestone. In contrast, 20 albums have broken the million-unit sales mark so far this year (digital and physical combined), versus 28 titles in 2006.

Overall, when the 61.2 million track-equivalent albums sold in the first three quarters of 2007 (using a formula where each 10 digital tracks sold counts as an album) are added to the 35.8 million digital albums sold, the digital format now totals 97 million digital album-equivalent units—or 24.3% of the 398.6 million albums sold tallying when track-equivalent sales figures are added to physical album scans.

Meanwhile, in the digital album format, so far this year 14 titles have broken the 100,000-unit sales barrier—led by Maroon 5’s “It Won’t Be Soon Before Long,” which has slightly more than 223,000 scans. Last year, in the corresponding period, only six albums had achieved that digital sales distinction.

Universal Music Group VP of sales analysis David Bakula points to another notable digital achievement. In the second quarter, Maroon 5’s release became the first to hit 100,000 digital downloads in a week. And in the third quarter, Kanye West’s “Graduation” topped the ante when it scanned 132,000 digital albums in its debut week.

“The 102,000 digital downloads of the Maroon 5 album was almost 25% of the release’s market share in the first week,” Bakula says. “When digital can hit 25% of a big-selling title's market share, he says, "it almost seems like we have reached the tipping point. All of a sudden, digital is your biggest account, and that is something we have never seen before."
PURPLE REIGN
21 NIGHTS AT THE 02 • LONDON

SOLD OUT.
EVERY SEAT.
EVERY NIGHT.

TICKETS: 351,527
GROSS: $22,052,026

concerts west
Marshall Arts Ltd.
Microsoft Banks On Social Networking Strategy

Microsoft's introduction of three new Zune devices, combined with an updated version of the Zune digital music service, suggests that the relatively lackluster response to the initial Zune offering has not fazed the computing giant from advancing its digital music agenda.

The key to what Microsoft is calling "Zune round two" is not so much the features of the new devices—such as the touch pad and flash memory—but rather the added social networking elements the company is integrating into the broader service, especially via a development that Microsoft is calling Zune Social.

The service automatically lists songs that Zune users have most recently played, allows members to customize their own list of favorite artists and lets visitors stream full versions of each song. Additionally, each Zune Social profile (called a Zune CaI) can be added, much like a widget, to other social network sites, blogs and Web sites.

Together with the elimination of the one-third limit on songs shared from one Zune to another and the new ability for users to forward shared songs to others, Microsoft's latest Zune effort attempts to combine pieces of other existing digital music initiatives into one offering.

"We've got the hardware, the software, and now we have community," Zune GM of global marketing Chris Stephenson says. "We think we can pull all three existing areas together and create one improved consumer experience."

That's easier said than done. Such music communities as Last.fm and MOG have already attracted millions of users, and such initiatives as imeem are embracing ad-supported models that allow users to stream full songs discovered on other users' profiles. Combined with the move toward digital rights management-free tracks and widget-based sales, an interoperable community of music discovery and distribution is already in development while Microsoft works to build a self-contained version.

Microsoft has sold 1.2 million units of the original Zune, snagging the No. 2 market-share position for hard-drive-based MP3 players. It wants to achieve the same with its new flash-based devices on the back of its social sharing and networking strategy, but faces strong incumbents and equally innovative newcomers. Sandisk is second in flash-based device market share at about 10%, behind Apple's 74%, and is integrated with such services as Yahoo Music Unlimited and Rhapsody. Additionally, new Wi-Fi-enabled devices are expected to hit the market this holiday season, particularly the Slacker model—which comes integrated with an online personal radio service.

Regional Mex, Refreshed

Conference Focuses On Targeting A Younger Audience

The rise of female artists alongside a new generation of regional Mexican fans demonstrated the traditional genre's capacity for growth and change at Billboard's Regional Mexican Summit, held Oct. 1-3 at Los Angeles' Universal Hilton.

At the all star women's panel, Graciela Beltrán recalled of her early career: "I was singing more for adults than for people my age. Now we've gotten to the youth who may not speak Spanish as well, but... represent our culture."

Jenni Rivera said it was rare for labels to sign a single mother like her when she started, but that her career took off when she started performing about who she really is "as a human being, as a woman."

The artists attributed barriers breaking down within the genre to young female consumers hungry for a down-to-earth singer they could relate to. During the youth panel, bilingual channel mun2 aired a promo featuring Banda el Recodo in a humorous skit as an example of how it has responded to second-generation fans by incorporating regional Mexican acts.

Alcarneses Musical told the audience that instead of hats, boots and horses, its videos show them in cars, sneakers and cars. You combine a little of regional Mexican with what you have in the United States," singer Memo Ibarra said. "And people like it." Young fans of groups like Alcarneses have propelled regional Mexican bands to nearly one quarter of the Latin acts on manager the site's senior manager of music and content Roslynn Cobarrubias revealed on the new-media panel. And though digital and mobile sales haven't offset declines in physical sales, regional Mexican is now the second-best-selling genre after pop on Univi-sion.com, VP/GM Bruno Lopez said.

But even the youthful audience has not abandoned its genre's roots. Erika Garza, a DJ on regional Mexican KLAX (97.9) Los Angeles, told the audience at the youth panel that she regularly gets requests for "70s and 80s grupo music from listeners as young as 17."

From left: OMAR SANCHEZ, OSCAR URBINA and MEMO IBARRA of ALCARANES MUSICAL.

HOME FRONT

360 DEGREES OF BILLBOARD

"ESTUDIO BILLBOARD" UNVEILED

Top Latin artists will reveal their creative process via in-depth interviews and intimate live performances on "Estudio Billboard," the new series on Spanish-language TV network V-me.

Hosted by Billboard executive director of Latin content and regional editor, Oscar Uribna, the hour-long weekly show is recorded in front of a live audience in Miami. Such renowned acts as Maná, Franco de Vita, Gloria Estefan, Jose Feliciano and Daddy Yankee will discuss their lives, careers and influences, and will have instruments at the ready to expand on those discussions in song. "Estudio Billboard" debuts at 10 p.m. ET Oct. 16. Vme is presently located publicly TV stations and nationally on the Dish Network.

The A READ FOR THE ROAD


The book is billed as "A Practical Guide to Creating, Selling, Organizing and Staging Concerts" and covers virtually all aspects of the live music business. Among the topics examined are booking agencies, concert promotion, ticketing, marketing, risk management, production, venue operation, rehearsals, contracts, security, sponsorships, insurance, international touring, festivals, merchandising, tour management and routing. The scope ranges from club gigs to global megatours, with insightful comments from a wide variety of the most knowledgeable players in the concert business.

Co-author Waddell is executive director of content and programming for touring and live entertainment at Billboard Information Group. He authors Billboard's weekly On the Road column and spearheads the annual Billboard Touring Conference & Awards in New York each November. Waddell has covered the live entertainment business for more than 20 years.

Barnet is a professor in the Department of Recording Industry at Middle Tennessee State University, where he teaches Concert Promotion and Advanced Concert Promotion.

Berry, one of the world's most experienced production professionals, is co-owner of Production Alliance, and has served as production manager for acts including the Rolling Stones, U2, AC/DC and Metallica.
Congratulations To
Reba McEntire
On Receiving
The First-Ever
Billboard Woman Of
The Year Award

"Reba McEntire is a music industry icon who has been an inspiration to me as well as generations of women in all aspects of the entertainment business. We're proud to present her with this honor."

—TAMARA CONNIF
Billboard Group
Editorial Director
Universal Music Group Nashville chairman Luke Lewis is in an enviable position. Not only did “Reba Duets,” from Billboard’s Woman of the Year Reba McEntire, top the country and Billboard 200 charts with first-week sales of 300,000-plus copies, it was the artist’s biggest sales week in the Nielsen SoundScan era. On the flip side, Lewis recently signed 21-year-old traditionalist Ashton Shepherd and quickly sent her music to radio. The label group is also working on marketing and promotion with Bon Jovi and the Eagles. Lewis talked with Billboard about McEntire, Shepherd and the future.

1 How does an artist who has been recording for 30-plus years have her biggest sales week?
Not to be sort of trite about it, but it does start with the music. And then [McEntire] enlisted a whole lot of huge artists to help her out, and then she’s got a great ear for a song. Then it comes down to working it in the marketplace, and I don’t know anybody better at doing that than Reba.

2 What do McEntire and her team bring to the table?
Their willingness to work really hard. All of the superstars work really hard, but Reba’s been working that hard for 30 years.

3 You signed Ashton Shepherd and sent her music out to radio much faster than is norm these days. Why?
Part of it has to do with how sort of pure and untainted Ashton as a person is, and her songs are are and her music is. And some of it was sort of done out of fear. I think. I thought, “As soon as she gets up and starts getting involved in all of this industry business, it starts rubbing off and it could affect who she is and where she comes from.” And she walked in the door with a whole bunch of really, really great songs.

4 How did Universal Nashville get involved with Bon Jovi and the Eagles? Those two things kind of fell out of the sky on us, more or less, and we were awfully happy about it. Jon Bon Jovi’s always had an affinity for Nashville, and he’s a song guy. He has a pretty keen sense that a lot of his audience that grew up with him are listening to country radio now. And the Eagles deal came about purely because UMG got the record internationally. [Manager] Irving [Azoff] and the band had asked that the country label in the U.S. promote the record domestically. What record guy or record label in the world wouldn’t jump at the chance to work with the first Eagles record in 20 years?

5 What will the major-label model look like in five years?
I sure would like to be around in five years to see. The music business has always evolved; I’ve been in it for 35 years. I try to keep my head down and think about content and then try and maximize the exposure of it and hope it strikes a chord out there. That’s music business 101 and in my 60-year-old heart, I don’t think that’s going to change.

6 Are Nashville labels in better shape than their brethren in New York and Los Angeles? No matter what genre you’re in you’re faced with the same sort of challenges these days. There’s fewer retail outlets [and] the ones that are there are selling fewer records, so if you’re selling niche product in this environment, it’s tougher. At the same time, you’ve got iTunes, Amazon and all these sort of different ways to sell things. In 1982, the music business was in a really rough space and there were monstrous layoffs, and then all of a sudden the CD came out and music changed and sort of got more vibrant. I’m not so sure it can happen again once people find out how to monetize digital in a better way. For Billboard’s Women in Music Special, see page 33.
The right solution lets you grow with what you already have.

Qwest® CneFex™ Integrated Access allows your company to grow smarter. Rather than committing to huge capital expenditure, Integrated Access works with your current system so you don't have to overhaul your entire infrastructure. Integrated Access uses the same T1 line for all your data and voice needs. And its dynamic allocation ensures that your bandwidth is optimized, so your business can maximize its resources.

Get ®west. Get Nimble. To waive activation fees, call 888-273-8990 or visit qwest.com/integratedaccess.

Qwest® Integrated Access is available to business customers in select areas across the continental U.S. Minimum one-year term commitment required. Early termination charges may apply. Monthly charge based on configuration selected. Long distance charges are additional. Additional equipment may be required. Other restrictions may apply. Call for availability and complete details.

Copyright © 2007 Qwest. All Rights Reserved. No be distributed or reproduced by anyone other than Qwest entities.

www.americanradiohistory.com
Making The Brand

MICHAEL PAOLETTA mpaolleta@billboard.com

Hail And Farewell
A Shifting Landscape Where Band Meets Brand

This issue marks my ninth anniversary at Billboard; it also signals my farewell. Come Oct. 15, I will join the team of a New York-based entertainment marketing agency, where I will focus on band/business partnerships and business development.

So in my new role, I will still be actively involved in the branded entertainment process. But instead of reporting on the deals being done, I will be part of the creative team that puts such deals together.

In the two years that I’ve been writing this column, the brand marketing landscape has changed dramatically; it continues to evolve, showing no signs of slowing down. If anything, the marriage between bands and brands is the new frontier of the music industry, with multipleplatform campaigns and, for sure, the norm, not the exception.

These are exciting times, with old business models being persistently dismantled and new ones boldly moving to the forefront. Thinking outside the box about pop culture—seriously thinking outside the box—has become a necessity. In an Aug. 18 opinion piece, Deutsch New York partner/chief creative officer Peter Nicholson wrote that advertising “has always been in touch with popular culture, but now, more than ever, advertising agencies have become more in tune with the beat of pop culture and how that applies to the brands.”

In the process, such acts as Justine Timberlake, Rihanna, 50 Cent, Aly & AJ, Beyoncé, Tim McGraw, Queen Latifah and the Crystal Method have become iconic role models, traversing the brand marketing landscape with confidence and ease.

To be sure, yesterday’s notion that an artist is “selling out” if he or she enters a business arrangement with a brand no longer rings true—particularly when the DNA of both parties is in union. Granted, the creative on both sides of band and brand must be in sync. There is a reason why the new iPod nano campaign, featuring Feist’s “1, 2, 3, 4,” is resonating with consumers.

Even John Mellencamp, who has refused offers to license his music for ad campaigns, had a change of heart late last year. In the Jan. 20 issue, Mellencamp said, “I want my records to be heard, that’s why I write them. They’re not going to play me on top 40 radio ever again. MTV doesn’t even play videos anymore. How do you get it out there and … stay relevant?”


Can you blame him?

Last year, I visited Leo Burnett in Chicago. The agency gave me up-close access to its recently launched artist-in-residence music program, an initiative aimed at better-aligning the interests of artist and agency. In the months since, more and more agencies have invited artists into their creative offices for meet-and-greets and intimate showcases.

The Bird & the Bee recently stopped by the offices of Grey Worldwide in New York, while the Dollyrots visited the creative team at McCann Erickson. Such performances also extend to music publishers like EMI Music Publishing and music production houses like Comma Music.

“A couple of years ago, ad agencies, publishers and record labels didn’t speak the same language,” said Bonny Dolan, artist liaison/executive producer at Comma and one of the original architects of Burnett’s artist-in-residence program, in Billboard’s Aug. 4 issue. “Now at least they are aware of each other’s agenda.”

In the same issue, Grey Worldwide senior VP/director of music Josh Rabinowitz noted that “labels and publishers have invested a great deal of money and resources in bolstering their departments that integrate with the advertising world.”

Rabinowitz noted that the brands are also becoming bigger players in the music consumption market. “I’d love for them to take a more active role in the production of original full-length tracks,” he said.

All in all, it’s hard to imagine a more interesting time to be engaged at the intersection where band meets brand. I look forward to the numerous opportunities—and challenges—that will present themselves. I also intend to keep the lines of communication open, so please stay in touch. Lastly, I offer much gratitude to the many talented writers and invaluable sources who have made these past nine years an unforgettable experience. I look forward to meeting again down the road.

Billboard is in the process of finding a new brand columnist. In the meantime, branding and marketing coverage will continue in the magazine and online.

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

The Indies
CORTNEY HARDING cortney.harding@billboard.com

Where The Girls Aren’t
Why Aren’t More Women Running Indie Labels?

My notes alongside Billboard’s list of the top-selling indie labels of the last seven years look something like this: dude, dude, dude and dude. The first place you find a label with a female founder is at slot 18, with Sugar Hill’s Sylvia Robinson, who co-founded the prototypical rap label with her husband. Merge, founded by Laura Ballance with her bandmate Mac McLaughlin, comes in 26th. The top spot for women, narrowly, is held by a woman goes to Righteous Babe, Ani DiFranco’s label, at 37.

Advancing down the list, one finds a few more labels helmed by women: Frontier, Thrill Jockey and Bloodshot, for instance. But though labels like Touch and Go, Sub Pop and Matador employ women in a wide variety of roles—including accounting, marketing and licensing—some of them have put a woman in the corner office. So why, 44 years after Betty Friedan’s publication of “The Feminine Mystique” gave birth to second-wave feminism and 15 years after Kathleen Hanna helped kick off riot grrl, are so few women running indie labels? Part of the explanation lies in the world beyond the indie industry; as one male label head points out, “If you look at the Fortune 500, how many female CEOs are there? The percentage of female CEOs on the Fortune 500 to indie labels run by women is the same.”

While his math might be precisely correct, his point stands. Women run fewer businesses than men in many sectors; it should stand to reason that the indie world would reflect that.

Indeed, many of the reasons cited for women’s reluctance to start and run labels—lack of support networks, difficulty obtaining startup capital and the proverbial “boys club” mentality—are barriers in other businesses as well. But the indie world has always soiled itself as progressive, setting itself up in opposition to the major label culture by rewarding risk-takers and pioneers. So why does it still feel so much like the mainstream universe it purports to oppose?

Maggie Vail, who has worked for Kill Rock Stars for 14 years and is the label’s VP, says she has never dealt with overt sexism at the company, but has had plenty of encounters with people who didn’t take her seriously. “When I was a publicist, lots of people just wanted to talk to [founders/former president] Slim Moon. They’d go over my head to the guy in charge.” Merge’s Ballance has had similar experiences. “There are plenty of band managers who refuse to take direction from me and simply ignore what I say and go to [label partner] Mac.”

For some women, though, the indie world has proved more hospitable. “There were really no barriers to entry for me,” says Bettina Richards, who founded Thrill Jockey in 1992 after working at major labels. “If anything, women have a better chance at getting funding because they are seen as less reckless.”

Richards thinks the reason women aren’t heading up labels rests with some of their early experiences. “A lot of it has to do with how you define yourself socially early on. I was an obsessive music fan, and my parents really encouraged my interest in the arts and wanted me to follow my passion.” But Richards believes that supportive sort of upbringing is rare. And Amy Schroeder, who founded VenusZine and regularly reports on women in indie rock in the publication, adds that “women aren’t encouraged to be entrepreneurs.”

Portia Sabin, who took over at Kill Rock Stars last year, says socialization plays a significant role in the particular path women pursue within the music business. “Women are encouraged to indulge their passions in a more internal way,” she says. “They’re encouraged to get their nails done, rather than make and share creative work.” She’s noticed women being steered to positions at labels like publicity and marketing, which play up more traditional social traits.

To counter that influence, Sabin is now taking concrete steps to recruit more women to the business side of indie labels. The Kill Rock Stars Web site hosts a guide to starting an indie label penned by Simple Machines founders Jenny Toomey and Kristin Thomson, and Sabin hopes to start a network of female label heads to mentor younger women.

“When we started Simple Machines, we were seen as an oddity,” Thomson says. “Our goal with the guides was to make the information as user-friendly as possible, so that more young women would be able to do what we were doing. We want women-run labels to be the norm, not a novelty.”

For more on women in the music industry, see page 33.

For 24/7 indie news and analysis, see billboard.biz/indies.
Growing A Publisher
Five Ways To Bulk Up Revenue

Publishers sometimes seem to keep their strategies more closely under wraps—and away from competitors—than companies in any other sector of the music biz. But successful indie publisher Spirit Music Group believes that there are enough opportunities for everyone. So Spirit founder/president Mark Fried and VP of creative services Peter Shane share some of their methods for marketing music and acquiring song catalogs.

HOOK THE BAND
Spirit enjoys helping a band thrive through licensing, which can happen if the act’s music has great hooks.

Initially, garage rock band the Mooney Suzuki was selling out live shows in clubs, yet it wasn’t selling a lot of CDs, Fried says. “But music supervisors love them because they write hooks where you get a message within 10 or 15 seconds—it immediately hits you,” he adds.

At one point the band’s music was simultaneously airing on about five commercials, in a film and on TV shows, Shane says.

Then the band wrote an album with teen pop producer team the Matrix for a Columbia Records release. The result: “Alive & Amplified,” which became the song for a Suzuki Auto campaign.

In one of my favorite commercials for that campaign, a man walks out of his house, jumps off a cliff, opens his parachute, lands and gets into his Suzuki while the song blares in the background. “It’s great when you have a match of art and commerce,” Fried says.

BLOG FOR BUCKS
To help promote the artists and songs signed to the publisher, Spirit’s interns and junior staff are constantly posting on blogs that discuss shows and movies where the publisher has significant song placements. If tracks of the music aren’t readily available, Spirit may feed MP3s of the music to a site and direct fans to that music.

“You can literally see the effects, especially if it’s an unsigned band or one from outside this country,” Fried says. “You see the hits, the effect it has on fandom merchandise—actual commerce for the music—if you have two or three well-placed songs directed toward their logical demographic, even without any touring or any radio play.”

Shane says that blogging won’t work if a new user simply posts that a song is cool. It has to come from a regular blogger on the site.

MAKE THE DEAL
Spirit pitched 30s rocker Billy Squier with 12 pages of concepts to make a deal with him.

The concepts came from three months that Fried spent with Spirit’s entire staff, going over every Squier song and making lists of how the music could work in all major categories: film, TV, advertisements, videogames, multimedia, etc.

The publisher provided examples of how it successfully worked songs to each category, comparing deals made for songs that were similar to each of Squier’s songs.

“We even taste-tested the catalog with some of our closest supervisor friends to see if they would license the songs,” Fried says.

BUY COOL SONGS
When Spirit wants to acquire rights in song catalogs, the execs look beyond the hits.

The most interesting songs in a catalog are those that haven’t been overexposed and that can be reintroduced into the marketplace to get people excited again, Shane says.

It’s the kind of music where “you can go into someone’s office, shut the door and play the song,” Shane says. “They listen and say, ‘I love that song! I totally forgot about it!’”

Songs that music supervisors and advertisers are currently using are a dependable indicator of where to find the cutting edge.

FIND MORE VALUE
Acquiring 100% of the rights is always preferable. But when rights are split among a selling songwriter or publisher and other publishers, diversity has a special value.

For example, Fried notes that Rick Nowels’ work spans three decades and multiple genres. His songs have been recorded by talents ranging from Belinda Carlisle and Stevie Nicks to Jewel and Dido, from the New Radicals to dance music acts.

This variety adds value to the catalog, Fried says.
Long Live The Boss

After Four Decades, Springsteen Still Sets The Live Standard

The e-mail from PR manager Jon Landau is characteristically short and to the point: “There is no plan for this to be a final E Street tour.”

No question, there has been zero talk that this may be the last world tour for Bruce Springsteen and his legendary E Street Band. I hesitate to even put that out there. But there does seem to be an air of completion as the band preps yet another big run, its first on such a scale since 2002/2003. Maybe it is guitarist Steven Van Zandt’s vague comment in his Sept. 15 Billboard column: “Together we’re going to remind everyone, one last time, how the music business got built. And why.” Amen.

Maybe it’s the go-for-broke feel of Springsteen and the band’s brilliant new record, “Magic.” Maybe I’m just feeling a little nostalgic as the October Tennessee breeze finally contains a hint of fall.

Whatever the case, it seems there is a little bit of assessment due here. For it is no stretch to say that the first time I saw Springsteen and the E Street Band perform live led me down the winding road that allows me to chronicle the business that I love today. I immediately became a disciple, not just for Springsteen shows (which I remain), but for live music in general.

My big sister gave me the “Born to Run” album for my 15th birthday in October 1975 and to this day it’s the best record I’ve ever heard. By the time April rolled around, Springsteen and his bandmates had booked a show at the Grand Ole Opryhouse in Nashville. This Jersey dude was coming to Tennessee! Ostensibly, this was the first rock show on this then-new home of the Grand Ole Opry, and I seem to recall some small opposition to the Opry booking the show. No matter—I was there with a couple of adventurous buddies, even if my mom had to take us.

It’s worth noting that Bruce was anything but a household name in those days, and surely wasn’t big at Hawkins Junior High in an era when Southern rock ruled the roof. I took on the role as Springsteen/Jersey ambassador, though, and when we made our way to the 11th row in a less-than-packed Opryhouse, I was hoping for a transcendent experience. I got that and more, from the time he exploded with “Night” until he wrapped it up hours later with what I later learned was the “Detroit Medley.”

My mind was sufficiently blown; this was everything live music could be, this was giving it up totally, leaving nothing. How could this scrawny little bearded guy keep up the pace? He’d play a couple of songs, peel off a shirt, play a couple more, peel off a shirt, and with each outer layer removed he’d crank the intensity up a notch. Today, I’m sure it was just showman-
WHEN'S THE LAST TIME SOMEONE FROM THE AUDIENCE SAID, 
"I'LL NEVER FORGET YOU GUYS AS LONG AS I LIVE."?

"After our show in Ramadi, Iraq, a soldier told us that it had been seven months since he had gotten his last 'fix' of live music. Although he had never heard of our music, he said our show had taken his mind off things and let him just relax - he clears roadside bombs every day. After another show a soldier told us, 'I'll never forget you guys as long as I live.' As a performer, you don't often get to hear things like that, but on an Armed Forces Entertainment tour you hear it a lot and it's humbling. Until you've done it, it's hard to comprehend how just playing your music can have such a profound effect on these people."

- ALAN SCHAEFER, LEAD SINGER - FIVE STAR IRIS
CLOTHES ON!
Malaysian Dress Code Clampdown Hits International Acts

KUALA LUMPUR, Malaysia—International artist managers are being warned to study dress code restrictions before booking dates in Malaysia, after Beyoncé scrapped her debut show in the Muslim-majority country.

A Sept. 28 statement from Kuala Lumpur-based promoter Pineapple Concerts gave no reason for the cancellation of the Nov. 1 concert at the city's 15,000-capacity Putra Stadium, although Pineapple later blamed a “scheduling conflict.” But Malaysian industry sources maintain the cancellation was caused by Beyoncé's apparent refusal to abide by the country's strict dress code for performers (billboard.biz, Sept. 28).

Many Muslim groups, including the 10,000-member National Union of Malaysian Muslim Students (NUMMS), had urged the Ministry of Culture, Arts and Heritage—which in 2005 introduced a compulsory dress code and other rules for performers—to stop the concert from being held.

“Our guidelines for performances by foreign artists are explicitly stated,” says Siti Zaleha Baba, chief assistant secretary of the ministry’s central committee for filming and performance by foreign artists. “Promoters are advised to alert artist managers about the guidelines before applying for a license to stage the concert. Any artist can perform in Malaysia provided they follow the guidelines.”

Female performers must show no skin from the tops of their chests to their knees, while clothes cannot feature obscene or drug-related images or messages. There is also a ban on hugging or kissing audience members or fellow artists; jumping or shouting; throwing objects onstage or at the audience; and profanity.

Promoters and sponsors must pledge in writing that they accept and will inform the performers of the rules, as well as ensuring that they follow them.

One western act to fall afoul of the guidelines were the Pussycat Dolls. Kuala Lumpur-based concert promoter Absolute Entertainment was fined $2,900 by the city council in July 2006 when the act violated the dress code and performed “suggestive” dance routines during its show at the 2,000-capacity Sunway Lagoon Surf Beach venue.

The penalty followed a complaint by Culture, Arts and Heritage minister Rais Yatim, who said, “The way the Pussycat Dolls behaved on stage amounted to gross indecency.” Yet the group experienced no sales backlash. Its “PCD” (Universal Music Malaysia) album has sold more than 45,000 units since its May 2006 release, according to the label—a solid tally in the territory for a relatively new act.

“If they choose to return, they will undergo more stringent checks at their performance,” Kuala Lumpur-based Universal Music South-East Asia VP Sandy Monteiro says. “It’s likely the promoter will have to assure the authorities of guideline compliance.”

In contrast, Gwen Stefani complied with the dress code for her Aug. 21 sold-out show at the Putra Stadium after NUMMS said that her “revealing” outfits clashed with Islamic values. Others to have followed the guidelines include Mariah Carey and Linkin Park.

“Our culture celebrates freedom of expression, and we’re accustomed to that,” says Jim Guerinot, manager for Stefani at Rebel Waltz. “But when you travel the globe and encounter different cultures, you have to respect their local customs.”

Malaysia has become an increasingly important Asian touring stop, with an average 12-15 annual shows by major international acts. Demand for tickets is high, with a price range of $35-$145. International repertoire accounted for $10.3 million worth of physical sales last year—around one-third of total sales—according to local labels body the Recording Industry of Malaysia.

Additional reporting by Ray Waddell in Nashville.

GLOBAL NEWSLINE

ITALIAN UPLOADERS FINED

Officers with Italy's fiscal police Guardia di Finanza have handed out fines totaling €3.5 million ($12.1 million) to seven principal uploaders involved in a nationwide illegal peer-to-peer file-sharing network called Discotecaquese. Under Italian law, the uploaders can receive a 60% discount on their fines if they pay Guardia within 60 days; all seven also face criminal trials. According to a representative for anti-piracy body FPM, those proceedings should begin within the next few months. However, under Italy's appeals procedure, it could take up to four years to reach a sentence. The fines were imposed Sept. 28, some weeks after the completion of a major investigation based in the northern city of Bergamo that was conducted in tandem with the authorities in nearby Brescia. FPM provided technical support for the operation, which saw five servers and two Web sites offering illegal access to music, film and software files closed down. —Mark Worden

ECHO AWARDS ON THE MOVE

The 17th edition of the German music industry’s annual Echo Awards will take place Feb. 18, 2008, in Berlin at the International Congress Center. The 24-category awards gala is organized annually by labels body the German Phonographic Academy. The 2007 event took place March 25 at Berlin’s Palais am Funkturm for the first time, having previously been held at the German capital’s Estrel Convention Center. TV station RTL will broadcast the show with a two-hour delay. Winners in the 25 categories are decided on votes by an industry panel or by sales performance. —Wolfgang Spahr

EUROPEANS WANT MORE FLOYD

When asked, "Which band would you most like to see re-form?" more than 26% of respondents to a new Europe-wide poll, conducted by U.K.-based digital music firm Music Choice, said a reunion of the prog-rock legend was top of their wish-list. Music Choice undertook the study in the wake of consumer interest for the one-off Led Zeppelin reunion Nov. 26 in London. The online survey, based on a sample of 5,000 music fans, also asked which acts fans would like to see split up. Top of that list was the Spice Girls, with 22% of the votes. The poll is part of a wider census conducted by Music Choice that will include a study of Europeans’ downloading habits and views on the future of CDs. —Lars Brandle

BRITS GOING LIVE AGAIN

The BRIT Awards will once again air live on TV in 2008. The annual U.K. music industry honors are due to be handed out Feb. 20, 2008, at London’s Earls Court arena. National broadcast TV has signed a new deal to air the awards, organized by labels body the BPI, until 2010. ITV broadcast this year’s show live—for the first time in 17 years—and scored average ratings of 5.3 million viewers, up 700,000 from the 2006 ceremony. The BRITs will once again air on terrestrial channel ITV, with further backstage coverage on digital channel ITV2. Nominees, based on the votes of more than 1,000 members of an industry judging academy, will be announced Jan. 14. —Andrea Paine

TIMBERLAKE TOPS MTV EUROPE AWARD NOMS

With four nominations, Justin Timberlake grabbed pole position heading into the 14th annual MTV Europe Music Awards, to be held Nov. 1 at the Munich Olympiahalle. Timberlake is in the running for the Video Star award for “What Goes Around,” and is also nominated in the headline, Ultimate urban act and solo artist categories. Stated performers My Chemical Romance and Avril Lavigne each received three nominations, as did Amy Winehouse, Beyoncé, Fall Out Boy, Linkin Park, Nelly Furtado and Rihanna. Winners will be decided by a public vote. Cell phone manufacturer Sony Ericsson and clothing retailer Esprit co-sponsoring this year’s show. —Lars Brandle

For 24/7 global news and analysis, see billboard.biz/global.
TV Links Help Acts Onto German Chart—But There Are Costs

HAMBURG—Germany’s struggling record business is successfully launching new stars through closer ties with TV companies—but artists could be footing the bill.

As recently as Aug. 3, three of the top five acts on Germany’s Nielsen Media Control album chart—pop act BeFour (No. 1), pop vocalist Mark Medlock (No. 4) and Latin group Marquess (No. 5)—either emerged from reality shows or are signed to TV-affiliated labels, and have deals that promise them time on TV.

But for some performers, the guaranteed exposure that the TV tie-ins offer is balanced by substantially reduced royalty rates.

Labels and broadcasters declined to comment on the royalty situation. But label execs speaking on condition of anonymity confirm that, while artists usually receive up to 25% of a release’s wholesale cost, the labels’ licensing deals with broadcasters steer 30% of that to the TV company.

But taking a royalty cut in exchange for guaranteed TV views is “a good investment” for a performer, says German industry veteran Thomas M. Stein, a former BMI senior executive. Without that exposure, Stein says, “you can never attain such great popularity—and sales—in such a short time.”

Stein cites Sony BMG Germany artist Medlock, managed by 313 Music in Berlin, which Stein heads as CEO. Medlock won Germany’s “Pop Idol” franchise in 2007, and Sony BMG licenses exclusive exploitation rights for that show from Cologne-based broadcaster RTL.

The label says Medlock has sold 600,000 singles and 250,000 copies of his debut album, “Mr. Lonely.” Its Munich-based music division senior VP Willy Ehmann says that such success would have been impossible without TV exposure.

Although TV deals let labels spread the cost of breaking new talent, some in the industry openly criticize the arrangement.

“Artists not involved in these tie-ins are frequently told by commercial TV managers there’s no room for them as they give priority to their own artists,” says Heinz Canibol, managing director of Hamburg independent label 103 Music.

“I consider this dangerous and threatening for diversity in the German music market,” he adds.

The most successful TV-affiliated label is Starwatch Music. Owned by a Munich-based division of commercial TV broadcaster ProSiebenSat.1 Group, the label launched in 2005 and is exclusively licensed to Warner Music Germany, whose headquarters are in Hamburg. To date, Warner Music says Starwatch acts have shipped more than 2 million units in Germany. Marquess saw its 2007 sophomore album, “Frenetica,” go gold (150,000 units).

“We are the first music entertainment company to operate a label jointly with the exploitation company of a TV/media company,” Warner Music Central and Eastern Europe chairman/CEO Bernd Dopp says.

“Via Starwatch, we offer artists an attractive platform—and [we] benefit from the entire music value chain, such as live entertainment and merchandising.”

Not all label/TV tie-ins cover such additional revenue streams, however.

On the A&R front, some artists are signed through TV companies’ own shows. But the tie-ins also offer TV access to more conventional record company signings.

In 2005, Cologne-based broadcaster Super RTL, a joint venture between Bertelsmann-controlled broadcast group RTL and Disney, struck a marketing/promotion deal with Edel-distributed Berlin indie Pop’n’Roll based on daily “music soap” show “The Star Diary.” The show follows the development during a three-month period of aspiring acts selected by Pop’n’Roll owner Christian Geller.

The first to emerge was pop quartet Banaroo, whose July 2005 debut, “Banaroo’s World,” hit No. 1 during a 30-week run. Banaroo successors Yoomii and BeFour also enjoyed chart success.

Small wonder, then, that Geller praises the TV route in Germany as “the cheapest and most efficient way of reaching the target group—namely kids— for new artists.”

---
PARIS—The recipe for a new “all you can eat” digital music service is proving hard to stomach for some in France’s music business.

Neuf Cegetel—the country’s second-largest Internet service provider (ISP), claiming 3 million-plus broadband subscribers—recently teamed with Universal Music France to launch a new service Neuf Music. However, Neuf’s offering has raised eyebrows by offering its full service at a whopping €5.99 ($7.10) per month, while giving each subscriber to its telephone/TV/Internet service packages an “add-on” containing free downloads from one of nine music genres.

It also faces criticism from the record labels for claiming to offer, during its first six months in business, an “unlimited” download service that is strictly limited to Universal repertoire.

Independent labels trade body UPIF director general Jérôme Roger says he is perplexed by a business model mixing free and paid-for music. “I hope music will not become a loss leader again,” he says. Roger suggests ISPs’ emergence as legitimate music services “will help them get closer to the concerns” of labels, but expresses reservations about limiting an all-you-can-eat menu.

An “unlimited” offer based solely on the Universal catalog can be misleading. I’d not like people to think unlimited services have limited catalog.

—LUDOVIC LEU, MUSICME

Neuf Music’s Aug. 24 launch was backed by a national TV ad campaign that highlighted the “free music” angle. Neuf claims to have already delivered 1 million downloads from a 150,000-track catalog of international and domestic repertoire. Tracks are only playable while subscriptions remain current. The total is set to hit 250,000 within the next few weeks, with the rest of Universal’s digitized catalog to follow.

Universal Music France and parent Universal Music Group International in London declined to comment on the deal. However, Neuf Cegetel marketing director for mass market Olivier du Besset takes an industry-friendly line, claiming the company’s aim is “to create a true alternative to online piracy.”

He says Neuf is in talks with other record labels, although majors contacted also declined to comment. According to du Besset, Neuf Cegetel pays Universal an undisclosed set fee per subscription for either the single-genre Neuf Music initial add-on to the €29.90 ($42.50) monthly phone/TV/Internet package or the full Neuf Music paid offer. Universal makes the appropriate rights payments.

While claiming the €4.99 price will rise when a wider catalog is available, du Besset says: “There will always be a basic package included free in the broadband subscription” bundle.

Meanwhile, other leading French ISPs are readying their own subscription services.

Market-leading France Telecom subsidiary Orange will launch a service during the first half of 2008. “We want to come with a comprehensive offer that will be also available on mobile,” a spokesman says. Orange claims 6.5 million broadband subscribers in France plus another 5.2 million mobile broadband subscribers.

And the French arm of Telecom Italia, claiming 847,000 domestic broadband subscribers, says it will launch a subscription service by the end of 2007, boasting 1 million tracks. A combination of quantity and quality of repertoire “is critical to get credibility against illegal downloads,” Telecom Italia media and content director for France Frédéric Saint Sardos says.

The ISP’s aims, Saint Sardos adds, are simple: “To help the music industry stop losing money—and earn money ourselves.”
As we contemplate the late-October release of a "Best of the Libertines" compilation, we are once again struck by how much better the quality of work inevitably is when created by the magical chemistry of an original band, as opposed to the solo-dominated projects that follow.

Once upon a time (the '90s) it was quite a normal occurrence to find more than one singer/writer/star in a band because they didn't know any better, bands being a recent phenomenon back then and no artist understanding the value of publishing yet.

The Beatles, who set most of the standards, did so in this regard as well, with four lead singers and vocals fairly evenly divided among the three front guys in the early days.

The Byrds: four out five lead singers; the Who: three out of four; Cream: three out of three: Buffalo Springfield: five out of five: Moby Grape: five out of five: and the Band: five out of five.

Of course, more than one star in a band meant the clock of self-destruction began ticking around the second hour of its first rehearsal, but it made for a nailing record—and granted, mostly tragically short life spans.

We should note here that: the other type of really great bands are great for the opposite reason of being totally dysfunctional and use less as individuals, which becomes an essential component of much greater longevity, e.g., the Rolling Stones and the Ramones. Or, of course, held together by such loving sibling qualities as hatred, rage, jealousy and insecurity, e.g., the Kinks, AC/DC and Oasis.

By the greedy '80s it would be rare to find two singers, two songwriters or two stars by any definition joining the same band—and this reduced the general quality of things considerably. I'm not saying they would have made it to the Valhalla where those aforementioned bands will spend eternity. But as this collection reminds us, the Libertines could have been contenders. ...
Gibson’s Shifting Shows

L.A. Venue Ramps Up Regional Mexican Bookings

For regional Mexican acts, performing solo shows at Los Angeles’ Gibson Amphitheatre is a sign that you’re in the big leagues. Latin concerts across subgenres make up 30% of the shows at the 6,600-seat Live Nation venue. Regional Mexican—helped by a growing Spanish-speaking population and increased airplay—now comprises more than half of those shows, Live Nation senior VP of special markets Emily Siminitsch says.

This year, a dozen top regional Mexican acts have played there, from Vicente Fernandez to Jenni Rivera. At the nearby Universal Studios theme park, where Siminitsch booked talent in the ’90s, demand for Spanish-speaking tour guides grew along with L.A.’s Latin population, and promoters saw an opportunity.

“In going for the local market, we worked with all the radio stations: We worked with Univision TV and did opera shows. We would hire a mariachi group . . . and we saw the numbers.”

At the then-Universal Amphitheatre, which has hosted the likes of David Bowie, Frank Sinatra and Pope John Paul II, the watershed moment for Latin came in 1984, when Julio Iglesias played 10 nights. On the sponsorship side, although Western Union has sponsored concerts for years, financial services companies offering products for the long term are also sponsoring Latin shows, Live Nation senior VP of touring alliances Kate Ramos says.

“Every day, more and more [companies] are setting up a specific Hispanic division or putting in a multicultural director of marketing or senior vice president who speaks Spanish, that understands the nuances between the Mexican, the Puerto Rican [and] the Cuban,” Ramos says.

—Ayala Ben-Yehuda
Market Making And Loss Leading

Amazon MP3 And Pricing Strategies Foretell The Future

With the launch of its MP3 download store, Amazon just got into the water. Now, the industry waits to see what kind of ripples it has set in motion. Will the ripples spread to iTunes and, with it, cannibalization?

Although MP3s in benefits from iTunes and, within the music industry buzzword "connectivity," the new industry buzzword to describe the consumer putting discs into computers to log on to label and band Web sites to get bonus materials and special offers.

Do you think iTunes will let that imbalance stand when it negotiates indie deals next time around?

Price is so important to Amazon that it appears willing to use music as a loss leader. If you don't believe me, check out the EMI artists on that site. Sources say that EMI's wholesale price for individual tracks downloaded at the 256-byte rate is 90 cents. But on Amazon, about 25% of EMI tracks appear to be priced at 89 cents. Meanwhile, sources say that UMG's deal with Amazon carries a wholesale cost of 20 cents per track.

If UMG stays DRM-free and the other majors are stampeed to follow suit, which pricing strategy do you think they will try for? WMG's Alternative Distribution Alliance was pushing for a high price for the higher-quality download and apparently didn't get the deal it wanted from Amazon. Sources say that while some ADA labels agreed to a deal, about a dozen of its labels have not yet signed up. But whatever the dynamics of those negotiations, the bottom line is that Amazon still represents further downward pressure on pricing—much to the chagrin of the labels.

On Amazon, about 25% of EMI tracks appear to be going for this price.

$.89
Network Stars

New Companies Bridging Gap Between MySpace And Mobile Phones

Ever since the phenomenal success of MySpace, all eyes have turned to mobile phones as the next great market for social networking.

The problem is . . . that hasn’t happened.

Although MySpace developed fee-based mobile versions of its site for such operators as AT&T and T-Mobile, members proved less supportive of them than the online mother ship.

MySpace has since launched a free ad-supported beta version of its site available from any Internet-enabled phone, to lukewarm reviews.

A number of other social networking services designed specifically for mobile phones have gone live throughout the years as well, but with little fanfare and even less traffic.

Enter a new class of applications focused less on trying to re-create a social network’s look and feel on mobile devices and more on harnessing the spirit behind them—communication. They’re also targeting the music industry as their initial client base.

The latest is Kadoink. The service combines Web-based widgets with mobile text messaging, voice mail and live audio streaming over the mobile phone.

Through a widget posted on their MySpace profile or dedicated Web site, artists can leave messages for their fans or post full tracks, which fans can then access from their mobile phone by dialing in.

Fans can also leave voice or text messages for their favorite artists, which other fans can listen to or read via either the widget or the phone.

Another new service, SayNow, went live in September. Like Kadoink, it focuses on connecting artists and their fans through sending and receiving voice and text messages. Rather than a widget, SayNow relies on the artists themselves to promote their SayNow phone number in TV appearances, live events or by embedding it in music videos.

Artists can use the service to trade messages, poll their fans and in some cases initiate a one-to-one phone call.

The service also provides a sales channel, allowing fans to buy ringtones, wallpaper images and other content they discover when interacting with it.

If these applications seem relatively low-tech, that’s by design. Their goal is not for flashy phone applications, but rather simple communication functions. Replicating existing social networks on mobile phones generally requires a partnership between the social network site and the carrier. It also works with certain mobile phones—generally those more expensive, feature-laden devices—not to mention a data plan.

"Kids, and particularly MySpace users, don’t have fancy phones and don’t have data plans," SayNow CEO Nikhil Singhal says. "MySpace-type users don’t have interest in really high-end applications."

Both services target the music industry as a way to quickly build up traffic. Artists and labels are hungry for new ways to promote their work and communicate with fans, not to mention find new revenue streams.

Third Eye Blind, Kottonmouth Kings and Polysics, as well as a mix of independent and unsigned artists, have used Kadoink since its June beta launch, attracting several thousand fans each.

SayNow began its initial trials in July, and has since seen impressive response from fans. R&B singer Omarion generated more than 10,000 phone calls in less than 15 minutes when he first announced his SayNow number, while actor/singer Tyrese Gibson generated 25,000-plus responses after mentioning his during a taping of BET’s "106 & Park."

Megadeth’s Dave Mustaine interacts with fans during concerts to invite a select few for a backstage party after. In all, SayNow has more than 1 million fan subscribers.

Both services are free to the artist and the user. Both companies rely on the artists to generate the user traffic, and split advertising revenue with them.

Mobile social networking isn’t going away. Such heavy hitters as Google, MySpace, YouTube and Nokia are all betting heavily on it with applications of their own.

The result will likely be a mesh of startup services like SayNow and Kadoink somehow integrating with these broader services—with artists maintaining a presence on all.

The winning mix will be that which gives fans the most control, content and connectivity.

"Learn more about how social networking, mobile entertainment and the music industry are converging at Billboard’s Mobile Entertainment Live conference. For details, go to mobileentertainmentlive.com."

The tune hits No. 1 on the Adult Contemporary chart this week, following a chart-topping stay on The Billboard Hot 100.

The band has four dates lined up through the end of November. It recently completed a sold-out Wall-Mart parking lot tour with Plain White T’s.

The top 25 audio and video streams (combined) for Aug. 27 through Sept. 23, 2007. Source: SoundScan.

**YAHOO! MUSIC OCTober 27, 2007**

<table>
<thead>
<tr>
<th>The bands hand</th>
<th>The bands hand</th>
<th>The bands hand</th>
<th>The bands hand</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top 20 Streams</td>
<td>Top 20 Streams</td>
<td>Top 20 Streams</td>
<td>Top 20 Streams</td>
</tr>
<tr>
<td><strong>1. SOULINA BOY TELL’EM</strong></td>
<td><strong>2. SEAN KINGSTON</strong></td>
<td><strong>3. CHRIS BROWN</strong></td>
<td><strong>4. SPAIN</strong></td>
</tr>
<tr>
<td>COLUMBIA/RECORDS</td>
<td>Soundtrack</td>
<td>VARIOUS ARTISTS</td>
<td>Kantara Nation</td>
</tr>
<tr>
<td>2,453,881</td>
<td>2,306,327</td>
<td>2,032,214</td>
<td>1,886,705</td>
</tr>
<tr>
<td><strong>5. AYRI LAVINE</strong></td>
<td><strong>6. RINHANNA</strong></td>
<td><strong>7. HURRICANE CHRIS</strong></td>
<td><strong>8. J M</strong></td>
</tr>
<tr>
<td>Jive</td>
<td>Universal</td>
<td>Polydor</td>
<td>Know</td>
</tr>
<tr>
<td>1,955,118</td>
<td>1,755,480</td>
<td>1,711,262</td>
<td>1,614,690</td>
</tr>
<tr>
<td><strong>9. KANYE WEST</strong></td>
<td><strong>10. RHINHANNA</strong></td>
<td><strong>11. BAYE &amp; ELLA ESS</strong></td>
<td><strong>12. ALY &amp; AJ</strong></td>
</tr>
<tr>
<td>Geffen</td>
<td>Warner Bros.</td>
<td>JIVE</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>1,540,517</td>
<td>1,383,690</td>
<td>1,178,392</td>
<td>1,043,216</td>
</tr>
<tr>
<td><strong>13. RINHANNA</strong></td>
<td><strong>14. J M</strong></td>
<td><strong>15. KELLY CLARKSON</strong></td>
<td><strong>16. BEYONCE &amp; SHAUNA</strong></td>
</tr>
<tr>
<td>DreamWorks</td>
<td>Universal</td>
<td>Capitol</td>
<td>BEYONCE &amp; SHAUNA</td>
</tr>
<tr>
<td>1,170,923</td>
<td>1,178,080</td>
<td>1,127,274</td>
<td>1,081,468</td>
</tr>
<tr>
<td><strong>17. FABOLOUS</strong></td>
<td><strong>18. ELLIOT YAMIN</strong></td>
<td><strong>19. J HOLIDAY</strong></td>
<td><strong>20. BOYS LIKE GIRLS</strong></td>
</tr>
<tr>
<td>Jive</td>
<td>EMI</td>
<td>DreamWorks</td>
<td>JIVE</td>
</tr>
<tr>
<td>1,081,468</td>
<td>1,073,942</td>
<td>1,024,277</td>
<td>1,021,802</td>
</tr>
</tbody>
</table>

The last 50 audio and video streams (combined) for Aug. 27 through Sept. 23, 2007. Source: SoundScan.

**MATCHBOX TWENTY**

**WRIST BAND**

Matchbox Twenty fans hanging to grab a copy of the new "Exile on Mainstreet" album can now display their devotion to the band on their wrist. Rob Thomas and crew issued a USB bracelet that can plug into any computer, which fans can use to download the full album, liner notes, a special video greeting and other bonus content like icons and wallpaper graphics.

Just like a CD, there’s limit to the number of times the content can be downloaded.

Of course, there’s a price. The USB “album” will cost $35. Other as-yet-unnamed bands are lined up to conduct similar releases in January. —Antony Bruno
Chaka Khan

This week, Chaka Khan enters The Billboard 200 with her highest-charting album in 23 years. With a Broadway musical on the way as well, she’s still every woman.

What surprised you most about going back into the studio for “Funk This”?

How insecure I was doing something on my own. I’d recorded projects with other people, but this time I had to get my own studio legs back. They were like appendages that needed muscle tone. I had to work on it like exercise. We were more or less halfway through before I really felt secure.

How are preparations for your Broadway debut going?

It’s exciting and scary at the same time. Although I performed in London’s West End several years ago, I hadn’t been actively pursuing Broadway. But producer Scott Sanders invited me to join the “Color Purple” cast. I saw the New York show with Fantasia in the role of Celie and a good friend of mine, Carol Dennis, in the Church Lady role. I know how demanding theater is, but I was sold after that.

What would people be surprised to learn about you?

I don’t know. My whole life has pretty much been out there [laughs]. But I’m a pretty good artist, doing intricate designs in ink. I’ve done Christmas cards but haven’t had a showing. I will—once I get more time.

On “Funk This,” you do a medley of two Rufus songs, “Pack’d My Bags” and “You Got the Love,” featuring Rufus guitarist Tony Maiden. Is a Rufus reunion in the works?

“Pack’d My Bags” is one of my original compositions. I just thought, “Why not do that again because some people now might have a problem figuring out who I am.” [laughs] But no, Rufus is over. We did that. Going out on a reunion tour a couple of years ago [opening for Earth, Wind & Fire] let me know that we were done. It also let me know that the only Rufus going on now is Tony Maiden and me.

I felt Arif Mardin was the only man on the planet that got me musically. Then Jam and Lewis came into my life.
AFTER A BOX-OFFICE-BUSTING VEGAS RUN, CELINE DION HAS TOUGHEMED UP HER SOUND. SO FAR, RADIO LIKES WHAT IT HEARS.

BY CHUCK TAYLOR
PHOTOGRAPH BY DENISE TRUSCELLO
STEADY AS SHE GOES

Celine Dion has consistently weathered the changing tastes of pop radio with a host of smashers. But her greatest successes have come at Adult Contemporary, where she has 11 Career No. 1s. Among her AC-only hits are the top 10 singles "Tell Him" (with Barbra Streisand), "I'm Alive," "Have You Ever Been in Love" and the 1998 No. 1 "To Love You More."
to love / respect me, protect me, rule over, drool over / That’s the woman in me, ba-yu! / Sheila says, “Her vocal is smoking. She sang just two takes and killed it. At the end, Celine does a scream, like Janis Joplin, which gave us all chills. I brought back a CD of it, and she insisted it wasn’t terrible though. She wanted it to sound live, like it was coming from her.” / Jim Ryan, Clear VP, adds, “I was amazed that song waited for me, that no one had recorded it. But now I was scared—I’m used to such control, and his needs to be sung like Joplin. I got myself into a character and put myself into a situation and started to sing through my soul and not my vocal cords. I recorded it through twice; I didn’t want to work on it, because I honestly needed to be felt. When we played it back I began to tremble, because I could not believe it was me.” / The overall recording process, Dion adds, was the best she has ever had in the studio. “The songwriters and producers that came with me helped me give it my all. I had the most fun. I have everything in life I could hope for—my husband, my son, who is coming on tour with me—and wasn't thinking that I have to deliver something. My voice sounds as strong as my happiness.”

GETTING THE WORD OUT

From Sony’s perspective, Dion’s move toward a less polished sound actually made the job easier when returning to the airwaves with “Taking Chances.” “Of course we wanted to get radio on this,” Lupranos says, Celine made it clear that “it’s not why she was making this album or changing, just sound, but when we heard these songs, we realize what a perfect vehicle we have. People don’t realize; that Celine is only one year older than Gwen Stefani — and here she sounds younger and more contemporary than she ever has.” / The radio initiative for the slate track launched at AC in mid-September. Despite Dr. It's history with 18 charting titles at the format—the most by any artist in the past two decades—and 11 No. 1s, nothing was a given. Since her last top 10 there for years ago, AC has re-treated from the softer sou ds of Elton John, Phil Collins and yes, Dion, instead supporting a more vigorous template from the likes of Nickelback, Daughtry, the Fray and Snow Patrol / However, the less-silkenn sound of “Taking Chances” connected with programmers in its first week, it blazed onto the AC chart at No. 23 w th Most Increased Plays and Most Added honors, cornering key stations on both coasts. This is the best track it has ever been / “This is the best song fro n Celine in years,” says Jim Ryan, Clear Channel se ior VP of AC programming/WLTW New York PD. “She is still a core AC artist—one of few—and react on has been overwhelmingly positive. If I were in Vegas, I’d bet my paycheck on her.”

PERFECT TIMING

Columbia is pulling out all stops for its marquee artist. “Everybody around the world thinks that Celine has made an incredible record, and we are 100% committed,” label chairman Steve Barnett says. “Timing is so important and this album feels right. This is the time for her return. When we look at the opportunities she has on a global platform, it’s amazing.” / The campaign launched Sept. 7 via an alliance with Amazon, which for five days posted a “first glance” in-studio video clip of Dion recording “Taking Chances” with streaming of the song, along with pre-orders of the disc for $9.99. By the promotion’s close, the album was ranked No. 7 among the site’s best-selling 100—two months before its release. / In October, People magazine will feature Dion on the cover, followed by an avalanche of other print coverage. Columbia also indulged fans with the Oct. 2 release of a “collector’s edition” of her 1998 Christmas CD “These Are Special Times”—with 4.8 million copies sold, it is the second-best-selling holiday album in U.S. history, according to Nielsen SoundScan—which includes gatefold packaging and a DVD of her first CBS TV special; while on Dec. 11, a high-definition DVD release of “A New Day” will be issued. Meanwhile, three versions of “Taking Chances” will be offered at retail: the traditional CD, a two-disc CD/DVD set and a CD/DVD with expanded packaging. / Surrounding street date, Dion will devote a full hour to “The Oprah Winfrey Show,” in addition to the usual slate of entertainment TV appearances. Columbia is also aligning with various online partners that are still being locked in. CBS is already using “Taking Chances” to preview its fall Friday nighttime lineup, including promos for new drama “Moonlight.” And in February, she will headline a one-hour musical special on the network featuring performances from the new set. / “A lot of artists insist that trying to do is let the world hear Celine’s music. That’s always been the driver,” Doep says. “It’s very much about awareness and letting her large fan base know that she has a new record, and understanding the new direction and things she wants to do and say.” / But Dion insists that this doesn’t invite at least a little mystery—for instance, the dramatic cover art for “Taking Chances,” in which her hair is teased with extensions into a near-lioness mane and her facial expression is curiously cryptic. “The idea was hers.” / “Maybe there’s a look that people expect, but this is show business. Come on, it’s still the same me, but I decided that I don’t have to paint on a smile to show what’s inside,” Dion says. “Don’t look at my lips and my hair; look into my eyes and feel me, baby, I am smiling there and giving more than ever before. Come with me. Listen and imagine me however you want.” / Fans will be able to do just that on the arena/stadium tour in support of “Taking Chances,” which kicks off Feb. 14, 2008, in Johannesburg with eight shows there that month. (Proceeds go to the Nelson Mandela Children’s Fund.) Dion then treks to the Middle East, Asia, Australia, New Zealand, Europe and North America. The yearlong outing will cover five continents, 25 countries and more than 100 cities. / These shows will be far less intimate than “A New Day,” which Caesars Palace president Gary Selesner says “reinvigorated how entertainment is perceived in Las Vegas.” Dion brought people into our restaurants, our hotel beds and casino seats, and filled each of them night after night. There are few stars in the world with that ability.” / Dion was guaranteed a $100 million purse, making the Vegas shows worth her while financially. But the commitment left her reputation vulnerable if the engagement, which launched in March 2003, deflated into a high-profile flop. Instead, at an average price of $150, she persistently filled 4,000 seats five nights per week at the Colosseum at Caesars Palace—a $95 million theater custom-built for the show. Billboard Boxscore ranked the AEG Live residency among the top five grossing concerts worldwide every night. / Though Dion recognizes the risk of wrapping up the engagement, she waves that off as a reason to have made any other choice. “Five years ago, I had done it all. I needed a new challenge.” / "It's the best album of my life," she adds. "If you have a child with all the potential in the world and you don't give him or her the chance to explore, it's a loss. My voice and my body are in the best shape ever. I'm more mature and grounded. I need to express myself and show that I feel great and beautiful." / www.americanradiohistory.com
FEW ACTS CAN SELL OUT A VENUE ON THEIR NAME ALONE. WHAT OTHER FACTORS ARE KEY TO THAT ELUSIVE 'HOME RUN'?  

BY RAY WADDELL

AIRPOWER

The Fray/Tweeter Center, Mansfield, Mass./June 23

Rick Franks, Live Nation Detroit president and point person for Live Nation on the Fray tour, says the band "could've done another 6,000-7,000 people in Boston." As it stood, the amphitheater's Dave Marsden says the Fray was the best-attended show of the summer in the city.

Agent Jonathan Adelman says the show's success was due in part to the band's working radio in Boston and surrounding markets, capitalizing on the venue's central location in New England. "We've really invested time in the marketplace, including peripheral cities," Adelman says. "We had six to eight radio stations that were truly partners on the show. The Fray themselves had visited the radio stations. We had a barbecue where we invited winners to come down and participate."

Adelman says ZIP code analysis shows the gig drew a sizable number of fans from the surrounding communities. "It didn't hurt that we had a Saturday night as well," he says. "We also had solid support."

A bonus payoff: the band's video for third single "Look After You" includes footage from the enthusiastic crowd in Mansfield.

NO TIME LIKE THE RIGHT TIME

Brad Paisley/Walnut Creek Amphitheatre, Raleigh, N.C./July 20

The summer 2007 tour for Brad Paisley was the country guitar singer's most successful. "One of the biggest parts of the touring success is that he and manager Bill Simmons have maintained a stance that they want Brad's shows to be affordable," says Rob Beckham, agent for Paisley at the William Morris Agency. "He never wants to have ticket prices so high that his fans can't afford to go."

But in Raleigh, Paisley could likely have charged a much higher price because the artist was particularly hot at the time. "The new album was No. 1 for four weeks and came out in time to help promote the tour," Beckham says. "We hit [Raleigh] at the right time of year before [touring] traffic made it congested."

Beckham says consistently positive buzz about Paisley's live chops has worked in the artist's favor. "His live show is unique in the sense that nobody else has what he has on the road, and word of mouth about all the different parts of the show have helped sell tickets as well," he says. "Whether it is the video content, the animation that Brad has created or the crowd shots, it seems like everyone from the reserved seats to the lawn are all part of the show every night."

It doesn't hurt that Raleigh is arguably the hottest country market on the Eastern Seaboard. "It was fun to see [Paisley] basically double his attendance in Raleigh from last year," Beckham says. "We all believe he is still developing as a major headline artist, and he wants to keep growing his fan base."

IF IT AIN'T BROKE, DON'T FIX IT

Vans Warped Tour/Merrifield Park Pavilion, Columbia, Md./July 25

A tour that completely turns its audience over every three years has to build a reputation. And in Warped's case, the rep is that a good time can always be had.

"I have to give all the credit that is deserved to the Warped tour," I.M.P. president Seth Hurwitz says. "The vibe from that event comes from the top. [Producer] Kevin Lyman is having a blast, and that kind of attitude trickles down to every last band, employee and, most importantly, the fans."

Sure, with dozens of bands for less than $30, Warped is the most value-priced of all multi-act tours (free Ozzfest notwithstanding). But, "we have shows that don't do well with cheap tickets and shows that do well with expensive tickets," Hurwitz says. "Unless you're just way off on pricing, I don't believe that's as important as the grandstanding that some people do in order to redirect blame. It seems to be more of a defensive move than actually to sell tickets."

Hurwitz says the success of Warped, in its 13th incarnation in 2007, is more about sticking to a tried-and-true formula. "I witnessed the self-destruction of Lollapalooza in the '90s, when everyone tinkered," he says. "These Warped guys don't tinker. They keep the bands level-headed, the ticket prices low and the concept intact: tons of bands all day, with the feeling of having escaped to Neverland. It's everything that's great about rock 'n' roll."
1.M.P. President Seth Hurwitz says, "But I have never been able to change the course of a show that everybody already knows about, much to the dismay of agents and managers who would like to dismiss their stuff with the all-time classic, 'Well, you're obviously not promoting it right.'..." But just as when things go wrong there are plenty of fingers to point, when things go right - the concert business, there is a definitive reason or reasons why, even if it is just careful planning. In the case of the Fray's statement-making summer run, tour promoter Rick Franks says, "I had an agent who actually did some research and tried to put his artist in different-sized venues in different towns in hopes of having sellouts everywhere," referring to Fray agent Jonathan Adelman at Paradigm. Adelman "manipulated the tour to the band's strengths everywhere," Franks says. "He looked at it as a 10-year plan as opposed to a 10-week plan, and as a result this tour was a big-time win for us. This is a band that on a single album sold 250,000 tickets for us this summer."

Last year, Billboard looked at five shows that didn't perform to expectations for a variety of reasons. This year, we examine six blockbuster dates and what put them over the top. This is not a commentary on the drawing power of the artists, which is a given. Perhaps they would have sold out even if several mistakes were made. But it is clear here when breaking down these home runs that some correct calls were made that allowed the shows to reach their potential.

THE PRICE IS RIGHT
Gwen Stefani/Cricket Pavilion, Phoenix/April 29
Phoenix has always been a strong market for Gwen Stefani, but for her spring 2007 visit to the region "everything just clicked," Live Nation Southwest Chairman Danny Zelisko says. Zelisko says that timing, strong support from Akon and Stefani's history in the market all played a role, but the $10 lawn ticket promotion for the opening weekend on-sale put the show over the top.

"We've sold out with her an/or No Doubt before, but this outperformed anything we've ever done with her," Zelisko says. "What really worked out is we took no chances and we had the [lawn] ticket right from the get-go. That was a big part of the promotion."

All the best seats sold out the first day. As well, Zelisko says, but the market really responded to the "urgency" of the opening-weekend linen discount. In the Phoenix market, price promotions "only seem to work if you do it out of the box," he says. "Here, once people have made their decision and didn't get swept into the excitement when [sales] slotted off, they don't go back and lower the price and then get them. Some markets you can do that, but our people don't do tat. It seems like they really want to be romanced to buy tickets out of the box."

SPACE IS THE PLACE
Incubus/Smirnoff Music Center, Dallas/Sept. 2
Incubus has enjoyed a foothold in Dallas for several years, and as summer drew to a close, the massive Smirnoff Music Center was the right play.

Agent John Harrington at Variety and manager Steve Rennie held many discussions with promoter Bob Roux, president of Live Nation Texas, about where to put Incubus on the band's trip through the Dallas-Fort Worth market, and Smirnoff got the nod.

"Putting the act in the correct venue in the market allowed for us to agree on appropriate ticket prices and scaling, which opened the band up to a very wide audience and broke them wide open in that market," Roux says.

The Incubus Dallas date was part of a Live Nation four-pack promotion, which offers four lawn tickets for the price of three. Reserved tickets were $40 and $50.

Dallas was one of several markets where Incubus enjoyed a healthy walk-up. "I have to believe the value-pricing made it easy for Incubus fans to afford a fun night out," Rennie says. "The venue was absolutely the perfect place for the band."

In this case, timing wasn't exactly in Incubus' favor. "What's even more impressive than 18,000-plus was the fact that we did it on the Sunday of Labor Day weekend, which has traditionally not been a great date in Texas," Roux says.

Rennie adds that the Live Nation team "did a great job of putting people in seats this summer. In the past I think managers and bands have been a little too concerned with their own margins and lost track of what impact high ticket prices were having on the actual number of tickets sold. This summer we let the promoters wheel and deal a bit on the marketing side, and as a result, the band did bigger business this time than ever before."

THE PROMO PUSH
Hinder/DTE Music Center, Clarkson, Mich./Sept. 7
Motor City music fans weren't ready to let go of summer quite yet on the Friday after Labor Day, typically a challenging concert weekend given all the festivals, fairs, sports and free events scheduled at that time. But Hinder and company prevailed.

"The package was solid, and it was priced right," says Marilyn Hauser, senior VP of booking/marketing for the venue. This time, the special lawn four-pack promotion went for $61.01, including parking, promoted with radio partner WRIF. The sales pattern was consistent and finished strong, with 2,343 tickets sold the week leading up to the show and another 2,363 in walk-up. A total of 1,217 four-packs were sold, accounting for 4,868 tickets.

"The combination of the artists' playing significant roles with interviews all over radio and print, heavy advertising [the] week of show and WRIF's ownership of the show, including live broadcasts from every shift throughout the day, really contributed to the show's success," Hauser says.
If your business revolves around optical discs,

you should know our name.

Every business - including yours - faces the challenge of realizing the true potential of their product. With the invention of the first optical disc, DVA became the global leader in modern optical disc technology. By effectively managing an expansive portfolio of over 1300 patents, DVA today leverages its versatile operations to enhance the value of its patented technologies. If your company is in the business of manufacturing or distributing optical disc products, you should know our name. DVA can help maximize your business and release the value of your investment.

For more information and a complete list of licensees, write to Discovision Associates, 2265 East 220th Street, Long Beach, CA 90810 or fax: (310) 952-3350. www.discovision.com
It becomes more difficult each year to compile this list, which is a good thing. This list truly reads like the top 20 people in the music business who happen to be women. The tides continue to shift as more and more women take charge of companies and set the pace for future female executives.

For the purposes of ranking the top 20 (with four ties), we weighed success during the past year as the most important criteria, while also taking into account each woman’s power to greenlight projects, the status in their respective companies and overall career achievements.

This list does not include touring executives or agents, and it must be noted there are many women in these sectors. We have also include the top five female artists, who were selected for their prowess as businesswomen.

The women included in this Power Players list have made an important mark on the music business and are the architects of its future. We are inspired and awed by their successes. It is with great pleasure that Billboard presents this list.

—Tamara Conniff
Judy McGrath
Chairman/CEO, MTV Networks

For more than 25 years, Judy McGrath has been integral to the success of MTV Networks. Nearly 25% of all cable TV advertising takes place on MTV Networks-owned channels, including the flagship MTV channel, Nickelodeon, VH1, CMT, Comedy Central, Spike TV and TV Land. Yet the brand is being assailed from all sides, especially by such new-media challenges as YouTube and MySpace. In response, McGrath continues to guide the company through a range of pioneering digital initiatives. Under her watch, MTV this year shuttered the Urge digital music service, opting instead to merge its programming and editorial team with RealNetworks' Rhapsody group. Following last year's acquisition of "Guitar Hero" developer Harmonix, MTV will debut what could be the next great music game—"Rock Band," expected this holiday season—and McGrath herself unveiled MTV's plan to invest more than $500 million in new videogame efforts during the next two years. And Comedy Central's three-year contract extension with the "South Park" series took a decidedly digital turn—including a virtual "South Park" hub that will distribute the brand online, via mobile channels and PC games, and giving creators Matt Stone and Trey Parker 50% of all online ad sales in return.

Julie Greenwald
President, Atlantic Music Group

Julie Greenwald has been working in the music industry since 1992, so handling challenges is nothing new for her. What's top of mind when it comes to issues she'll need to confront this year? "Our music was always our greatest promotion, but having our music and video with live performance clips on demand everywhere is creating an issue of ubiquity," she says. "We have to be way more strategic in how we place our content." This is why Greenwald is excited about music site lala.com "and all the opportunities it will give us to sell our music on social networking sites with one click of a button." She also holds to the philosophy of, "Don't let the negative stories about the music business get you down. Use it to motivate change and prove them wrong." Looking ahead to the release schedule for this fall and early 2008, Greenwald pegs Lupe Fiasco, Paramore, Kevin Michael and Operator as Atlantic Label Group acts to watch for. "Each one is unique in their own right," Greenwald says, "from lyrical flow to rock star stage performance."

Lisa Ellis
Promoted to her post as executive VP of Sony Music Label Group in December 2006, Lisa Ellis works closely with chairman Rob Stringer in all aspects of the group's activities. In keeping with the company's focus on growth in the digital arena, Ellis recently secured an agreement with Verizon and Monopoly for the digital release of rock group AC/DC's catalog. "Strategically, we're trying to establish new business opportunities and develop nontraditional revenue," says Ellis, who joined Columbia Records in 1995 as a local promotion manager. In her new post, she also oversees the company's green initiatives, from packaging to work practices. Ellis' broadened scope still gives the former president of Sony Urban Music a chance to work with artists. In addition to Wyclef Jean and Prince—both of whom Ellis brought back to Columbia—her circle of artists includes Grammy Award winner John Legend, actor/musician Terrence Howard, Epic R&B newcomer Alison Greenwald pegs Lupe Fiasco, Paramore, Kevin Michael and Operator as Atlantic Label Group acts to watch for. "Each one is unique in their own right," Greenwald says, "from lyrical flow to rock star stage performance."

Judy Gerson
Executive VP of U.S. creative, EMI Music Publishing

Judy Gerson this year isn't just placing EMI songs in TV shows; she's actually placing the songwriter/artist in them to generate buzz—and revenue—for EMI and its songwriters. For example, Gerson got Enrique Iglesias a guest spot on CBS' "Two and a Half Men" to promote his new single and a guest role on a top daytime soap opera to promote another single this fall. Gerson also set up an ad agency showcase for Geffen Records artist Matt White, who will appear in a Secret deodorant spot as a street musician performing his first single. "Do we have to be more creative in finding new outlets for songwriters? Yes," Gerson says. "What better business to be creative in than the music business."

Alison Wenham
Chairman/CEO, AIM; President, Worldwide Independent Network

As the leader of AIM in the United Kingdom and Worldwide Independent Network internationally, Alison Wenham has signed initiatives to bolster what AIM says is a $1 billion-plus annual global indie market. At WIN, Wenham was instrumental in founding new-media rights agency Merlin, to get indies worldwide remunerated for digital use of their works. Wenham says: "We've created initiatives that have given independents a unique platform," such as AIM's launch in 2006 of a monthly magazine, Independent Music and live showcases this year in London. Wenham also has convinced the Pan-European indie labels body Impala to choose the city to host its sales awards in June.

Christina Norman
President, MTV

Don't tell Christina Norman that MTV doesn't play music videos anymore. "There is a music experience on MTV," she says. "Take another look at the totality of what MTV is, not at any individual piece." Norman has been leading the charge behind such new programming initiatives as the Latin-based MTV Tr3s, mtvU, MTV.com and MTV Mobile. One of the newer elements is the 52/52 program, where MTV dedicates 11 hours of programming per week to a different emerging artist. Under Norman, the MTV Video Music Awards has integrated such elements as online voting for favorite segments, live simulcast on mobile phones and behind-the-scenes footage on MTV Web sites. In this way, Norman has used the VMAs to highlight the many platforms MTV uses to deliver music. "Taking interactive and music to the next level is going to be very important to us," she says.

Debra Lee
Chairman/CEO, BET Networks

When Debra Lee became BET CEO two years ago, her goal was to create more compelling original programming and extend the BET brand across other platforms, including international. Under Lee's watch, president of entertainment Regina Hudlin launched five original shows this summer, among them the controversial "We Got To Do Better." BET's fall slate includes reality show "Keyshia Cole 2: The Way It Is," the second annual "Hip-Hop Awards," an "American Idol" gospel spinoff called "Sunday Best" and the news series "Hip-Hop Vs. America." Lee says the most fulfilling part has been watching our ratings grow and the staff come up with new ideas in our quest to provide balanced views of the black community.
What's music to our ears?
The sound of glass ceilings shattering everywhere.

We salute our dynamic Chairman and CEO, Debra Lee.
Kudos to all of Billboard's Top 20 Women in Music.
Alexandra Patsavas
Owner, Chop Shop Music Supervision

When Alexandra Patsavas this spring launched Chop Shop Records as an Atlantic Records imprint, she saw it as a "natural extension" of Chop Shop Music Supervision, her company that has turned "Grey's Anatomy" (and "The OC" before it) into the new radio, a place where fans can discover new music. "Grey's Anatomy" is where millions of TV viewers first learned of such under-the-radar acts as Roisin Murphy, Rosie Thomas, Sia, Iron and Wine and Tegan & Sara, among others. The show also helped break Snow Patrol and the Fray in the pop mainstream. Patsavas selects the music that is featured in each episode and on the soundtracks (which now comprise three volumes, with a fourth on the way). In addition, Patsavas' musical touch is felt on "Private Practice," "Without a Trace," "Numbers," "Supernatural" and other programs. The new CW series "Gossip Girl" also spotlights Patsavas' music supervision skills. So when Patsavas and Atlantic Music Group president Julie Greenwald began talking during a meeting last year about a Chop Shop label, Patsavas knew the time was right. "She has the chance to attract fantastic talent," Greenwald told Billboard when the label was announced. "She is definitely one of the hottest people out there in terms of A&R."
Sylvia—
You continue to inspire!
Congratulations!

Mel Lewinter and
The Entire Universal Motown Republic Group Family

www.americanradiohistory.com
Amanda Marks (TVE)
Executive VP/GM, Universal Music Group Distribution

While Amanda Marks may have begun her professional career as a student working on white-collar criminal defense and civil litigation, she soon found the path to the music business by working with a group of entrepreneurs that had a small cluster of companies involved in expedited tours. The flagship company was Rock-It Cargo, and Marks eventually became the company’s general counsel. After that, the Georgetown University law school graduate became involved in international human rights, working for Human Rights Watch and then Human Rights First. But she found her way back to the music industry in the business and legal affairs department at Mercury Records. When PolyGram merged with Universal, Marks helped write the business plan for a Doug Morris idea, which would become Doug & Jimmy’s Farniclub.com. “Farniclub was a little ahead of its time and a little too late,” Marks recalls. “It was too late for dot-com IPOs, but too early in that the music in an advertising-supported revenue model is only now coming into its own.” While Vedivi bought Universal Music Group, Marks became executive VP at the newly created Entertainment group. Earlier this year she assumed her current role at UMGD. “Amanda is one of the pioneers of digital music,” UMGD president Jim Urie says. “In her various roles in her career, she has been on the cutting edge of this music revolution; she has been one of the architects.”

Julie Swidler (TVE)
Executive VP of business and legal affairs, BMG U.S. Label Group

People might think a label’s business and legal affairs department is touting in contracts to be affected by the broader changes in the industry,聊城 again, Declining CD sales have forced labels to seek partners to supplement their resources and generate additional revenue. This means Swidler and her staff have their hands full doing everything from ensuring that marketing and promotion campaigns do not incur any legal claims to getting an artist’s manager to take a phone call while negotiating a contract involving digital rights. “All of these new businesses require a flexibility on the part of business affairs where we do not look at a form ‘way of doing deals, but rather what are the right terms for the deal in front of you,” Swidler says. “These new models have created the world of business affairs departments who are already stretched thin. The goal is to make sure that we maintain our attention to detail while working in an increasingly demanding environment.”

Lynn Hazan-DeVaul (TVE)
Executive VP/GM, RED Distribution

When RED, the Sony Music-owned indie distributor, needed a senior executive to focus on its major priority this year, its new merchandising initiative, RED Merch, it knew it could turn to Lynn Hazan-DeVaul. Since rejoining the music business as CFO of RED in 2005, Hazan-DeVaul has emerged as a key executive at the distributor. Earlier this year she was promoted to executive VP/GM. At RED Merch, Hazan-DeVaul is working with Liz Snaiz on the new project through which RED will sell T-shirts and other apparel to artists. A Wharton graduate, Hazan-DeVaul’s résumé includes experience as an intern at management company RZO, a tour accountant for the Lol-lalopaiza tour, work with the international finance group at BMG and CFO of RCA. In 2002, she left full-time employment to open a yoga studio, get married and have a baby, while consulting part-time. Today, as Hazan-DeVaul moves the company to the next level, she assists her boss and the RED staff in helping deliver value for its distributed labels and parent company—all while having fun and doing yoga.
CONGRATULATIONS JULIE GREENWALD AND ANDREA GANIS

THE RAW SHOCKING MOVIE OF TWO WOMEN AND THE INDUSTRY THEY CLAIMED

www.americanradiohistory.com
Angelia Bibbs-Sanders
VP of member services, the Recording Academy

After a decade with the Recording Academy, Angelia Bibbs-Sanders continues her drive to recruit new members with such programs as Grammy University Network (Grammy U), which kicked off in September 2006. Since then, more than 2,000 students from 40 different colleges, universities and trade schools nationwide have joined the program. "We're hoping this young, much more diverse genre-wise membership will help us see an awards show that remains current and credible," she says. Grammy U has given students up close and personal meetings with acts including Beyoncé, Justin Timberlake, the Shins and John Mayer as well as behind-the-scenes tours of Lollapalooza, Shure Microphones and Sun Studios. The executive is also involved in the celebrations surrounding the 50-year anniversary of the Grammy Awards and the Recording Academy, and is thrilled by producer/songwriter Jimmy Jam's election as Academy chairman earlier this year. "I'll be working with Jimmy over this next year to present a lot of new initiatives and exciting activities for the academy and diversity in our programs, services and our awards," she says.

Hilary Shaev
Executive VP of promotion, Virgin Records

"It's not a new concept that radio has become less willing to break new music, largely relying on other stations of other media outlets to let songs gain exposure," Hilary Shaev says. "We are very proactive about working with radio through their Web sites and via unique artist-oriented promotions to get our new music exposed. It's not just the adds or the spins, but how we are making sure that airplay is creating fans and selling records." Shaev's promotional philosophy is proved by Virgin's radio track record this year. The label has been a strong force at alternative rock, breaking the Red Jumpsuit Apparatus, the Almost and Sick Puppies in the top 10 of the Modern Rock chart. In fact, RJ3 and 30 Seconds to Mars spent 52 weeks on that chart, and at press time Sick Puppies' "All the Same" was pushing 30 weeks. Virgin also rolled out successful setups for Korri's "Evolution" and KT Tunstall's "Drastic Fantastic," and Shaev predicts heightened profiles for developing acts like the Last Goodnight, A Fine Frenzy and the Starting Line.

Marilyn Bergman
Chairman/president, ASCAP

Marilyn Bergman remains one of the strongest advocates for the benefit of songwriters. Her special focus is helping young people to understand and creativity and the concept of intellectual property rights. "Few have the privilege we have, to watch her gift for understanding the needs of composers, authors and publishers, and being able to express those needs so clearly and expertly to third parties," says Kathy Spanberger, president/COO of peermusic's Anglo-American region and ASCAP board member. "Her spirit, intelligence and vitality are the keys to ASCAP's continued success. Creativity in the Classroom, which teaches children the value of intellectual property, and Children Will Listen, which brings high school students to musical theater, are Bergman creations. This year, ASCAP and isSafe launched a school assembly program called the Donny the Downloader Experience. Its aim is to teach middle school students what it means to be a music creator and the cost of music piracy. And 2007 marks the 51st year of her collaboration with husband Alan. They have three shows in the works.

Lucia Ballas-Trainor
GM, MTV Tr3s

In one short year, Lucia Ballas-Trainor has expanded and consolidated the MTV presence and brand in the U.S. Latin market. Ballas-Trainor took over the channel once known as MTV Espa&ntild;a and repositioned it with limited distribution and no original programming—and headed its relaunch as MTV Tr3s in 2006. Since then, MTV Tr3s has become increasingly influential as a platform for new and established acts, and as a reflection of U.S. Latin youth. None of that, however, would have meant much without the distribution that Ballas-Trainor has secured in the past year. Today, she says, the channel reaches the key threshold of more than 60% of U.S. Hispanic homes. "Before we started building the channel, we had to talk to advertisers and marketers about what they considered critical mass to truly start redefining Latino culture and music," Ballas-Trainor says. The "redesigning" will take into consideration many of the unexpected developments that she has encountered during her tenure. "How open Latino kids are to not only seeing new artists, but also traditional sounds.

Tammy Genovese
COO, Country Music Assn.

It's year two in the big chair for Tammy Genovese, who rose to her current post with the Country Music Assn. in January 2006 after 21 years with the organization. "I am definitely becoming a little more comfortable every day," she says, "but it is hard not to put in the planning for what I have every day and that's what I love about it." In addition to educating its board and membership about issues that affect the music industry in general, such as illegal downloading and consolidation, Genovese says the CMA has been focusing on three initiatives: making the annual CMA Music Festival a world-class event and TV property ("We've done that"), making the CMA Awards something bigger than just the awards show ("We're well on our way to doing that") and building great relationships with the genre's artists, of which she says, "We've come a long way, but we're not there yet. I want to continue to grow that. We're just trying to stay ahead of the game and be the trade association for the industry that we need to be."

Diane Meltzer
Executive VP of A&R, Wind-up Records

With colorful presence, you could never say that Diana Meltzer was living in the shadow of her husband, Alan, when he amassed a small fortune by building and selling CD Out-Stop and investing in CDNow in the first half of the '90s. But it wasn't until well after Alan bought small indie label Grass in late 1995 and developed it into Wind-up Records that Diana came into her own. She has signed every act on Wind-up, including Creed, Evanescence, Drowning Pool, Finger Eleven and Seether, with a cumulative sales, according to the label, surpassing 50 million units. Recent signings include Thriving Ivory and Endless Hallway. Upcoming releases on the label's roster are due from Jeremy Fisher, the Crash Morones, Megan McCauley and others. "She gets plenty of leads from managers and other industry types and her ears tell her what to follow," one former Wind-up staffer says. "If she likes it, Alan will take it to the next level and figure out how to sell millions."

SONY PICTURES ENTERTAINMENT

Congratulates

Lia Vollack

On Being Named

One Of The

"Top 20 Women In Music"
The morale you raise the most may just be your own.

Experience the greatest audience in the world on a USO Celebrity Tour. Call Berrie Rone at 703-908-5480.
SPECIAL FEATURE

LEANN RIMES

WITH AN INTIMATE NEW ALBUM, THE SINGER FINDS HER VOICE AS A SONGWRITER

OCTOBER 13, 2007
LEANN RIMES' NEW RECORD TELLS THE STORY OF A REMARKABLE LIFE

By Ken Tucker

LeAnn Rimes' new album, "Family" (Curb), is the album of a lifetime—hers. It's all here in some way, shape or form. The early start of an impressive career; the public battles with her father, who served as her first manager and producer; her marriage to Dean Sheremet in 2002; and the maturation of a young girl into a woman. "Family" is the sum of a far-from-extraordinary life.

When it came to this very personal album, Rimes says having a hand in writing all the songs was really the only way to go. "It's such a creative outlet for me and I guess I just wrote when it felt right," she says, giving one the sense that the album is as much an autobiography as it is a collection of songs. "I had a strong sense of what I wanted to say on this record and where I wanted it to go."

Rimes wasn't completely alone on her writing journey. She had a small cadre of friends along for the ride. "This whole album was written between five writers: myself, my husband and then three of my very close friends: Blair Daly, Troy Verges and Darrell Brown," she says.

When it came time to play the record for her label, Rimes says she asked everyone to assemble in a conference room since she wanted to personally share the latest chapter of her life with them. Curb senior VP of promotion Carson James was among those present. "It was rather awe-inspiring, simply because we hadn't been subjected to LeAnn as a songwriter," he says. "And hearing the maturity in the lyric, and the maturity in the arrangements and the way the songs were put together was amazing."

Rimes says that while they worked with Dann Huff, whom she calls "one of my very best friends," have a unique relationship. "We butt heads a lot in the studio, and I love that. I love that we can push each other and at the end of the day say, 'I found my soul mate as far as producer goes.'"

Rimes says the tender "Pretty Things" is an example of the freedom she found in the studio. "I had so much fun on this album vocally. I didn't put any restraint on myself and I recorded all these vocals live in the studio with the band. 'Pretty Things' is one of those vocals that I did in one take."

The song, about a mother/daughter relationship and how it develops and matures, also represents the personal nature of the album. "It's been my mom's life forever, and I think her biggest accomplishment in life is raising me well and seeing me turn out the way that I have," Rimes says. "But she always wonders if she could do better, and this is kind of my song saying, 'Listen, when you leave this earth you know you've left a good woman and someone who can take care of herself and someone that can also take care of you.'"

When Rimes told songwriting partner Daly that she wanted to "do a duet with someone who's got soul and that can hang as a great vocalist," he suggested Bayou soul man Marc Broussard was available and interested and the two wrote the soulful and sexy "We Ain't Doin' Nothing Wrong," making him the only writer outside of the five person core to contribute to the album.

Rimes says her studio chemistry she had hoped for was realized. "I wanted it to be playful and sexy and sensual, and it's all of those things," Rimes says. "We set up two mics in front of each other and pushed each other back and forth to sing better and better and better. I love the way it turned out."

"One Day Too Long" was inspired by Janis Joplin, according to Rimes. "I do a cover of 'Summertime' on stage, and people (come) up to me saying, 'You need to sing more blues on your record.'" Rimes' version was hatched one night after dinner with songwriter Darrell Brown and Rimes' husband. "Dean started playing these two chords on the guitar and it reminded me of 'Cry Baby' by Janis, and I started singing the first riff of that song. We'd just talked about Darrell's partner having been gone for a week and he said, 'It's like he's been gone for one day too long.' " The trio quickly wrote the song.

The new album also includes two bonus cuts: "Tell We Ain't Strangers Anymore," a collaboration with Jon Bon Jovi that also appeared on that band's "Lost Highway" album, and "When You Love Someone Like That," which also appears on Reba McEntire's new "Reba Duets" project. "I've had so much fun working with people I've looked up to and admired," Rimes says of the duets. "I love Reba—she was my first concert when I was 9—she's my inspiration, she's such a great woman."

Rimes will mark the rounds in support of the new album. In addition to national and local press, touring and radio, she'll visit NBC's "Today" Oct. 10 and CBS' "Late Show With David Letterman" Oct. 17. On Oct. 18, she'll appear on "Live With Regis and Kelly," and on Nov. 6 she'll perform on ABC's "Dancing With the Stars." Rimes will also appear Dec. 7 on CMT's "Crossroads" with Joss Stone.

In another TV marketing turn, Rimes recently appeared on cable outlet QVC to promote a package that includes the new album and five of her hits. Additionally, Curb will release a "deluxe" package in December. Included will be behind-the-scenes video footage, interviews and a video for "Are You Ready for a Miracle," which appeared on the "Evan Almighty" soundtrack.

While Rimes speaks of "Family" as the first album in a trilogy, she says the next two pieces may not come right away. "Whatever comes next, I'm just being very open to it all. I'm trying to live, and I'm so not trying to save myself from anything."

Rimes credits husband Sheremet with helping her open up. "I'd very much shut down with all that I've gone through," she says. "So many people in my life have gone in and out, and to trust people, to have such a great relationship with my husband, that's been the key for it."

Even though she's won a myriad of awards and platinum certifications, Rimes says that while those honors were important to her earlier in her life, her focus has changed. "To have come out on the other side of this crazy stardom as a very strong woman—I'm just very proud of myself. I'm proud of myself for accomplishing all that I've accomplished, and I'm proud of myself for sticking up for myself when needed."
Thanks for carrying on our strong family tradition of creating great music.
LEANN RIMES TALKS ABOUT WRITING HER NEW ALBUM, FINDING HER SOUND AND LEARNING FROM LIFE AS AN ADULT

Her albums have sold more than 19.3 million copies in the United States, according to Nielsen SoundScan, and millions more worldwide. She's toured the world, fought publicly and privately with her father and her record label, appeared in movies, gotten married and, well, grown up.

You're 25 years old, and you've had this career for half your life. Is this where you thought you'd be when it all started?

I don't think I thought that far in advance. I just knew I wanted to sing, and this whole business side of things—I wish it'd go away sometimes, because it's hard and it's such a game, and all I want to do is sing and put out great music and have people hear it and affect people's lives. Still, to this day, that's all I want to do. It's the same thing with film and different things I dabbling in; it's really just about invoking honest emotions within myself and other people.

This whole celebrity thing that comes along with it, it's fun. I get free stuff, I get to hang out in cool places, but for the most part I just love my craft. I never thought I'd go through lawsuits.

I never thought I'd have so many hiccups [in my career], and who knew I could overcome it as much as I have. But I'm stubborn, and this is where the stubborn part of myself really plays for the better.

I have my moments when I'm done with this whole business. I have my moments where I just want to take off and be done with it, but then I'm done for two weeks and I'm like, "OK, I love what I do too much." So I try to let my managers and my record label play the game as much as they need to and I enjoy the music as much as I can.

For the last dozen or so years, the songs you've recorded have ranged from stone-cold country to pop songs to dance music. How has the definition of a LeAnn Rimes song changed through the years?

Growing up in this business and loving so many different kinds of music, I've dabbled in so many things, and I'm so thankful that I have. My hands have been slapped for it a few times, but I wouldn't have had the longest-running single in pop history and I wouldn't have had a huge, 4 million-selling record with "Coyote Ugly" if I hadn't. I'm thankful for all of those "mess-ups," as some people might call them.

I would have been sad if I would have just completely stuck to one thing forever and not tried different things. And I've gained this whole world audience because of it. They know my country music, they know everything that I've done, and that's exciting. It's exciting to have all of those opportunities in my career.

But on this record I feel like I've finally found my sound that I can sustain on any record—it might not be so confusing to people. It blends several different types of music. It's a very organic sound; it rocks, [it has] some very traditional moments at times and some very vulnerable moments.

When you hear it on the radio you know who it is, and you know it's different, and that's what I set out to do on this record.

continued on >>p48

Sitting in the green room at a TV studio just north of downtown Nashville, it's hard to believe that the beautiful young woman in the light summer dress sitting across the coffee table from you is LeAnn Rimes.

Wasn't it just yesterday that a 13-year-old blonde with the voice of a mature woman and the look of a, well, young girl, burst onto the world stage with the country-to-the-core "Blue?" Even though we all watched her blossom from a pretty teenager to the poised woman before us—and saw her stardom grow just as impressively—it's still hard to believe that Rimes is 25 years old.

It all happened so fast, didn't it? In the last dozen years we've watched her win two Grammy Awards, an American Music Award, three Academy of Country Music Awards and a dozen Billboard Awards. She's had a dozen top 10 hits on Hot Country Songs, including the 1996 No. 1 "One Way Ticket (Because I Can)," and has had multiple hits on the Adult Contemporary, Adult Top 40 and Mainstream Top 40 charts, including the 11-week No. 1 smash "How Do I Live" on the AC chart. In fact, that song's 69-week span holds the distinction of being the longest-running single on The Billboard Hot 100.

Her albums have sold more than 19.3 million copies in the United States, according to Nielsen SoundScan, and millions more worldwide. She's toured the world, fought publicly and privately with her father and her record label, appeared in movies, gotten married and, well, grown up.

You're 25 years old, and you've had this career for half your life. Is this where you thought you'd be when it all started?

I don't think I thought that far in advance. I just knew I wanted to sing, and this whole business side of things—I wish it'd go away sometimes, because it's hard and it's such a game, and all I want to do is sing and put out great music and have people hear it and affect people's lives. Still, to this day, that's all I want to do. It's the same thing with film and different things I dabble in; it's really just about invoking honest emotions within myself and other people.

This whole celebrity thing that comes along with it, it's fun. I get free stuff, I get to hang out in cool places, but for the most part I just love my craft. I never thought I'd go through lawsuits.

I never thought I'd have so many hiccups [in my career], and who knew I could overcome it as much as I have. But I'm stubborn, and this is where the stubborn part of myself really plays for the better.

I have my moments when I'm done with this whole business. I have my moments where I just want to take off and be done with it, but then I'm done for two weeks and I'm like, "OK, I love what I do too much." So I try to let my managers and my record label play the game as much as they need to and I enjoy the music as much as I can.

For the last dozen or so years, the songs you've recorded have ranged from stone-cold country to pop songs to dance music. How has the definition of a LeAnn Rimes song changed through the years?

Growing up in this business and loving so many different kinds of music, I've dabbled in so many things, and I'm so thankful that I have. My hands have been slapped for it a few times, but I wouldn't have had the longest-running single in pop history and I wouldn't have had a huge, 4 million-selling record with "Coyote Ugly" if I hadn't. I'm thankful for all of those "mess-ups," as some people might call them.

I would have been sad if I would have just completely stuck to one thing forever and not tried different things. And I've gained this whole world audience because of it. They know my country music, they know everything that I've done, and that's exciting. It's exciting to have all of those opportunities in my career.

But on this record I feel like I've finally found my sound that I can sustain on any record—it might not be so confusing to people. It blends several different types of music. It's a very organic sound; it rocks, [it has] some very traditional moments at times and some very vulnerable moments.

When you hear it on the radio you know who it is, and you know it's different, and that's what I set out to do on this record.
Creative Artists Agency

salutes our client

LEANN RIMES
Thank you for letting us be a part of your “family”...
Let’s talk about your new album. It isn’t like anything you’ve done before, is it?

No, it’s not, and that’s what’s exciting for me. After this long in the business—it’s been almost 13 years—I feel like I’m just starting to chip away at what I’m capable of. It’s so exciting to know that my best days are not behind me at 25. I’ve developed into an artist and not just this little girl with a big voice. I’ve grown so much as a woman, and I have a lot to say and I have a lot of life experience.

The great thing about this record for me is that it’s not coming from a celebrity side that everybody thinks they know. It’s coming from a very honest place and a very vulnerable place. That can be very scary, but also very exhilarating, because this is really me. I’ve been waiting to put an album like this out for years. I couldn’t have put it out any sooner because I had to live, and I had to live to write songs. It’s a very personal album.

How long have you been working on this record?

I started writing this record on Valentine’s Day of ’06. My husband [Dean Sherer] and Blair Daly and I sat down and wrote “Family,” which is the title track. That kind of spun this whole album into what it is.

The whole album is very thematic from front to back. It tells the story of real relationships between a husband and a wife, between a mother and a daughter, father and a daughter, and other extended family, my friends.

“Family” is a very multifaceted word to me. When you grow up in the world that I grew up in and then you think about having your own kids, and the trials and tribulations that I’ve gone through with my family—very publicly—all of that plays into this record.

You’ve said your new album is the first in a trilogy. What will the next two be like?

The next album for me so far has been still personal as far as my view of how I see things through my eyes and my words, but I’ve been observing a lot of my relationships with people or other people’s relationships with themselves or the world. You know, I’ve just tried to sit back and not have it be completely about me. I mean, my God. I kind of let it all out there on this record and I need to live some more to write another one. So I’m putting it on other people this time. But I do feel like this first album was kind of a clarification record for myself and I think this next record, the middle record, is more growth as a woman and as an artist, as a human being.

And the third record, I think I’ll have kids by then and will have so much more to write about that I can’t even talk about right now. This is just the beginning of people and fans kind of catching on to the new sound and a new type of artist that’s not just a voice but there’s really something behind it. I’ll continue to grow as a songwriter, and I have so much more to say.

The next couple of records will be very important.

You’ve had your difficulties with Curb Records through the years. What’s your relationship with the label and Mike Curb like now?

I have a very good relationship with them. I talk to Mike at Curb very often. In fact, I wanted them to understand where this album came from, how important this album is to me—we’re not just selling a single, we’re selling a full record on this album—so I took it in to the whole staff, and Mike was there and his assistant, who I’ve known for the last 12 years of my life, and I had people crying over songs. I had people so excited over this music. To get a record label that excited again after this long was very cool. They’re an independent label, it’s Mike’s money, so to have him behind this record 100% like they are and he is, speaks a lot of the record.

I really do have a very strong relationship with them. We butt heads just like every record label does with an artist, but I think we’re all fairly rational about our conversations and our decisions now, and we try to make them as a unit and not label against artist.

Do you think your past struggles with the label had to do with what was going on in your life at the time?

Yeah, I do. I was having a struggle with my father as a manager—by the way, I now have a great relationship with my dad—I had a struggle with the record company. It all kind of coincided. But I renegotiated my deal with Curb, and I now have a great contract. I’m continued on >>p46
DEAR LEANN RIMES,

GRAB YOUR PURSE & TROPHIES AND COME HANG WITH US!!!

IT WOULD BE TOTALLY COOL AND WE WOULDN'T MAKE YOU VACUUM OR ANYTHING. YOU COULD SIT AROUND ALL DAY EATING CHICKEN WINGS AND WATCHING TV. — WE DO! AND AT NIGHT YOU COULD GIVE US A SNEAK PREVIEW OF YOUR CMT CROSSROADS APPEARANCE SCHEDULED FOR DECEMBER — OR WE COULD JUST BRUSH YOUR HAIR... BECAUSE YOU'RE AWESOME (BUT NOT IN A STUCK-UP SORT OF WAY)

AND WE AREN'T SAYING THIS BECAUSE YOU WON A BUNCH OF STUFF BUT BECAUSE YOUR BEAUTIFUL ON THE INSIDE AND OUT (AND YOU'RE SUPER HOT)!

CALL US! COLLECT!

COUNTRY MUSIC TELEVISION 330 COMMERCE STREET NASHVILLE TN 37201 TEL. 615 335 8400 WWW.CMT.COM

MRS. LEANN CMT
An MTV Network.
Congratulations
LeAnn

The bond that links your true family is not one of blood, but of respect and joy in each other's life.

Rarely do members of one family grow up under the same roof.

-R. BACH

Congratulations with love from your "Family"

-Joanna, Blair, Roger and Darrell

from >>p48

Just a little while longer?
I've been there my whole life. The music business is changing, and who knows where record labels will be in the next few years. The great thing about Mike and the great thing about Curb is I have complete creative freedom. They ask me first, "Do you think this is a good single choice? We do, but is this what you want to go with?" I'm very interactive with them, and they respect me and my decisions and my opinions, and I know other labels that don't deal with their artists that way. I have to say that I have it pretty OK. I have it pretty dang good.

You've grown into a beautiful young woman, and you were recently on the cover of Shape. How did that come about?
I sat down with my publicists before this record and talked about my life and where I'm headed and where I'm going and what my interests are. I take care of myself. I work out five, six times a week. I do yoga. I lift weights. I run. When they heard all of that info, they went to Shape and said, "This is what she's doing with her life now."

When Shape offered me a cover, they said, "Well, you have to be in a bikini," and I said, "Yes! I've worked so hard and my mom would kill me if I did anything like Playboy, so this was a great way for me to show it off and feel confident.

I've had all of these women come backstage with their Shape magazine and say, "We've lost 15 pounds on your diet regimen." It's so cool to inspire people in that way. Some of our band on the road quit smoking, they quit drinking, and some of them said, "We kind of feel like if we're going to keep up with you, we've got to start working out."

Who are your influences, and who have you patterned your career after?
I don't think I've patterned my career after anyone. When I was a kid I listened to Barbra Streisand and Reba McEntire. Both of them have been on television and on Broadway, so many different things that I've aspired to do just by watching them. If they can do that, I want to do that, too.

and there for a little while longer, and who knows what will happen.

Relia is just a very strong woman and great inspiration. But everybody's career is different. I've always said since I was a little girl that if there's one thing I wanted, it was for everyone around the world to know who I was. I'm working on that one.

I learned vocally from those two women, and Patsy Cline and Judy Garland. And then as I got older I started listening to Janis Joplin and Aerosmith and Prince and Elton John. As a songwriter, I listen to Bright Eyes and David Gray and Tracy Chapman and Bob Dylan. I like so many different artists. I love rap music, I love listening to Eminem. He's got such a great pocket and such great lyrics.

I learn a lot from listening to different artists, and it's fun to listen to great music. I find that I listen to a lot of older music and I'm inspired a lot more by that. It's hard for me to find a great album these days from front to back that I love. I find that with a lot of artists these days, it's two or three singles and filler songs. I don't know if I can make an album like that, especially writing my own album. I've had so much fun creating a whole project.

You're in the demographic that the music industry is having the most trouble with. What does the industry need to do to reach your peers?
That's a really hard question. I don't even know how to capture their attention sometimes, and I'm their age. I understand why kids download. When there are only two or three [good] songs on a record, why would you buy the album?

You're not getting what you're paying for. That's why I tried to make this album as interesting as possible, so people really do feel the need to go out and buy it. Artists need to pay attention to what they're giving the consumer.

I watched MTV the other day and I had never heard of one artist on the countdown. I felt so old. If you're over 25, I don't know if you should be listening to top 40 radio. All of a sudden you're an AC and country buyer.

The music is changing, the times are changing, and it is hard to keep the attention of the record buyer. My God. I've been around for 13 years. I'm still surprised people are buying my music. But I think if I keep it interesting for myself, hopefully I'm keeping it interesting for them and not getting too stagnant.

—Ken Tucker

LEANN RIMES and DANN HUFF in the studio during a recording session for Rimes' new album, "Family."
LeAnn –

Congratulations on your first decade of amazing performance. We are thrilled to be a part of your “Family” and honored that you are a part of ours. Here’s hoping that the next decade and the decades to come bring you continued success and happiness.

Shure Incorporated

www.shure.com
To my friend LeAnn
From Nashville to Los Angeles and a few stops in between, you've always been an artist of unprecedented talent and a friend of uncommon integrity.

I look forward to where it will all take you next.

With love,
Steve Schnur
Worldwide Executive of
Music And Marketing
EA
LEANN

As you reach for the stars and follow your dreams we are proud to travel with you.

YOUR

family

AT

The Fitzgerald Hartley Co
PROUD TO BE PART OF THE FAMILY

Sussman & Associates
Nashville, Tennessee

from >>p52

Billboard Boxscore.
Rimes remains a headlining artist, capable of playing in multiple configurations at a wide range of venues. She’s a writer with her own publishing company, she has found success in motion pictures, “and there’s not any question that somehow down the line she will go on Broadway when we find the right vehicle,” Essig says.

The “Coyote Ugly” soundtrack and an appearance in the 2000 film greatly broadened Rimes’ exposure. Essig says, “‘Coyote Ugly’ is everywhere in the world; that really expanded who she is and what she does,” he says. Beyond North America, Rimes now tours Europe and Australia about every three years.

Plans for 2008 and onward include more international touring, including Europe and the Pacific Rim. “We’re kind of dabbling with playing around the world, which will be a lot of fun,” Rimes says.

“It’s going to be amazing to see different cultures and how my music is perceived and how I’m perceived.”

Rimes may tweak her set list on international dates. “We played Europe two years ago and we played a lot of ‘Coyote Ugly’ stuff and a lot of the popper stuff, but then I sang ‘Blue’ and people knew that,” she says. “It’s really interesting; the fans overseas, especially in Europe, I find if they love your music, they dig back in your catalog and really learn from front to back all of your music. So I don’t shut that part of my life out when I tour over there.”

While touring remains a key component of Rimes’ career, she doesn’t perform live as extensively—some would say exhaustively—as she once did; no more every Saturday night for a multiyear stretch.

“This year we played around 50 shows, a fairly light tour year for me, which is nice,” she says. “I’m trying to balance that out as much as possible because the first three years of my career I played 500 shows, sometimes two shows a day. I would never do that again.” More important now for Rimes is to have fun performing live. “If I’m not enjoying it, then I don’t want to do it,” she says. “And for me touring is a huge part of my career, and it’s fun right now.”

Rimes is now at home in a performing arts center as she once was at a fair grandstand.

“I love the intimate venues because I can see everybody’s faces, see their reaction and see how much the music is affecting them or not affecting them,” she says. “That’s nice, to be able to have that one-on-one interaction. But I also love playing to 60,000-70,000 people who are partying and having a good time.”

Sometimes Rimes’ favorite live performances are away from the crowds. “My favorite thing to do is be honest, is me with an acoustic guitar in front of a couple of people,” she says. “I love it to be that intimate, because I feel like I really have been blessed with this gift. And these days, when things can be so fixed in the studio, we’re missing great vocalists and great artists. I like to be able to walk into a room and say, ‘This is really what I’ve got, and this is it.’ There’s nothing like being able to stop people with a song and with a real emotion and with my voice.

“To get that kind of feedback from people one-on-one, to see people tear up or to see something that I’m saying or doing really emotionally affecting people, it’s pretty intense.”

LIKE FAMILY

RIMES’ AGENT ROD ESSIG HAS BEEN WITH HER FROM THE START

The volatile nature of the music industry can make artist/agent relationships fragile, and it is even rarer for such a relationship to extend from childhood to adulthood as has LeAnn Rimes with Rod Essig.

“Rod is amazing,” Rimes says. “I’ve been with him forever; he’s like an uncle or a father, he really is such a sweet man. He’s known me for so long, so he knows me very well. We have a great relationship as far as a working relationship, and he’s part of my team, he’s part of my family.”

Contributing to Rimes’ growth, from the time when she was that wide-eyed yet stage-savvy 12-year-old to becoming a global headliner, has been a career opportunity for Essig.

“It has been great to watch her grow as a young woman, and now she’s definitely a woman,” Essig says. “But LeAnn always made her own decisions and always made the right decision. She has a great heart.”

That’s not to say the sailing has always been smooth. “Sometimes I hang up on her, sometimes she hangs up on me,” Essig admits. “All I ever did was give her the opportunities and choices, and then she would make the right decisions.”

On a personal level, “we’re really, really good friends,” Essig says. “She trusts me, and I totally trust her. She knows I constantly am looking for stuff to make LeAnn Rimes expand. I love to see her sweat, whether it’s singing with a different artist or something she’s not done before. The bottom line is I’m so proud of her and I just love representing her.”

—Ken Tucker and Ray Waddell

www.americanradiohistory.com
LeAnn Rimes has achieved success as both a country and pop radio star. Two of her hits, "Big Deal" in 1999 and "I Need You" in 2000, rank among her biggest singles on the Hot Country Songs chart and The Billboard Hot 100.

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

---

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Blue</td>
<td>1 (28 weeks)</td>
<td>July 27, 1996</td>
<td>Curb</td>
</tr>
<tr>
<td>2</td>
<td>Unchained Melody/The Early Years</td>
<td>1 (10)</td>
<td>March 1, 1997</td>
<td>Curb</td>
</tr>
<tr>
<td>3</td>
<td>You Light Up My Life—Inspirational Songs</td>
<td>1 (9)</td>
<td>Sept. 27, 1997</td>
<td>Curb</td>
</tr>
<tr>
<td>4</td>
<td>LeAnn Rimes</td>
<td>1 (2)</td>
<td>Nov. 13, 1999</td>
<td>Curb</td>
</tr>
<tr>
<td>5</td>
<td>I Need You</td>
<td>1</td>
<td>Feb. 17, 2001</td>
<td>Curb</td>
</tr>
</tbody>
</table>

**TOP COUNTRY SONGS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>One Way Ticket (Because I Can)</td>
<td>1 (2 weeks)</td>
<td>Sept. 28, 1996</td>
<td>Curb</td>
</tr>
<tr>
<td>2</td>
<td>Something's Gotta Give</td>
<td>2</td>
<td>Dec. 17, 2005</td>
<td>Asylum-Curb</td>
</tr>
<tr>
<td>3</td>
<td>Probably Wouldn't Be This Way</td>
<td>3</td>
<td>April 2, 2005</td>
<td>Asylum-Curb</td>
</tr>
<tr>
<td>4</td>
<td>Unchained Melody</td>
<td>4</td>
<td>Oct. 11, 1997</td>
<td>Curb/MCG</td>
</tr>
<tr>
<td>5</td>
<td>On This Side Of Angels</td>
<td>5</td>
<td>March 28, 1998</td>
<td>Curb/MCG</td>
</tr>
<tr>
<td>6</td>
<td>Commitment</td>
<td>6</td>
<td>Sept. 4, 2004</td>
<td>Asylum-Curb</td>
</tr>
<tr>
<td>7</td>
<td>Nothin 'Bout Love Makes Sense</td>
<td>7</td>
<td>March 22, 1997</td>
<td>Curb</td>
</tr>
<tr>
<td>8</td>
<td>The Light In Your Eyes</td>
<td>8</td>
<td>Sept. 4, 1999</td>
<td>Curb</td>
</tr>
<tr>
<td>9</td>
<td>Big Deal</td>
<td>9</td>
<td>April 15, 2000</td>
<td>Sparrow/Capitol/Curb</td>
</tr>
</tbody>
</table>

**TOP HOT 100 SONGS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Peak Position</th>
<th>Debut Date</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>How Do I Live</td>
<td>2 (4 weeks)</td>
<td>June 21, 1997</td>
<td>Curb</td>
</tr>
<tr>
<td>2</td>
<td>I Need You</td>
<td>2</td>
<td>May 27, 2000</td>
<td>Sparrow/Capitol/Curb</td>
</tr>
<tr>
<td>3</td>
<td>Can't Fight The Moonlight</td>
<td>2</td>
<td>Sept. 9, 2000</td>
<td>Curb</td>
</tr>
<tr>
<td>4</td>
<td>Looking Through Your Eyes</td>
<td>4</td>
<td>April 18, 1998</td>
<td>Curb</td>
</tr>
<tr>
<td>5</td>
<td>Big Deal</td>
<td>4</td>
<td>Oct. 16, 1999</td>
<td>Curb</td>
</tr>
</tbody>
</table>
DON'T MISS A BEAT!

BY DAY...

Billboard DMS Dance Music Summit

IN ASSOCIATION WITH MARIAN RECORDS™

OCTOBER 9 & 10. Now in its 14th year, the Billboard Dance Music Summit attracts an elite group of international and domestic attendees to discuss the latest trends impacting today’s dance music industry. Be a part of the industry’s most important business-to-business event!

JUST ANNOUNCED...

THE BILLBOARD Q&A WITH THE CRYSTAL METHOD!

TCM bandmates Ken Jordan & Scott Kirkland will take attendees on a journey into the past, present and future. Along the way, we'll celebrate the 10th anniversary of the duo’s groundbreaking album, “Vegas,” which has been re-released as a two-disc deluxe edition set via Geffen/UMe.

Oct 4-10, 2007 - Palms Casino Resort - Las Vegas

BY NIGHT...

OCTOBER 4-10. Enjoy the Vegas Music Experience! All attendees will receive VIP access to one week of incredible nighttime events featuring the world's best DJs, hot nightclubs and concerts as well as can't-miss pool parties.

LIVE PERFORMANCES BY (subject to change)

Benny Benassi  Chris Marsol  Dave Navarro & DJ Skribble  Dirty Vegas  Kaskade  Planet B featuring Bishop  Sasha  Tommy Lee & DJ Aero  Ultra Nate

PLUS...

Carlos Sanchez  Crystal Method  D-Fuse  DJ AM  Donald Glaude

Eddie Amador  Jackmaster Farley  Jimmy Van M  Jody Watley  John O’0 Fleming

Keoki  Noel Sanger  Samantha James  Thelma Houston  AND MORE...

VEGAS ALLIANCE MUSIC EXPERIENCE PRESENTED BY Billboard

Register Today! www.BillboardEvents.com

$299 Pre-Registration

For more information call: Registration: 646.654.4643
Sponsorships: 646.654.4613

www.americanradiohistory.com
There’s no question that Las Vegas is a risky city. But as an entertainment and gambling destination that draws millions of worldwide visitors each year, Sin City remains a sure bet for the concert business. In this locale, one of the most complex and competitive markets in the country, Los Angeles-based AEG and Harrah’s Entertainment recently raised the stakes with a partnership to develop a 20,000-seat arena one block east of the Vegas Strip, directly behind the 3500-seat venue. Meanwhile, AEG Live, the concert promotion arm of AEG, will operate and program the 4000- and 1500-seat indoor venues at Echelon Place, which are under construction on the Strip. And earlier this year, the company inked a deal to be the exclusive booker/promoter for live entertainment at the Joint, located inside the Hard Rock Hotel & Casino.

Music Business Thrives in Las Vegas Venues

BY MITCHELL PETERS

“It’s really been a big step for AEG in the marketplace,” says John Magliari, president/co-CEO of Concerts West, a division of AEG Live. “We see Vegas as a bastion class market.”

The project, $500 million-+-era for a 2010 completion date, will face stiff competition from such larger facilities as the MGM Grand Garden Arena, Orleans Arena, the Thomas & Mack Center and Mandalay Bay Events Center—not to mention the dozens of clubs, theaters, casinos and showrooms.

But with a seemingly endless thirst for live entertainment from tourists and its population of 1.4 million people, Las Vegas has maintained its role as a must-play destination for nearly every major touring act. And ticket buyers don’t seem to mind the endless concert options.

“It seems like there’s an undeniable hunger in this town,” says Danny Zelisko, who oversees operations in Las Vegas for Live Nation. “People go there with a budget. They’re either going to gamble it, eat it, go to a club or watch a concert.”

A 2006 visitor profile study conducted by the Las Vegas Convention and Visitors Authority found that 5 million of the city’s 39 million visitors a year decided to see a headline concert. “It’s a healthy number and we’re proud of it,” LVSCA senior VP of marketing said.

GETTING LUCKY
Celine Dion®

A new day...
Created by DRAGONE

One Era Ends.

THE COLOSSEUM
CAESARS PALACE
LAS VEGAS

Presented by Chrysler

Produced by AEG Live

www.americanradiohistory.com
Bette Midler
Arrives February 2008!

Another Era Begins.
THE COLOSSEUM.
CAESARS PALACE
LAS VEGAS

www.americanradiohistory.com
from >>p57  Terry Jicinsky says, “Concerts are a very important component of the Las Vegas experience.”

As such, the LVCVA, which is funded by Las Vegas hotel room tax, has launched marketing and advertising efforts to draw potential tourists and concertgoers from around the country. Perhaps its largest effort, the organization entered a sponsorship deal last year with New York’s Madison Square Garden.

The advertising campaign includes signage throughout the Garden, along with exposure across its electronic media. The advertisements feature such slogans as “On your next trip to Vegas, make attending a concert an element of your trip.”

And the program seems to be working. “We feel year one was very successful in helping us raise the profile of Las Vegas as a concert city,” Jicinsky says. “There’s still a lot of room for growth.”

Once visitors physically arrive in Las Vegas, it’s easy to see what concerts are playing in town. Along with traditional forms of advertising—newspaper, TV and radio—hotels and casinos play a large role with in-house promotion. Along with that, video boards at airports, taxis’ tops and freeway billboards also help spread the word.

“If you take a drive through that town from the airport to your hotel, you’ve pretty much seen almost every major show that’s available for you to go see,” says Zelisko, who produces concerts in a number of Las Vegas venues. “After all these years, I think we’ve discovered all the ways to put our product of these shows in people’s faces.”

As far as competition, even with the new AEG arena coming into play, there doesn’t seem to be much fear of overlap in the marketplace. Richard Sturm, president of entertainment and sports for MGM Mirage, oversees the 12,000-seat Mandalay Bay Events Center and 16,800-seat MGM Grand Arena—both of which host approximately 65 events per year.

Sturm believes his arenas won’t suffer a blow. “We compete every day,” he says. “But when you look at [AEG’s proposed] 20,000 seats, there aren’t many attractions who could fill that. We still have that benefit of having the right-sized venues.”

Not all buildings have stayed in the concert promotion game. “We’ve scaled down dramatically over the last two years,” says Daren Libonati, executive director of the 18,800-capacity Thomas & Mack Center at the University of Nevada-Las Vegas. “We don’t engage in the competition of chasing concerts because the economics have changed dramatically, and it doesn’t fit for what we’re doing.”

Along with Thomas & Mack Center being more than 20 years old, which makes it difficult to compete with newer buildings, Libonati says that artists can play 1,700- to 3,000-seat rooms and get paid “arena-type money and play in front of a much smaller audience,” which is very attractive to booking agents and managers.

Las Vegas promoter Andrew Hewitt, who works with Live Nation to exclusively book the new 2,400-capacity Pearl, located at the Palms Casino Resort, says that’s true in some cases but not all. “There are many shows we believe need to be the same price as they are in any other major city, because they’re not necessarily a casino audience, but cater to the strong local audience,” Hewitt says.

Meanwhile, along with its forthcoming arena, AEG Live over-
GETTING HIT ON
BY THE LEAD SINGER
AT THE AFTER PARTY
The T.J. Martell Foundation For Leukemia, Cancer and AIDS Research

Is holding its 32ND Annual Awards Gala at the New York Hilton on Tuesday, October 23rd, 2007

Cocktails at 6:00 p.m. Dinner 7:00 p.m.

Special appearance by Stevie Wonder with surprise musical guests!

This year's esteemed honorees are:

Humanitarian of the Year
Mel Karmazin, Chairman & CEO Sirius Satellite Radio

Lifetime Artistic Achievement Award
Berry Gordy, Founder of Motown Records

Spirit of Excellence Award
Joel A. Katz, Chairman of Greenberg Traurig's Global Entertainment Practice

The T.J. Martell Foundation was founded in 1975 by music industry executive Tony Martell and his colleagues in memory of his son, T.J., a young victim of leukemia. The Foundation works tirelessly funding innovative research in eight leading medical facilities nationwide. For further information or to purchase tickets to this wonderful event, please call the Foundation at (212) 833-5444, or visit us at www.tjmartellfoundation.org.
She's Every Woman

Queen Latifah Scores With New Album, CoverGirl Campaign

“'I’m Gonna Live Till I Die'” could double as Queen Latifah’s theme song. The Sarah Vaughan chestnut—featured on “Trav’lin Light,” Latifah’s second album of pop/R&B/jazz staples—captures the essence of the pioneering artist’s multifaceted career.

“Trav’lin Light,” which Verve released Sept. 25, debuts this week at No. 11 on The Billboard 200, a career best for an artist whose 1989 groundbreaking rap debut, “All Hail the Queen,” presaged a Grammy Award for best solo rap performance in 1994.

And the Queen has kept it moving ever since. She has segued into successful stints as an Emmy Award-nominated (HBO’s “Life Support”) and Academy Award-nominated (“Chicago”) actress, a partner with Shakim Carnage in New Jersey-based production company Flavor Unit Entertainment (“Bringing Down the House”); a CoverGirl spokeswoman, author, and philanthropist (the Lanceot H. Owens Scholarship Foundation).

Like 2004’s “The Dana Owens Album,” “Trav’lin Light” is “half jazz and half more eclectic choices, with a couple more ballad songs,” according to Latifah.

But the transition to this type of material from hip-hop wasn’t an easy one.

“Working with such respected producers like Arif Mardin and Tommy LiPuma and such amazing musicians as Stevie Wonder, George Duke and Joe Sample has made it easier,” she says.

“It’s like going to history class and actually having fun. These are people who played with or knew artists like Duke Ellington, Ella Fitzgerald and Sarah Vaughan.

“That brought the music closer to reality for me,” she continues. “And my hope is to bring this music to a younger, more diverse crowd. This is our music. American music created by people of African descent, as well.”

Although details are still coming together, Latifah is eying a return to her roots with a new rap album. “I want to make sure it’s something where people are like, ‘Oh, yeah, she’s still got it.’ I don’t want to put out a corny album,” she says.

As Billboard reported in June, female rappers have found little success on the chart in the past five years. The problem, Latifah says, is that females need to be more in control of their own business—without getting involved in the cutthroat act of currency. You just hope that when a female gets in the door, she will bring someone else through.

Thanks to her multifaceted CoverGirl deal, Latifah has become a model for the importance of branding to today’s artists.

“Initially, hip-hop was being judged as something trendy, but we as the artists never felt like that,” she recalls. “But all it took was one Sprite commercial and then it was a wrap. Back then, managers had to go out and create opportunities and then explain to an artist why it was important to do this. Now, artists instantly come into the game with branding in mind.”

In fact, according to Verve Music Group senior VP/GM Nate Herr, Latifah’s brand is so strong that the label was able to hold off on servicing radio until now. “Poetry Man” is about to arrive at urban AC and, in tandem with a round of TV advertising, will comprise the second phase of the “Trav’lin Light” campaign.

After a fall tour of intimate venues in support of the disc, Latifah will jump back into acting with full force. Early next year, she will begin shooting a remake of “All of Me,” which originally starred Steve Martin and Lily Tomlin. Two HBO projects, one about blues singer Bessie Smith, are also in the pipeline.

Meanwhile, Latifah’s CoverGirl Queen Collection (Billboard, Sept. 8) launches a new campaign this month in Wal-Mart and other retailers. For an accompanying TV spot, she penned the song “Every Woman Is a Queen,” which is exclusive to physical versions of the CD sold at Wal-Mart.

“I wanted to record a song for the campaign that was class, an ode to women if you will. For me, as a spokesperson, it’s about making sure the woman with two kids can still feel beautiful. It’s something my mother always said: Every woman is a queen.”
**MUSIC**

**GLOBAL**  BY ANDRE PAINE

---

## Hits By Royal Appointment

**Performance For Queen Testifies To Melua’s Success**

U.K. singer/songwriter Katie Melua has long confessed to being a major fan of Queen. Now it seems the 23-year-old can count the queen among her own fans.

In June, Melua performed a three-song set for Queen Elizabeth II at a Buckingham Palace dinner party. It was “a pretty special occasion,” says the artist, who released her third album, “Pictures,” internationally Oct. 1. The set will street next spring in the United States. “It was very surreal—you don’t realize how bizarre it is until you tell people who you are,” the British Head of State’s acknowledgment of Melua underlines the artist’s contribution to the U.K. recording industry. This summer, labels body the BPI named her as having the best-selling album by a UK female artist in the world during 2006, shipping 2 million copies of 2005 sophomore set “Piece by Piece.”

“I’ve met the queen a couple of times,” says Melua, who also slept over at the palace. “Maybe it’s because I wasn’t brought up in England from the start, but I don’t think I’ve got that complete and utter nervousness when I’m around her” that others have.

Melua was born in the former Soviet Republic of Georgia, but moved to the United Kingdom with her parents when she was 8.

Total global shipments of “Piece by Piece” and 2003 predecessor “Call Off The Search” have passed 7.5 million copies, according to Melua’s London-based independent label, Dramatico. The company releases Melua’s albums globally, securing distribution deals in each market, with the exception of a Japanese licensing deal. Veteran producer/songwriter Mike Batt is Dramatico’s chairman. He’s also Melua’s manager and songwriting partner, but quickly dismisses any suggestion that she’s a manufactured artist.

“She’s a confident performer and consummate musician, not just somebody who sits there and sings on a stool,” he says.

“Pictures” shows some progression from the light, jazzy sound that characterized Melua’s first two albums. There’s a reggae song, “Ghast Town;” a Leonard Cohen cover (“In My Secret Life”); and a lighthearted, zombie-infested love song called “Scary Films.”

“We had this crazy idea to make a concept album—the soundtrack to a fake [Quentin] Tarantino film,” Melua says, “but we ended up abandoning that idea because some of the best songs didn’t fit in that concept.”

Current single “If You Were a Sailboat” recently became Melua’s first to go straight to A-list on the United Kingdom’s most-listened-to station, AC-formatted BBc Radio 2. Dramatico says Melua’s total U.K. album sales have exceeded 2.7 million, while “Piece by Piece” has now sold 1 million in Germany alone. “I started going [there] very early on in my career,” Melua says. “I remember doing a train tour of all the main cities in Germany, doing small places, before the first album came out. We just kept going back. When you invest that much time in a place, it pays off.”

Melua will not return to full-scale live work until 2006, as the rest of 2007 is devoted to a relentless promotional schedule. “She’s committed to it,” Batt says. Melua will “jump on a plane whenever a European TV show comes up.”

The United States is the one major market where Melua has yet to break, although “Call Off The Search” and “Piece by Piece” (both handled by Universal Music Group Distribution) have sold 66,000 and 58,000, respectively, according to Nielsen SoundScan.

“If you don’t break America, you can’t say you’ve broken the world,” Batt says. “But Katie can do as well as she has in Europe and still be the biggest-selling U.K. female artist in the world. We’ve got to look after territories where we’re really strong.”

---

**Global Pulse**

**TOM FERGUSON**  tferguson@eu.billboard.com

---

## Online On-Ramp

**Kate Walsh Parleys iTunes Buzz Into Major Release**

British folk artist Kate Walsh became the talk of the town earlier this year—and the world’s largest record company was listening. Brighton, England-based singer/songwriter Walsh enjoyed positive reviews but modest success with her 2003 debut album on Newcastle Upon Tyne-based Kitchenware Records, “Clocktower Park.” However, online enthusiasm for a track from her self-released sophomore set, “Tim’s House,” has helped the new album sell more than 10,000 units, according to Walsh’s manager Jonathan Morley of London-based Northern Lights Management.

Recorded for only £1,000 ($2,000), “Tim’s House” was released March 23 on Walsh’s own Blueberry Pie label, with album track “Tall of The Town” immediately picked up as iTunes’ free single of the week in March. The album topped iTunes’ Hot 100 chart April 9, attracting Mercury/Universal, which licensed “Tim’s House” in June ahead of a full U.K. release Sept. 31.

“They’re buoyed up by the fact that it did so well earlier in the year with nothing behind it,” Morley says. A U.S. release on Verve is planned September 2008, he adds.

Walsh, currently without a publishing deal, supported Mute artist Richard Hawley on September U.K. dates. She’s now headlining shows through October, booked by Neil O’Brien Entertainment. European dates will follow in November. —Lars Brandle

**HAPPY HOME:** It’s not often a new album release can genuinely be called miraculous, but Edwin Collins’ sixth solo album, “Home Again” (Heavenly/EML), is undoubtedly an exception.

The former leader of Scottish alternative pop/rock act Orange Juice, Collins is best-known for his 1994 international hit “A Girl Like You.” In February 2005, while completing “Home Again,” he suffered two cerebral hemorrhages.

After major brain surgery and a six-month hospital stay, Collins had to relearn basic skills as speaking and walking—he remains partly paralyzed on his right side and has difficulty singing. However, the goal of finishing “Home Again” played a key role in his recuperation, says Collins’ wife and manager, Grace Maxwell.

Some 18 months on, Collins returned to the studio to mix the album. “It was something for him to aim for,” Maxwell says. “To begin with, he’d say, ‘It’s over, I’m retired.’ But gradually his desire to take control grew. Ask him what he’s most proud of about this record and he’ll say, ‘Finishing it.’”

“Home Again” rolled out across Europe beginning Sept. 17, a U.S. release is being planned. EMI Music U.K. senior international product manager Carole Macdonald says marketing efforts will focus on Europe and North America. As Collins’ recuperation continues, interviews and personal appearances will be limited.

“We need to be very respectful of his energy levels,” Macdonald adds. “But there’s been no reluctance on his part to be such a proud album.”

One-off live shows through William Morris international and the Agency in the United States are being planned. Collins is published by Universal Music.

—Steve Adams
Buck Restarts Here

Dwight Yoakam and The Derailers Pay Homage To Owens

Dwight Yoakam first met Buck Owens when he visited Owens' KUZZ Bakersfield, Calif., before appearing at a local fair in 1987. The two men hit it off famously and a year later scored a No. 1 airplay single with "Streets of Bakersfield." The duet marked Owens' first Billboard singles chart appearance in seven years and his first No. 1 since "Made in Japan" in 1972.

Now, Yoakam is paying tribute to his idol and lifelong friend with "Dwight Sings Buck" (New West), out Oct. 23. "After his death," Yoakam says, "it was the clearest way I could express my love for him and acknowledge the depth of our friendship."

Through the years they developed a relationship that was "a combination of parent, sibling and peer," Yoakam says. And just before Owens' death, the pair had a long phone conversation during which the topic of their friendship came up. "Somebody had asked [Buck] about me, and he said, "People think we have dinner together every night." And I said, 'I know, they act like we live across the street from each other,' and he said, 'We'll just always be linked, Dwight.'"

Yoakam, who had been performing "Streets of Bakersfield" as an encore, immediately began incorporating Owens' classics into his shows when he died. "It was something we thought we'd do for two or three weeks, but I couldn't bring myself to stop doing it and not have him on tour with me one last time."

When he and his band—guitarist Eddie Perez, pedal steel player Josh Granger, bassist Kevin Smith and drummer Mitch Marine—eventually came off the road, they went into the studio to capture the chemistry they had developed on Owens' material.

The recording process started with Owens' original arrangements as the template and then developed from there. At times Yoakam, as on "Act Naturally" and "Crying Time," is clearly channeling his mentor and at other times he's cutting a fresh path. The result is a refreshing blend of authenticity and new life. A slowed-down version of "Close Up the Honky-Tonks," the album's first single, features congas, maracas and a Hammond B-3 organ.

Yoakam's soulful take on "Together Again," though different from the original, fits perfectly.

"That song actually ambushed me," he says. "After the take, I walked in and listened, and I said, 'Maybe I needed to say something to him.' It felt personal.

"I realized that after his death we get to be together again every night onstage and together again on this album," he says, pausing to compose himself.

Yoakam was certainly not alone in his admiration for Owens. The Derailers, who were also heavily influenced by the Bakersfield star, released "Under the Influence of Buck" (Palo Duro) in July. "The genesis of the Derailers was built on Buck Owens & the Buckerados and that '60s sound," bandleader Brendan O'Brien says. "It's always been a part of this band and it always will be."

While the Austin-based band and Yoakam cover similar territory, they each bring something unique from their musical palettes. The Derailers' version of "Who's Gonna Mow Your Grass," for example, finds the band channeling the Monkees and Owens simultaneously. The more the merrier, Yoakam says. "I hope a lot of people do Buck's songs. Buck was always thrilled when people covered his songs."

The Boss' Boss

O'Brien, Springsteen Cement Fruitful Partnership With 'Magic'

Brendan O'Brien has produced albums for such heavyweights as Pearl Jam, Soundgarden and Paul Westerberg, but he had to work a bit harder than usual to get the attention of his boyhood favorite, Bruce Springsteen.

"It was a long, arduous process for me," he recalls. "Most of the artists I work with, I've wanted to work with the next day. People generally just call you. With Bruce, I'd been speaking with [former Columbia chairman] Donnie Denner for years. Anytime we'd talk, I'd say, 'What's your boy Bruce up to?' One day he just calls and says, 'I think he'd like to talk to you.'"

That conversation has spawned one of the most prolific periods, beginning with the O'Brien-produced "The Rising" in 2002, in the career of an artist not normally known for releasing albums quickly. Before that, Springsteen hadn't made a new studio album in seven years, and hadn't recorded with the E Street Band in nearly 20.

But since meeting O'Brien, the Boss has made four albums in five years, the latest of which, "Magic," is poised to debut next week at No. 1 on The Billboard 200. "The Rising" was Springsteen's first Billboard 200 chart-topper in a decade. It has sold 2.1 million copies in the United States, according to Nielsen SoundScan.

"He had produced his own music with other people for a long time," O'Brien says. "If he was meeting with me, it meant he might want to try something new and inspired. He needed somebody to help him get over the hump."

In contrast to the somber, Sept. 11, 2001-themed "The Rising," the 2005 folk-leaning solo album "Devils & Dust" and last year's all-traditional "The Seeger Sessions," "Magic" offers some of the most melodic songs Springsteen has written in years. The material is tailor-made for the onstage power of the E Street Band, which has just begun a North American tour.

O'Brien credits Springsteen with allowing him to participate in the vetting process, which in turn shaped the mostly high-energy vibe of the new album.

"It was clear he wanted that kind of input, and I let him know right away that that's something I like to do and am helpful with," he says. "On this one, we met at his place and he sat down and played me a bunch of songs. I would be looking at the lyric book while he was singing them. He'd finish, we'd talk, and we'd make notes."

Once ensconced at O'Brien's Atlanta studio, the producer set Springsteen up with a pared-down core band of drummer Max Weinberg, bassist Garry Tallent and pianist Roy Bittan to record basic tracks. Contributions from E Streeters like guitarist Steven Van Zandt, keyboardist Danny Federici and saxophonist Clarence Clemons were added later.

"As best I can tell, everyone else seems at peace with that," O'Brien says. "We'll bring Danny and Steve in, but by that point, I have a better idea of what we need them for. It makes their overdubbing much more specific."

"Brendan knows how to listen and never fails to bring out the absolute best from the artists he works with," says Columbia head Steve Barnett.

Indeed, Springsteen was so prolific during this batch of songwriting that there are a number of tracks left over for potential future release. O'Brien declined to comment on rumors another new album could be out as soon as next spring, but says, "There's another group of songs that exist that I think are great songs and should end up someplace, but they just didn't quite fit with this group."

O'Brien hasn't always hummed down behind the mixing console. For a brief period in the mid-'90s, he served as a senior VP at Epic while running his own imprint, 57 Records. The label released albums by 3 Lb. Thrill, Pete Dorough and Michael Penn, but none made a significant commercial impact.

"It started out great but I realized very, very quickly that it was a mistake," he says of his 57 tenure. "Within a couple of months of setting up shop, the people who brought me in were fired. I was left in a situation where I just don't think it was possible for me to succeed."

But would he do it again? "I probably would at this point entertain something like it," he says. "I don't think I'd want to be just an A&R person or have a little label. But I think I'd be pretty good at it now."
A Match Made In Heaven

Time Life Pairs Country Stars With Worship Songs

With the Oct. 2 release of “Songs4Worship: Country,” Time Life Music expands its top-selling worship series with a collection of praise and worship songs recorded by country artists. Produced by Michael Curtis and Teddy Gentry, the project features Charlie Daniels reinvigorating the Rich Mullins classic “Awesome God,” Linda Davis’ stunning version of “Shout to the Lord” and Emerson Drive on the MercyMe hit “Can Only Imagine.” Rascal Flatts, Diamond Rio and Ricky Skaggs are among the other artists on the collection.

“I just felt it was time for us to cross-pollinate,” says Curtis, a noted songwriter/producer who has the idea of marrying country artists with well-known worship songs. He then enlisted Gentry, best-known as a member of famed country group Alabama.

“Worship music just feels natural for the country people to do,” Gentry says. “It doesn’t feel like they are stepping out of their comfort zone to do this.”

Curtis, Gentry, Davis, the Oak Ridge Boys, Collin Raye, Rebecca Lynn Howard and the Wilsons participated in an in-store during street week at a Wal-Mart near Nashville. “With all the success that we’ve had at Time Life with worship music and with country music, it just seemed like a perfect fit,” Time Life VP/executive producer Mitch Peyer says.

“We’re looking to get into more and more new recordings and to expand beyond just selling existing music,” Peyer says.

In the past couple of years, country radio and fans have been quick to embrace country artists recording faith-based songs, as evidenced by such hits as Carrie Underwood’s “Jesus, Take the Wheel” and Brooks & Dunn’s “Believe.” So, it was just really a great time to bring together country music and worship music.”

“Songs4Worship: Country” will be distributed online at mainstream retail through WEA and to the Christian market via Time Life’s partners with integrity Music. The product is also available at Ted’s Christian stores, Family Christian Stores and online.

Classical Score

Fountain Of Youth

Brueggergosman Breathes Life Into Schoenberg, Satie

“Sorry I’m late for our conversation,” begins Measha Brueggergosman apologetically. “I’m coming straight from yoga class.” As it turns out, the 30-year-old Canadian soprano’s workout is part of a much bigger commitment. She’s just completed day 27 of a 30-day Bikram Yoga challenge, in which she takes a daily class at a studio heated to a balmy 105 degrees.

This is actually the third time she’s taken on this particular challenge. The last time she did it, the singer says, she took two classes per day. “Just make something hard,” Brueggergosman says with a laugh, “and then I’ll do it.”

That’s a good way of summing up her career so far. The
OAK RIDGE BOYS

being offered on TV through a direct-response campaign. Both avenues have proved successful for Time Life in the past. The company’s first foray into Christian music came in the mid-'90s with “Songs 4 Life.” “It was the first major Christian continuity series that we had done,” Peyser says of the series that began with 20 volumes. “We launched it with direct-response TV and had really great success with it. At the time we did ‘Songs 4 Life,’ ‘Time Life’ was primarily a direct-marketing company with little or no presence at retail.”

Time Life then followed by partnering with Integrity Music to launch “Songs 4 Worship.” “Songs 4 Worship” was and still is the biggest continuity launch in Time Life’s history,” Peyser says. “On the first volume, ‘Hosanna for the Lord,’ we’re close to 2 million [in sales] and we’re close to 10 million or 20 million on the whole series. So many of our customers told us that they had never bought praise and worship music on a CD before.”

Time Life has two other Christian products launching this fall. The company partnered with BET J to issue “Love’s Holiday: A Gospel Christmas,” featuring Alicia Keys, Ann McCarney, Whitney Houston, Gladys Knight, Donald Lawrence, Mary Mary, Pati LaBelle, Vanessa Bell Armstrong and Luther Vandross. The channel will air a half-hour program dedicated to the album in the coming weeks.

On Oct. 12, Time Life will launch “Songs 4 Ever” via a direct-response TV campaign. The 10-CD series is a comprehensive collection of contemporary Christian music from the early days with Keith Green and Larry Norman to today’s hits with Third Day, Casting Crowns and Jeremy Camp.

“Songs 4 Ever” will go to retail sometime next year. “Because of the size of the set, it’s not a natural as a retail product,” Peyser says. But “we’re going to break it down and eventually bring out individual titles that are more designed for retail.”

bets she’s taken to this point are paying off handsomely, like choosing unusual repertoire (focusing almost exclusively on song rather than opera) and creating an image that’s fully her own (down to her last name, which is a mouth-biting combination of her family and married names).”

“I’ve never felt pressure to tread a narrower or more traditional path,” she says. “I’ve never felt that I was singing repertoire that I didn’t feel I had claimed.” (Two previous albums, recorded for the Canadian Broadcasting Corp.’s house label, featured songs by Copland, Barber and Gershwin; the follow-up was a disc of Berlioz and Massenet.)

The next step on her journey is her entrancing major-label debut, “Surprise” (Cet 9, Deutsche Grammophon). The recording includes the world premiere of William Bolcom’s Cabaret Songs, Schoenberg’s Cabaletta Songs and five songs by Erik Satie. Joining the soprano on the recording are conductor David Robertson, the BBC Symphony Orchestra and Bolcom himself (at the piano for three of the Satie selections). The soprano is also featured on another new DG release, a recording of Beethoven’s Symphony No. 9 with the Cleveland Orchestra, led by Franz Welser-Most.

The playful, youthful style of packaging for “Surprise” (featuring a club-ready Brueggergosman on the cover) is decidedly hers. “In pop music, great presentation sometimes camouflages inferior product,” she says. “But we in classical music have the greatest product in the world. But as we all well know, there are so many truly crappy classical music albums cover out there,” she says with a laugh. “Why? People see you before they hear you, so why wouldn’t you try not to start out with a deficit?”

The strength of “Surprise,” though, isn’t its gloss or knowing nod to a younger market. Underpinning the album is Brueggergosman’s significant talent. She is gifted with a gorgeously colored voice, a theatrical ability that allows her to absolutely own the stage and similarly command the recording studio, as well as an immense intelligence. “As women, as singers, as people working in the classical music industry,” she says, “we have a particular responsibility. The least we can do is breathe life into this music—not change it, or bastardize it, but sustain what we’ve inherited.”

Still, her utter exuberance shines through, and all of the singer’s choices buck the stereotype of singing divas, young and old. “I’m just not that girl,” Brueggergosman says. “It’s not who I am, all that fluttering about and speaking breathily and with a weird accent and all that. It’s not who I am or what I grew up with. It would just be exhausting, not to mention fundamentally wrong, to pretend that I’m somebody else.”

After years of producing, Chris “Drumma Boy” Gholson recently topped Billboard’s Hot Rap Songs chart with “Shawty” by Florida MC Plies. This week, the track is No. 2 on that chart and No. 16 on The Billboard Hot 100. But though the 24-year-old Memphis native is understandably ecstatic about his success, he mainly sees “Shawty” as fuel for his Drum Squad label. Now perfecting what he calls “gumbo crack music,” Drumma Boy spoke to Billboard about how his career got off the ground and where it’s heading next.

1. How did “Shawty” come together?

A friend of mine, Fiend, is a songwriter for Atlantic Records and told me to come up for a meeting. I met him and Atlantic A&R [rep] Aaron Bay-Schuck at S Line studios in Atlanta, and there we were playing beats for Plies’ album. I was just waiting for them to call me in. Fiend told them to let me play my beats, and after the room heard the first five songs, Aaron said, “You saved the day.”

That opened up a relationship with Atlantic, and I ended up with a song deal for six tracks. Paul Wall’s “Gimme Dat Flow” was the first, and Plies’ “Shawty” was the second. After I gave Atlantic the “Shawty” beat, they sent the record to T-Pain, who recorded his hook as soon as he heard the beat. After that, Atlantic shot the record to a few of their artists—including Young Steff, Webbie and Plies—to see whose verse sounded the best. Plies won, the label pushed it, and it just grew from there. “Shawty” started picking up and Atlantic told me it was a smash. It’s crazy, but I just need to get 30 more No. 1 songs.

2. What made you start producing?

When high school started, my mom moved my family to Cordova, a predominantly white suburb of Memphis, and I attended a predominantly white high school. I started making bass music tapes and selling them for $100 each. I started making bass music tapes and selling them for $10 each. Word spread that I was the bass tape kid, and it took off. I was selling about five to 10 bass tapes per week.

3. You were also a star athlete.

I was actually a good basketball player as well, and was offered several college scholarships, but I let them go to start my music career. My basketball team actually used to warm up to my beats, and I’d already begun producing for local acts like Treal. I did all the tracks on their “Land of the Lost” album, and we barcoded it ourselves. We sold them in all of the high schools and malls. That’s how I met a lot of local artists, like Memphis MC Yo Gotti and Playa Fly. My first beat sold for $250, then I moved up to $500. By the time I graduated high school, I made $1,000-$1,500 per track.

4. With an opera-singing mother and a classically trained clarinetist father, why did you choose hip-hop production?

Classical music is cool, but I wanted to start my own company and make a name for myself.

5. Tell us about your Drum Squad artists.

Kristyle is a 17-year-old rapper and my youngest artist out of Memphis. He’s got a DJ Drama Gangsta Grillz mixtape in the works, and a few labels that I can’t disclose are interested in him. I’ve also got Gangsta Boo — she just did a DJ Smallz mixtape. I’ve also got female MC Alize out of New Orleans.

6. Any label deals in the works?

I have offers to distribute my label, but I want the right deal. I want to stay independent as long as possible. My mother always said, “God bless the child that’s got his own.”

October 13, 2007 | www.billboard.biz | 67
VANESSA CARLTON

**Songs of Mass Destruction**

**Producer:** Glen Ballard

**Andra Day

**Release Date:** Oct. 2

As the title “Songs of Mass Destruction” in-fers, it is hardly tea time on what is just Annie Lennox’s fourth solo album in 15 years. She uses every delicate edge of her dusky, seductive voice to paint a world-weary port-ray of dreams lost, love scattered, shivering cold. Opener/ first single “Dark Road” and cloudy, meandering Anthony Gonzalez are definitive, gorgeous serv-ings of her dark brew. But Lennox is hardly giving in to defeat. “Ghost of the Mach-ine” is a soul-stomping an-them of defiance, insisting, “Set my spirit free,” while “Womankind” issues a play-ful call for “the best thing that hasn’t happened to me.” There’s no getting around the overall thematic pull, but Lennox surrounds every mes-sage with such beauty that one remains convinced that it’s all going to be OK.—CT

VANESSA CARLTON

**Heroines & Thieves**

**Producers:** Stephen Jenkins, Linda Perry

**The Inc./Universal

**Release Date:** Oct. 9

Left-field thriller-seekers hoping for a hip-hop makeover on Vanessa Carlton’s debut for Irving Gott’s The inc. stand to be disappointed by “Heroines & Thieves.” Nowhere on her third album does the 27-year-old pian-o-pop princess rap, and only once, on the drum line-assisted “Noita Fairytale,” does a beat threaten to over-shadow keys or strings. Fans of Carlton’s indelible white-chick anthem “A Thousand Miles,” on the other hand, have plenty to be excited about, since “Heroines” presents another batch of appeal-ing wistful reflections on love and life. As “Noita” and “Spring Street” suggest, the new album documents Carlton’s recent (mis)adventures in her adopted home of New York with ex-boyfriend (and producer) Stephan Jenkins of Third Eye Blind. Don’t skip “The One,” on which Carlton duets with Stevie Nicks, who probably wouldn’t mind being included.—MW

JENNIFER LOPEZ

**Brave**

**Producers:** Jennifer Lopez, Cory Rooney

**Epic

**Release Date:** Oct. 9

If J. Lo really wanted to get bold, she would have led off her fifth album with its namesake track. It’s a dec-la ration of newfound fearlessness that Lopez sings like a nymphsh Madonna, set to a steady beat and triumphant strings. The song is so good and convinc-ingly personal that you want the rest of the album to bloom from it, like “Ray of Light” after “Substitute for Love.” But “Brave” is the closer, not the opener, and the album is another market-smart collection of radio fodder, rather than Lopez’s artistic breakout. That a be, on a band classically like the do “Do It Well” has one of her signature high-tip break-downs, “Forever” is here like Beyoncé’s “Baby Boy,” and “Gotta Be There” samples a helium-ed Michael Jackson and references hip-hop dancefloor burner “Puerto Rico.” Maybe it should be called “Smart” instead.—KM

ROCK

**BAND OF HORSES**

**Cease to Begin**

**Producer:** Phil Ek

**Sub Pop

**Release Date:** Oct. 9

Judging by “Is There a Ghost,” the soaring, tur-bulent wash of guitars and re-ver-laden vocals that open “Cease to Begin,” Band of Horses is aiming for the sky on its sophomore Sub Pop ef-fort! There are additional mo-ments of stoner-friendly gui-tar heroics, particularly the stirring, circular riffs prop-elling the early U2-ish “Is-lands on the Coast” and “Cig-arettes, Wedding Bands.” Elsewhere, twangy toe-tappers like “Ode to IRC” and “The General Specific” help the band sustain momentum and differentiate itself from such bands as My Morning Jacket, which Band of Horses seems to resemble. “Cease” fa lters when it dips into mediocre balladry (“Deflat Schrempf,” “Marry Song”), and at a scant 35 minutes, the album at times hinds at great-ness but ultimately leaves you wanting more.—JM

ALTER BRIDGE

**Blackbird**

**Producer:** Michael “Elvis” Baskette

**Universal Republic

**Release Date:** Oct. 9

Alter Bridge has been determined since its in-ception to be their band in- stead of a Creed legacy, no easy task considering three of its members hail from the latter outfit. But a surprising evolution heard on “Blackbird” and their touring inten-tion. Opening track “Ties That Bind” shows that the in-corporation of singer Myles Kennedy as a songwriter and guitarist has pushed Alter Bridge into more aggressive and dynamic territory. Themes of positivity remain (“Before Tomorrow Comes”), along with introspection (“Rise Today”) and healing (the somber title track). Having bought itself out of its Wind-up contract and funded “Blackbird” with its own money, Alter Bridge has determinedly invested in its future. We think it’s money well spent.—CLT

BEIRUT

**The Flying Club Cup**

**Producers:** Griffin Rodriguez, Zach Condon

**Da Da Ding

**Release Date:** Oct. 9

Beirut leading man Zach Condon was not shy about the concept of his recent effort. Each song is inspired by different cities in France, the packaging featur-ing photos from a bygone era of the European country in sepia tones. Condon’s melo- dramatic, dreamboat voice evokes romance and nostal-gia, punctuated with the sounds of a street horn en- semble, strings, accordion, layer-ed vocals and all the carnival-esque charm that earned his debut set, 2006’s “Gulag Orkestar,” so much at-tention. It’s difficult at times, though, to pick out one song against another and some tracks are too same-y or too heavy-eyed for a second glance. But compositions like “Cliquot.” “In the Mausoleum” and the excellent opener **“Nantes” stick out due to a strong rhythm presence, while “Forks and Knives (La Fete)” is packed with whimsy and a killer verse melody.—KH

LATIN

**CAFÉ TACVBA**

**Sino**

**Producers:** Café Tacvba, Tony Pelusa, Gustavo Santaolalla

**Universal

**Release Date:** Oct. 9

Four years after its last studio album, Café Tacvba’s latest is a welcome return—even if it doesn’t recall the patchwork of rock and folklore, or the outer-limits experi-mentalism, that put the group on the map more than a decade ago. Though the sonic textures here may be reminiscent of things you’ve heard elsewhere —energetic rock drums, new wave-style synthesizer riffs, retro basslines here and there, ethereal space-rock—this is un-mistakably Tacvba. From the humor and self-reflection in the lyrics to the sudden changes in tempo, the band still creates its own compelling mix of sounds and moods. Standouts include openers “Seguir Siendo” and “Tengo Todo,” a somber piano ballad that builds up to rippling, harp-like keyboards, and epic single “Volver a Comenzar,” which describes a literal inner journey (“Enough with memo-ries, they don’t fit in this place anymore.”)—ABY

LOS TEMERARIOS

**Recuerdos del Alma**

**Producers:** Adolfo Angel

**Foroni

**Release Date:** Oct. 2

The duo of siblings Adolfo and Gustavo

LEANN RIMES

**Family**

**Producer:** Dann Huff

**Curb

**Release Date:** Oct. 9

It took personal experience for LeAnn Rimes to get to the point where she could write and release “Family,” the sum of a so-far extraordinary, but still young life. But just because it’s a personal album doesn’t mean it doesn’t speak to the masses. The title cut is a rocking and defiant warning that no matter what happens, her family stands together. First single “Nothin’ Better to Do” is a down and dirty story of a young woman who knows how to toy with the boys. We “Ain’t Doin’ Nothing Wrong” with Marc Broussard is playful and sexy, while “Pretty Things” is a tender description of a mother-daughter relationship. Two bonus cuts, “Till We Ain’t Strangers Anymore” with Bon Jovi and “When You Love Some- one Like That” with Reba McEntire, are icing on an immensely satisfying collection.—KT
Angel is the top-selling contemporary romantic Mexican grupo, known for original ballads that blend a grupero vibe with pop-leaning arrangements. But this first studio album in three years veers from that into territory previously covered by the brothers or "Veintisiete," a covers album of ranchera standards. Some purists may take issue with arrangements that are gentler than traditional ranchera. But this is the very factor that will allow first single "Sin Que lo Sepas Tu" to get onto pop and regional Mexican radio. Gustavo’s voice can definitely rise to the occasion, even on such rowdy tracks as "Me Ca de la Nube," while giving them a welcome interpretative twist that’s less about bravura and more about subtlety. Standouts include "Que Se Junten Nuestros Brazos," which rises above the fray thanks to nicely executed harmonies — LC

JAZZ

JOHN SCAFOLD 

This Meets That

Producer: John Scofield 

Emarcy

Release Date: Sept. 25

In the company of bassist Steve Swallow and drummer Bill Stewart, John Scofield lays down some nicely contrasting pieces on this blend of seven originals and three covers. "Shoe Dog," an ambling number with a slightly beat country feel, features a sweet give-and-take between Scofield’s strummed guitar and Swallow’s thieving y bassline. "Memorette" has a completely different, purely jazz feel, augmented by the Rosenberg, Feldman, Pugh and Swana horn section. The cover songs—"House of the Rising Sun," "Satisfaction" and "Bobby’s Closed Doors"—are all handled with Scofield’s distinctive flair. The particularly splendid cover of Charlie Rich’s "Behind Closed Doors" is a luminous improvisation on a gentle melody—it’s one of the major highlights of this thoroughly pleasing Scofield jazz joint. —PJV

CHRISTIAN

VARIOUS ARTISTS

Songs4Worship: Country

Producers: Michael Curtis, Teddy Gentry

Time Life Music

Release Date: Oct. 2

Time Life Music expands its popular praise and worship music series with a volume featuring country artists singing popular worship songs. Diamon Rio shines on "Open the Eyes of My Heart," while Charlie Daniels totally reinvents the oft-recorded Rich Mullins classic "Awesome God" into an emotionally charged cut fueled by his signature fiddle. Rebecca Lynn Howard, Rascal Flatts, Ricky Skaggs, the Wilsons, Bryan White and Emerson Drive all contribute potent tracks, but one of the album’s best moments is Linda Davis’ stunning interpretation of "Shout to the Lord." Her beautiful voice turns the church anthem into a vulnerable, personal expression of faith that evokes chills. Time Life execs are already considering recording a second volume and, they should, as the consume appeal will be broad. —DEP

PIES FEATURE AKON

Hypnotized (3:51)

Producer: Akon

Writer: A. Thiam

Publishers: various

Virgin

Korn’s "Hold On" is one of the most honest and ever-evolving bands has delivered in some time. Although not as flashy as club-ready "Twisted Transistor," the fist-in-the-air track combines industrial-grinding, danceable beats, trademark Korn guitars and determined grit. Singer Jonathan Davis, whose lyrics are turning more of an eye toward external conflict instead of his own torments, talks of standing strong in the face of alienation. The electronic vibe the band has been exploring seems to agreeable, so don’t be surprised if "Hold On" keeps a firm grip on the charts.—CLT

QUEENSRYCHE

Justified (4:02)

Producers: Queensryche, Scott Gisel

Writer: C. DeGarmo

Publisher: Tennent-Penguin Music (BMI)

Capitol

Greatest-hits collection "Sign of the Times: The Best of Queensryche" contains a wealth of rarities from the Seattle band. One gem is "Justified," an unreleased track from 2003’s "Tribe." Former member Chris DeGarmo joins in on a midtempo album. "I’ll Do It" is a song with several spins to appreciate its subtle complexities. Alternating between heavy, grungy rhythms and uplifting counterpoints, the dual guitarists emphasize lyrical themes of despair and hope that come with trying to salvage a relationship. You can’t help noticing how the words could relate to DeGarmo’s bittersweet departure, but at least his continued friendship with Queensryche signifies a happy ending. If only radio would get over the band having roots in the ’90s and give the song deserved air time.—CLT

SMOOTH JAZZ

QUEEN LATIFAH

Poetry Man (4:39)

Producer: Ron Fair

Writer: P. Snow Laub

Publisher: not listed

Verve

Queen Latifah’s second album of jazz, soul and blues standards, "Trav’lin Light," is a mellifluous sonic achievement, recorded with such sincerity and care that it seems like a crime that anyone might be little the listening experience with an MP3 player or computer. These songs are meant to be savored with a creamy martini, a soft glow in moonlight and full illuminated sound source. First single is a cover of Phoebe Snow’s "Poetry Man," produced with understated precision by Gefen chief Ron Fair featuring piano by Joe Sample. Latifah’s vocal delivery is rare thing of beauty, radiantly soft and yet playfully reassuring, with lush harmonies that smolder the arrangement like expensive perfume. A lovel achievement that pacifies the simmering world, but for five minutes.—CT

CRITICS’ CHOICE

A new release, regardless of chart potential, that’s often recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Check Six (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

EDITED BY JONATHAN COHEN

(ALBUMS) AND CHUCK TAYLOR

(KIDS)

CONTRIBUTORS: Ayala Ben-Yehuda, Leila Cobio, Gary Griff, Katie Hardy, Keni Mason, Jill Manzi, Kate Lynne Nudo, Deborah Evans Price, Chuck Taylor, Christ L. Tillery, Christian Van Hoose, Phil Van Vleck, Miki Wood

PICK > A new release predicted to hit the topten of the chart in the corresponding format.
RISE AND SHINE

Starbucks Tie-In Assists Joni Mitchell's Best Showing In Three Decades

Thanks to a helping hand from Starbucks and its label Hear Music, Joni Mitchell’s “Shine” debuts at No. 14 on The Billboard 200 in this issue. Her first album of new songs since 1998, the set sold 40,000 copies in its first week of sales. It is Mitchell’s highest-charting album since “Hejira” reached No. 13 in 1977.

An analysis of Nielsen SoundScan’s non-traditional panel of stores suggests that Starbucks accounted for 48% of the record’s first-week sales.

“Thank God for Hear Music, which is not focused on music that must get on the radio,” says Sam Feldman, who, along with Steve Macklaim, manages Mitchell’s career. “And Hear Music has that great distribution vehicle called Starbucks.”

For Starbucks Entertainment president Ken Lombard, the success of the album starts with Mitchell herself. “She created a great album,” he says. “It’s another great opportunity to experience Joni’s talent and music.”

“Shine” was composed, arranged and produced by Mitchell, with the exception of the song “If,” which was adapted from Rudyard Kipling’s poem of the same name.

The album forms the sturdy foundation of a series of new work from the artist.

“The Fiddle and the Drum,” a ballad based on Mitchell’s music, was recently performed in Calgary and will be shown on Bravo Oct. 22 in Canada. The ballad is scheduled to be performed next in Toronto, followed by dates in the United States.

Additionally, an art exhibit of Mitchell’s work is on display at Open House in New York. Curated by the Violet Ray Gallery, the exhibition runs through Oct. 6.

Mitchell’s art extends to the album’s cover, which features a handful of male ballet dancers in mid-air, from “The Fiddle and the Drum.” The photo may—or may not—explain why the CD is packaged with a wide blue ribbon that hides the clothed pelvic regions of the dancers.

Lombard says the ribbon was a purely aesthetic decision, to make the package “more special.”

On the album’s release date, Sept. 25, Mitchell attended a screening of the ballet at New York’s Sunshine Cinema, followed by a party at the gallery. On the same day, Starbucks hosted a Lunch & Listen event, showcasing new and old music from Mitchell, in all of its U.S. locations. Interviews with Mitchell will soon air on “CBS Sunday Morning” and “Charlie Rose.”

Mitchell first worked with Starbucks in 2004 when she compiled a collection for the coffee/lifestyle retailer’s Artist’s Choice series. When it came time to release the new album, “Starbucks and Joni Mitchell were on Joni’s mind, and Joni was on their mind,” Feldman says. “This is something Joni wanted to do.” —Katie Hasty

Iron And Wine Seller

Adult Alternative Play Helps Indie Rock Act’s Peak Week

During the past year, adult alternative airplay has helped such indie-rock bands as the Shins and Arcade Fire achieve banner first-week sales. This week the format assists a high chart entry by another indie act, Iron and Wine’s “The Shepherd’s Dog” (Sub Pop) enters The Billboard 200 at No. 24 after selling 31,700 copies in its first week, according to Nielsen SoundScan. The band’s previous highest chart position was No. 128 for the “Woman King” EP, which has sold 95,000 copies since its release in 2005.

Since the new album’s first single, “Boy With A Coin,” was released to radio at the end of July, almost one-third of the triple-A stations that report to Billboard sister publication Radio & Records have played the track at least once.

Noncommercial WXPN Philadelphia PD Bruce Warren says the success of Iron and Wine is part of a greater trend. “We’ve seen it happen before with artists like the Decemberists, where they reach the top of the curve of their popularity,” he says. He also credits Iron and Wine with making a more accessible record that appeals to a wider audience.

Paste magazine editor Josh Jackson put Iron and Wine frontman Sam Beam on the cover of the October issue. Jackson thinks word-of-mouth is an important factor as well. “I’ve been to so many parties where previous Iron and Wine albums were playing in the background,” he says.

The slow-burn strategy makes sense for Iron and Wine, which Sub Pop VP of sales and marketing Andy Kotowicz describes as “unassuming music. It’s not something that immediately grabs people.” Indeed, Iron and Wine’s first two albums were quiet, folk-oriented affairs that helped the act gain a small but loyal following. Then in 2004, the inclusion of a cover of the Postal Service song “Such Great Heights” in an N&M commercial and on the “Garden State” soundtrack exposed Iron and Wine to a wider audience.

The marketing strategy for the latest record was simple and low-key. “There was not a lot of co-branding,” Kotowicz says. “We did the usual interviews and little leaks and the tour, but nothing too over the top.” The release of "The Shepherd's Dog" does mark yet another milestone, however—for the first time, Target is stocking Iron and Wine discs.

‘ANATOMY’ OF A BREAKTHROUGH

TV Show Placement Lands Michelson On The Charts

When Ingrid Michelson posted some of her songs on MySpace last year, she was only hoping to share her music and score some local gigs. Instead, the 27-year-old Staten Island, N.Y., resident got a message from Lynn Grossman, a music manager who also runs a film and TV licensing firm.

Now, within the space of a few months, Michelson has gone from a relative unknown to a burgeoning star thanks to her song “Keep Breathing,” which played over the closing credits of the season finale of “Grey’s Anatomy” in May.

That exposure, coupled with an Old Navy ad featuring Michelson’s song “The Way I Am,” this week helps the artist debut at No. 5 on Billboard’s Top Heatseekers chart and No. 28 on Top Digital Albums with the album “Girls and Boys,” which she self-released. RED has now jumped aboard to stump the project, in partnership with Original Signal Recordings.

“The Way I Am” has a big week as well, selling 30,000 downloads to debut at No. 31 on Hot Digital Songs and No. 80 on The Billboard Hot 100.

“Girls and Boys” is in its second cycle. It was originally issued in May 2006 via CDBaby, then reissued and re-released in March. The physical CD landed in stores Sept. 18.

Of late, Michelson has been performing on radio stations throughout the country, including the syndicated “Wake Up With Whoopee” morning show.

But despite all the attention, the artist says she’s wary of signing with a major anytime soon. “I have a great team, and I know a label won’t save me,” she says. “If they offered me something great, I would be willing to consider some sort of partnership, but I’m more than happy to handle this on my own.”
Rascal Flatts Leads Historic Class Of New Entries

Just a week after 31 new entries flooded the Billboard 200, this issue's chart sees a historic 45 albums bow. Yes, friends, that's a chart record.

The same factors mentioned here a week ago are still in play for these new entries, which reached stores Sept. 15. Artists and managers are always eager to be in the mix for the upcoming gift-giving season, and albums released by Sept. 30 are eligible for Grammy Award consideration at next February's ceremony.

Maybe retail trade group NARM should lobby the Recording Academy to move the Grammy closing date to early September, or sometime in August.

The previous record was 38 starts on the Oct. 22, 2005, Billboard 200. It's safe to assume that this is the first time 76 new entries arrived in a two-week span, but please don't ask us to research that detail.

FLATT OUT BIG: As Rascal Flatts becomes just the second country group, after Dixie Chicks, to top two different albums with Nielsen SoundScan weeks above the half-million mark, the batch of large releases that has rolled out in the past few weeks unravels a brain teaser.

Meanwhile, the act that owned the largest frame of 2006 now owns the best country week thus far of 2007, because Rascal Flatts' "Still Feels Good" opens with $547,000 copies.

First-week sales for Flatts' new album are down 24.3% from the 722,000 first-week sales that greeted the group's "Me and My Gang" in April 2006. That marked last year's best sales week by any album, and the title went on to be the second-best seller of 2006, topped only by another Disney Music Group set, the soundtrack to "High School Musical."

But maybe Flatts' sales shifted from one album to the next with some of this year's best-selling rap albums, and that brain teaser comes into play. Rap albums have declined more in recent years than country, but wouldn't you guess that if you compared starts by each genre's biggest stars.

Aside from last week's chart queen, Reba McEntire, who started at No. 1 with her latest SoundScan week, country's top-shelf artists are showing a greater exasperation from their previous heights than we've seen with this year's biggest rappers.

The opener for Flatts' "Still" is down 24.3% from "Gang." Earlier this year, Tim McGraw topped the big chart with 325,000 for "Let It Go," but that was down 57.3% from its best week, scored when 2004's "Live Like You Were Dying" opened at 766,000.

Some footnotes are added with some of the country stars' shifts. For example, Kenny Chesney's recent "Just Who I Am: Poets & Pirates" is one of his (the only) hit album diversions rather than a core country album, so it's not entirely fair to compare the album's 387,000-copy start with his career-best 551,000 for "When the Sun Goes Down" in 2004.

Even easier to explain is how political fallout moved the Dixie Chicks from a 780,000-unit start for "Home" in 2002 to $26,000 last year when "Taking the Long Way" arrived. That furlough alienated George W. Bush supporters, who even now account for about one-third of the populace. More significant, the row isolated the Chicks from country radio and its listeners.

Country was one of just two major categories to grow its market share in 2006, when overall album sales declined by 5%. But through Sept. 30, the genre's sales stand at a 37 million, down 26% from the same week last year and down 18% from that point of 2005.

Rap albums, at 31 million through Sept. 30, are off 25.4% from last year's pace and 41.2% from the same span of 2005. Ye Kanye West scored the best sales week of the year so far when "Graduation" opened three weeks ago with a career-best 357,000, up 111% over his prior peak, $60,000 by 2005 set "Late Registration."

Earlier this year, T.I.'s second No. 1 on The Billboard 200, "TI's T.I.P.," was down on 1.3% from the opener of 2006's chart-keeper, "King" (468,000 and 522,000, respectively).

While we'll acknowledge that the 691,000-unit first for 50 Cent's new "Cur-" was down 19% from his best week, since the start of 2006, the only album besides West's "Graduation" to roll a bigger week than "Curit" was Flatts' "Gang."

What is it, man? Chalk it up to a music industry if at becomes curiouser and curiouser.}

**Market Watch**

<table>
<thead>
<tr>
<th>Weekly Unit Sales</th>
<th>Year-To-Date</th>
<th>Year-To-Date</th>
<th>Year-To-Date</th>
<th>Year-To-Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ALBUM</strong></td>
<td><strong>DIGITAL ALBUM</strong></td>
<td><strong>DIGITAL TRACKS</strong></td>
<td><strong>OVERALL UNIT SALES</strong></td>
<td><strong>SALES BY ALBUM CATEGORY</strong></td>
</tr>
<tr>
<td><strong>This Week</strong></td>
<td>9,059,000</td>
<td>1,092,000</td>
<td>15,039,000</td>
<td><strong>COUNTRY</strong></td>
</tr>
<tr>
<td><strong>Last Week</strong></td>
<td>8,294,000</td>
<td>1,020,000</td>
<td>14,949,000</td>
<td><strong>COUNTRY</strong></td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>9.2%</td>
<td>7.7%</td>
<td>6.6%</td>
<td><strong>COUNTRY</strong></td>
</tr>
<tr>
<td><strong>The Week Last Year</strong></td>
<td>9,904,000</td>
<td>683,000</td>
<td>10,107,000</td>
<td><strong>COUNTRY</strong></td>
</tr>
<tr>
<td><strong>Change</strong></td>
<td>-8.5%</td>
<td>59.9%</td>
<td>-48.8%</td>
<td><strong>COUNTRY</strong></td>
</tr>
</tbody>
</table>

*Digital album sales are also counted with album sales.*
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST(S) JUIN / PUBLISHER / LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I GOT IT FROM MY MAMA</td>
</tr>
<tr>
<td>2</td>
<td>WHATEVER</td>
</tr>
<tr>
<td>3</td>
<td>LET IT SNAP</td>
</tr>
<tr>
<td>4</td>
<td>LEE OF SUBURBIA</td>
</tr>
<tr>
<td>5</td>
<td>WHAT'S UP</td>
</tr>
<tr>
<td>6</td>
<td>BLEED IT OUT</td>
</tr>
<tr>
<td>7</td>
<td>DUFFLE BAG BOY</td>
</tr>
<tr>
<td>8</td>
<td>I'M GONNA DO IT MYSELF</td>
</tr>
<tr>
<td>9</td>
<td>I'M GONNA DO IT MYSELF</td>
</tr>
<tr>
<td>10</td>
<td>I'M GONNA DO IT MYSELF</td>
</tr>
</tbody>
</table>

**HitPredictor**

See chart legend for rules and explanations. Yellow indicates recently issued title. For New Release, AIRPLAY is added to HOT SINGLES SALES.

**POP 100 AIRPLAY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST (JUIN / PRODUCER / LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CYCLONE</td>
</tr>
<tr>
<td>2</td>
<td>CYCLONE</td>
</tr>
<tr>
<td>3</td>
<td>CYCLONE</td>
</tr>
<tr>
<td>4</td>
<td>CYCLONE</td>
</tr>
<tr>
<td>5</td>
<td>CYCLONE</td>
</tr>
</tbody>
</table>

**Modern Rock**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST (JUIN / PUBLISHER / LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>26</td>
</tr>
<tr>
<td>3</td>
<td>27</td>
</tr>
<tr>
<td>4</td>
<td>28</td>
</tr>
<tr>
<td>5</td>
<td>29</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST (JUIN / PUBLISHER / LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>
HOT R&B/HIP-HOP AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4 BED</td>
<td>JAY-Z feat. Kanye West &amp; Rihanna</td>
<td>Def Jam</td>
</tr>
<tr>
<td>2</td>
<td>NO ONE</td>
<td>Alicia Keys</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>3</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>Soulja Boy Tell 'Em feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>4</td>
<td>ANGRY</td>
<td>Cyhi The Prynce feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>5</td>
<td>LET IT GO</td>
<td>Justin Timberlake feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>6</td>
<td>TEACHME</td>
<td>Nas feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>7</td>
<td>WHEN I SEE U</td>
<td>Fantasia</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>8</td>
<td>DUFFLE BAG BOY</td>
<td>Lil Wayne feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>9</td>
<td>I GET MONEY</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>10</td>
<td>KISS KISS</td>
<td>Chris Brown feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>11</td>
<td>HOOD FIGGA</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>12</td>
<td>CM CAN'T LEAVE ME ALONE</td>
<td>Cam feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>13</td>
<td>GOOD LIFE</td>
<td>Kanye West feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>14</td>
<td>SMASH IS A 10</td>
<td>The Game feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>15</td>
<td>INT'L PLAYERS ANTHEM (I CHOOSE YOU)</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>16</td>
<td>YOU KNOW WHAT IT IS</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>17</td>
<td>MY DRINK N' MY STEP</td>
<td>Chris Brown feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>18</td>
<td>CAN'T HELP BUT LOVE YOU</td>
<td>Keri Hilson feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>19</td>
<td>REVOLUTION</td>
<td>Keri Hilson feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>20</td>
<td>FUNKUS FEAT. MI-SS DESS'TAY</td>
<td>Lyfe Jennings feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>21</td>
<td>I'M NOT SO HOOD</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>22</td>
<td>SHINE STEAR FEAT. BETTY WHARTON</td>
<td>Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>23</td>
<td>FREAKY GURL</td>
<td>Iyaz feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>24</td>
<td>SHOULDLA LET YOU GO</td>
<td>Nicole Scherzinger feat. thumbnail</td>
<td>thumbnail</td>
</tr>
</tbody>
</table>

HOT R&B/HIP-HOP SINGLES SALE

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4 BED</td>
<td>JAY-Z feat. Kanye West &amp; Rihanna</td>
<td>Def Jam</td>
</tr>
<tr>
<td>2</td>
<td>NO ONE</td>
<td>Alicia Keys</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>3</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>Soulja Boy Tell 'Em feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>4</td>
<td>ANGRY</td>
<td>Cyhi The Prynce feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>5</td>
<td>LET IT GO</td>
<td>Justin Timberlake feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>6</td>
<td>TEACHME</td>
<td>Nas feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>7</td>
<td>WHEN I SEE U</td>
<td>Fantasia</td>
<td>Jive/Zomba</td>
</tr>
<tr>
<td>8</td>
<td>DUFFLE BAG BOY</td>
<td>Lil Wayne feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>9</td>
<td>I GET MONEY</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>10</td>
<td>KISS KISS</td>
<td>Chris Brown feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>11</td>
<td>HOOD FIGGA</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>12</td>
<td>CM CAN'T LEAVE ME ALONE</td>
<td>Cam feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>13</td>
<td>GOOD LIFE</td>
<td>Kanye West feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>14</td>
<td>SMASH IS A 10</td>
<td>The Game feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>15</td>
<td>INT'L PLAYERS ANTHEM (I CHOOSE YOU)</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>16</td>
<td>YOU KNOW WHAT IT IS</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>17</td>
<td>MY DRINK N' MY STEP</td>
<td>Chris Brown feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>18</td>
<td>CAN'T HELP BUT LOVE YOU</td>
<td>Keri Hilson feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>19</td>
<td>REVOLUTION</td>
<td>Keri Hilson feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>20</td>
<td>FUNKUS FEAT. MI-SS DESS'TAY</td>
<td>Lyfe Jennings feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>21</td>
<td>I'M NOT SO HOOD</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>22</td>
<td>SHINE STEAR FEAT. BETTY WHARTON</td>
<td>Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>23</td>
<td>FREAKY GURL</td>
<td>Iyaz feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>24</td>
<td>SHOULDLA LET YOU GO</td>
<td>Nicole Scherzinger feat. thumbnail</td>
<td>thumbnail</td>
</tr>
</tbody>
</table>

RHYTHMIC AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>Soulja Boy Tell 'Em feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>2</td>
<td>ANGRY</td>
<td>Cyhi The Prynce feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>3</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>Soulja Boy Tell 'Em feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>4</td>
<td>LET IT GO</td>
<td>Justin Timberlake feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>5</td>
<td>YOU KNOW WHAT IT IS</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>6</td>
<td>REVOLUTION</td>
<td>Keri Hilson feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>7</td>
<td>I'M NOT SO HOOD</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>8</td>
<td>SHINE STEAR FEAT. BETTY WHARTON</td>
<td>Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>9</td>
<td>FREAKY GURL</td>
<td>Iyaz feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>10</td>
<td>SHOULDLA LET YOU GO</td>
<td>Nicole Scherzinger feat. thumbnail</td>
<td>thumbnail</td>
</tr>
</tbody>
</table>

ADULT R&B

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>Soulja Boy Tell 'Em feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>2</td>
<td>ANGRY</td>
<td>Cyhi The Prynce feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>3</td>
<td>CRANK THAT (SOULJA BOY)</td>
<td>Soulja Boy Tell 'Em feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>4</td>
<td>YOU KNOW WHAT IT IS</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>5</td>
<td>REVOLUTION</td>
<td>Keri Hilson feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>6</td>
<td>I'M NOT SO HOOD</td>
<td>Young Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>7</td>
<td>SHINE STEAR FEAT. BETTY WHARTON</td>
<td>Jeezy feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>8</td>
<td>FREAKY GURL</td>
<td>Iyaz feat. thumbnail</td>
<td>thumbnail</td>
</tr>
<tr>
<td>9</td>
<td>SHOULDLA LET YOU GO</td>
<td>Nicole Scherzinger feat. thumbnail</td>
<td>thumbnail</td>
</tr>
</tbody>
</table>
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Online</em></td>
<td>Brad Paisley</td>
<td>Arista/Nashville</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td><em>Take Me There</em></td>
<td>Gary Allan</td>
<td>RCA</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td><em>Love Me If You Can</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td><em>Help Me</em></td>
<td>Brooks &amp; Dunn</td>
<td>Warner Bros.</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td><em>Big Friday</em></td>
<td>Tim McGraw</td>
<td>Arista</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td><em>One More Thing</em></td>
<td>Kenny Chesney</td>
<td>EMI Nashville</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>* README*</td>
<td>Tim McGraw</td>
<td>Arista</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td><em>Why</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td><em>One More Time</em></td>
<td>Brooks &amp; Dunn</td>
<td>Warner Bros.</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td><em>That's A Woman</em></td>
<td>Joe Nichols</td>
<td>MCA</td>
<td>10</td>
</tr>
<tr>
<td>11</td>
<td>*Lucky *</td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td><em>Me &amp; You</em></td>
<td>George Strait</td>
<td>Capitol Nashville</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td><em>The Good Stuff</em></td>
<td>Garth Brooks</td>
<td>Warner Bros.</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td><em>The Road</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>14</td>
</tr>
<tr>
<td>15</td>
<td><em>The Corner</em></td>
<td>Brooks &amp; Dunn</td>
<td>Warner Bros.</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td><em>I'm With The Band</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td><em>The Things I Love</em></td>
<td>George Strait</td>
<td>Capitol Nashville</td>
<td>17</td>
</tr>
<tr>
<td>18</td>
<td><em>Isn't It</em></td>
<td>Joe Nichols</td>
<td>MCA</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td><em>Way Back Home</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td><em>The Voice</em></td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td><em>The Good Stuff</em></td>
<td>Garth Brooks</td>
<td>Warner Bros.</td>
<td>21</td>
</tr>
<tr>
<td>22</td>
<td><em>The Road</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>22</td>
</tr>
<tr>
<td>23</td>
<td><em>The Corner</em></td>
<td>Brooks &amp; Dunn</td>
<td>Warner Bros.</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td><em>I'm With The Band</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>24</td>
</tr>
<tr>
<td>25</td>
<td><em>The Things I Love</em></td>
<td>George Strait</td>
<td>Capitol Nashville</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td><em>Way Back Home</em></td>
<td>Toby Keith</td>
<td>MCA</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td><em>The Voice</em></td>
<td>Faith Hill</td>
<td>Warner Bros.</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td><em>The Good Stuff</em></td>
<td>Garth Brooks</td>
<td>Warner Bros.</td>
<td>28</td>
</tr>
</tbody>
</table>

**R&R COUNTRY DAILY UPDATE**

Visit [RadioAndRecords.com](https://www.radioandrecords.com) to sign up for your free daily Country Radio Blast.

**PAISLEY MAINTAINS NO. 1 BATTING STREAK**

With 38 million audience impressions, Brad Paisley’s 16th top 10 becomes his ninth chart-topper on Hot Country Songs. “Online,” the second single from “5th Gear,” is on Top Country Albums—gains 650,000 impressions, halving a three-week run at the top by Rascal Flatts “Take Me There (No. 2).” “Online” is also Paisley’s fifth consecutive No. 1 single, marking the longest streak by any artist since Toby Keith hit six consecutive No. 1s between September 2001 and December 2002.

**BETWEEN THE BULLETS**

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

---

**Starred Hit Predictor:**

<table>
<thead>
<tr>
<th>ARTIST/STUDIO (Scor)</th>
<th>Chart Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clay Walker</td>
<td>1</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>2</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>3</td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>4</td>
</tr>
<tr>
<td>George Strait</td>
<td>5</td>
</tr>
<tr>
<td>Gary Allan</td>
<td>6</td>
</tr>
<tr>
<td>Joe Nichols</td>
<td>7</td>
</tr>
<tr>
<td>Faith Hill</td>
<td>8</td>
</tr>
<tr>
<td>Toby Keith</td>
<td>9</td>
</tr>
<tr>
<td>Brooks &amp; Dunn</td>
<td>10</td>
</tr>
<tr>
<td>George Strait</td>
<td>11</td>
</tr>
<tr>
<td>Joe Nichols</td>
<td>12</td>
</tr>
<tr>
<td>Faith Hill</td>
<td>13</td>
</tr>
<tr>
<td>George Strait</td>
<td>14</td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

Visit [www.billboard.com](http://www.billboard.com) for complete chart data.

---

**R&R COUNTRY DAILY UPDATE**

Visit [RadioAndRecords.com](https://www.radioandrecords.com) to sign up for your free daily Country Radio Blast.

**PAISLEY MAINTAINS NO. 1 BATTING STREAK**

With 38 million audience impressions, Brad Paisley’s 16th top 10 becomes his ninth chart-topper on Hot Country Songs. “Online,” the second single from “5th Gear,” is on Top Country Albums—gains 650,000 impressions, halving a three-week run at the top by Rascal Flatts “Take Me There (No. 2).” “Online” is also Paisley’s fifth consecutive No. 1 single, marking the longest streak by any artist since Toby Keith hit six consecutive No. 1s between September 2001 and December 2002.

**BETWEEN THE BULLETS**

Go to [www.billboard.com](http://www.billboard.com) for complete chart data.
### Hot Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Chart No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>AVENTURA</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>QUEEN</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>MI CORAZON</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>ENRIQUE IGLESIAS</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>ENRIQUE IGLESIAS</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6.</td>
<td>DON MARIANO</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7.</td>
<td>DON MARIANO</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8.</td>
<td>TEGO CAGE</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9.</td>
<td>TEGO CAGE</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10.</td>
<td>BECTO</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

### Top Latin Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
<th>Chart No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>AVENTURA</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2.</td>
<td>QUEEN</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3.</td>
<td>MI CORAZON</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>ENRIQUE IGLESIAS</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5.</td>
<td>ENRIQUE IGLESIAS</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

---

**Legend:**
- The top 10 songs are highlighted.
- New songs are marked with an "N."
### LATIN AIRPLAY
#### POP
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/REPERTOIRE</th>
<th>PROMOTION LABEL</th>
<th>CHART RISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME ENAMORÓ</td>
<td>REGIONAL LATINO</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>DIMELO</td>
<td>NISSO QUESADA</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>SI NOS GUARDA BISCUITO ALMENDRAR</td>
<td>Varios artistas</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>CANTA PARA TI</td>
<td>CHELLE &amp; RAMIRO</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>LA PUJERITA BOHRARTE</td>
<td>MARIA HERNANDEZ</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>REGIÓN DE Cinker</td>
<td>ROYITA</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>TU VIDA</td>
<td>MARCO ANTONIO</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>NO PENSE ENAMORAR URRÉ ETRA VEZ</td>
<td>HUMILDES</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>

#### TROPICAL
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/REPERTOIRE</th>
<th>PROMOTION LABEL</th>
<th>CHART RISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MI CORAZONCITO</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>TITIO NEVES</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>BELAVIA</td>
<td>MARCO ANTONIO</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>MACIA H.</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>TEY Y LA FÓLMER</td>
<td>ROYITA</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>GOYAVE</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>EL SEGUNDO ORO</td>
<td>HECTOR LAVE</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>MI AMOR</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>EN TU IMAGEN</td>
<td>JUAN LUIS GUERRA</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>EL AMIGO</td>
<td>JESUS RAMOS</td>
<td></td>
<td>10</td>
</tr>
</tbody>
</table>

### LATIN ALBUMS
#### POP
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/REPERTOIRE</th>
<th>PROMOTION LABEL</th>
<th>CHART RISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME ENAMORÓ</td>
<td>REGIONAL LATINO</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>DIMELO</td>
<td>NISSO QUESADA</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>SI NOS GUARDA BISCUITO ALMENDRAR</td>
<td>Varios artistas</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>CANTA PARA TI</td>
<td>CHELLE &amp; RAMIRO</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>LA PUJERITA BOHRARTE</td>
<td>MARIA HERNANDEZ</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>REGIÓN DE Cinker</td>
<td>ROYITA</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>TU VIDA</td>
<td>MARCO ANTONIO</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>NO PENSE ENAMORAR URRÉ ETRA VEZ</td>
<td>HUMILDES</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>

### REGIONAL MEXICAN
#### POP
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/REPERTOIRE</th>
<th>PROMOTION LABEL</th>
<th>CHART RISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ESTOS CELOS</td>
<td>JACEO FERNANDEZ</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>ABC</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>BASTO</td>
<td>NISSO QUESADA</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>DE ME EXCLUDIR A NISSO QUESADA</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>LAGRIMAS DEL CORAZON</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>BASTA Y</td>
<td>NISSO QUESADA</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>MI HERIDAS</td>
<td>NISSO QUESADA</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>TE PIDO QUE TE QUESDES</td>
<td>ROYITA</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>PAZ EN ESTE AMOR</td>
<td>ROYITA</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>CHUY Y MAURICIO</td>
<td>VARIOUS ARTISTES</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>OSIRIS AMOR REGRESSE</td>
<td>ROYITA</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>SIN QUE LO SEPAIS TUS TROMPETAS</td>
<td>ROYITA</td>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

### HOT CLUB PLAY
#### TOP ELECTRONIC ALBUMS
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/REPERTOIRE</th>
<th>PROMOTION LABEL</th>
<th>CHART RISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVER FROM ANOTHER...</td>
<td>BLACK AUDIO</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>ELECTRICITY</td>
<td>M.I.A.</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>SOMEONE TO CALL AT NIGHT</td>
<td>POPEYEK</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>ANOTHER DAY</td>
<td>DAVEN &amp; PEACH</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>SONYBENSONE</td>
<td>BOB &amp; JIMMY</td>
<td></td>
<td>5</td>
</tr>
<tr>
<td>DONT YOU DARE TO LOVE ME</td>
<td>FEDERICO AEQUELLE</td>
<td></td>
<td>6</td>
</tr>
<tr>
<td>STRANGER</td>
<td>JOSIE</td>
<td></td>
<td>7</td>
</tr>
<tr>
<td>EVERYBODY DANCE (CLAP YOUR HANDS)</td>
<td>ROYINA</td>
<td></td>
<td>8</td>
</tr>
</tbody>
</table>

Data for week of October 13, 2007 | For chart reprints call 646.654.4633

Go to www.americanradiohistory.com for complete chart data | 83
### Japan

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ai Ootsuka</td>
<td>LOVE PEACE &amp; TRUST</td>
<td>AVEX TRAX</td>
</tr>
<tr>
<td>Tokyo Jinen</td>
<td>JAMMY JIMMY</td>
<td>AVEX TRAX</td>
</tr>
<tr>
<td>Ai Ootsuka</td>
<td>LOVE PEACE &amp; TRUST</td>
<td>AVEX TRAX</td>
</tr>
<tr>
<td>Ange-A-Aki</td>
<td>TODAY POINTS &amp; VARIOUS ETC</td>
<td>BMG JAPAN</td>
</tr>
<tr>
<td>Hideaki Tokunaga</td>
<td>GRADUATION</td>
<td>BMG JAPAN</td>
</tr>
<tr>
<td>Ketsumeshi</td>
<td>KISS THE FUTURE &amp; TOYS FACTORY</td>
<td>BMG JAPAN</td>
</tr>
<tr>
<td>Various Artists JPN</td>
<td>SHAKY LEAP BEST HITS &amp; Etc.</td>
<td>BMG JAPAN</td>
</tr>
<tr>
<td>Foo Fighters</td>
<td>EFIVE</td>
<td>STREETxoPARK</td>
</tr>
<tr>
<td>Motomachi Hata</td>
<td>KOREAN HITS &amp; ETC 2007</td>
<td>BMG JAPAN</td>
</tr>
<tr>
<td>Dragon Ash</td>
<td>THE BEST OF DRAGON ASH WITH CANNEL VOL 2 &amp; VICTOR</td>
<td>BMG JAPAN</td>
</tr>
</tbody>
</table>

### United Kingdom

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Way</td>
<td>50 CENT</td>
<td>INTERSCOPE</td>
</tr>
<tr>
<td>Neogroove</td>
<td>ABOUT YOU NOW (RADIO EDIT)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>FOO Fighters</td>
<td>EFIVE</td>
<td>STREETxoPARK</td>
</tr>
<tr>
<td>James Brown</td>
<td>THE WORLD IS YOUR HOME</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Kanye West</td>
<td>STILL THE REVOLUTION</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Mark Knopfler</td>
<td>STILL THE REVOLUTION</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Ryan Dan</td>
<td>OF ALL THE NIGHTS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>KT Tunstall</td>
<td>SOUL SEARCHER</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Plain White T's</td>
<td>EVERY SONG UGLY</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### France

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Blunt</td>
<td>ALL THE HTC SONGS (ALBUM EDITION)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Manu Chao</td>
<td>LA DROITE DES GARCONS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Vanessa Paradis</td>
<td>DAVINCI</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>New Tiken Jafakoly</td>
<td>L'APRÈS NOON</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Amy Winehouse</td>
<td>BACK TO BLACK ISLAND</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>UKIA</td>
<td>LIKE WERE INNOCENT</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>50 Cent</td>
<td>CURTIS ARMSTRONG &amp; LITTLE THREE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Christophe MAE</td>
<td>MARIPOSA</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Ben Harper &amp; The Innocent Criminals</td>
<td>WELCOME TO THE JUNGLE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>PJ Harvey</td>
<td>WHITE CHALK GLIDE</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Australia

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOO Fighters</td>
<td>EFIVE</td>
<td>STREETxoPARK</td>
</tr>
<tr>
<td>The Cat Empire</td>
<td>50 HTC RC</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>James Blunt</td>
<td>ALL THE HTC SONGS (ALBUM EDITION)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Amy Winehouse</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Kanye West</td>
<td>STILL THE REVOLUTION</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Fall Out Boy</td>
<td>SMALL WONDERS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Shannon Noll</td>
<td>RUBBLE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>RUBBLE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Fergie</td>
<td>THE GREATEST HITS &amp; LITTLE THREE</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Canada

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Blunt</td>
<td>ALL THE HTC SONGS (ALBUM EDITION)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Amy Winehouse</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Kanye West</td>
<td>STILL THE REVOLUTION</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Fall Out Boy</td>
<td>SMALL WONDERS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Shannon Noll</td>
<td>RUBBLE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>RUBBLE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Fergie</td>
<td>THE GREATEST HITS &amp; LITTLE THREE</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Spain

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Luciano Pavarotti</td>
<td>AMOR BOOM! (EXPANSION CD)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Iglesias</td>
<td>MADE IN SPAIN</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Miguel Bose</td>
<td>MARIA NOVIA</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Ben Harper &amp; The Innocent Criminals</td>
<td>WELCOME TO THE JUNGLE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Elisa</td>
<td>LA PÉTITTE JUDE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Negramaro</td>
<td>LA PÉTITTE JUDE</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Mexico

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ricardo Arjona</td>
<td>SORRY I HURT YOU</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Timbiriche</td>
<td>TE IN EL SOL</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Gloria Estefan</td>
<td>NOS ME AFECTA</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Ana Lucio</td>
<td>VIVA LOS ROSAS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Miguel Bose</td>
<td>MARIA NOVIA</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Ismael Serrano</td>
<td>NO SABER QUE PASÓ</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Nombres G.</td>
<td>KENGOLAS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Soraya</td>
<td>NA SE LO MAL</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Mark Knopfler</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Switzerland

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Blunt</td>
<td>ALL THE HTC SONGS (ALBUM EDITION)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Amy Winehouse</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Amy Winehouse</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Finland

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aramantti</td>
<td>CÍRCULO DE LA MUERTE (ALBUM)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Cristianna</td>
<td>ENJOY THE RIDE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Mark Knopfler</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Poland

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nightwish</td>
<td>NO TIME FOR LOVE</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Lauri Tanka &amp; Łukniewski</td>
<td>KODJADA</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Mark Knopfler</td>
<td>HEART SINGS</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Hungary

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minkin Most Kerdöök EL</td>
<td>A MEGINTÉS ALBUM</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Jégkrembalett</td>
<td>KÖRÖS! EGY ALBUM</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Aramantti</td>
<td>CÍRCULO DE LA MUERTE (ALBUM)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Love is Gone</td>
<td>KÉT ÉV MAGYARÁS ALBUM (ALBUM EDITION)</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Aramantti</td>
<td>CÍRCULO DE LA MUERTE (ALBUM)</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Portugal

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karoline Kozak</td>
<td>THE FABULOUS IDA</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

### Belgium

<table>
<thead>
<tr>
<th>Artist(s)</th>
<th>Album</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bereczki Zoltán &amp; Szinető Dora</td>
<td>HUNTER DUTY</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Various Artists</td>
<td>SONGS IN HONOUR</td>
<td>SUGAR RECORDS</td>
</tr>
<tr>
<td>Bereczki Zoltán &amp; Szinető Dora</td>
<td>HUNTER DUTY</td>
<td>SUGAR RECORDS</td>
</tr>
</tbody>
</table>

---

For full chart data, visit [www.billboard.biz](http://www.billboard.biz). Data for week of October 13, 2007 | CHARTS LEGEND on Page 86

---

www.americanradiohistory.com
### EUROCHARTS

**SINGLE SALES**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Queen Latifah</td>
<td>Queen</td>
<td>Hip Hop &amp; R&amp;B</td>
<td>Distributing Label</td>
</tr>
<tr>
<td>2.</td>
<td>Ben Folds</td>
<td>Ben Folds</td>
<td>Alternative</td>
</tr>
<tr>
<td>3.</td>
<td>John Legend</td>
<td>John Legend</td>
<td>Pop</td>
</tr>
<tr>
<td>4.</td>
<td>Erykah Badu</td>
<td>Erykah Badu</td>
<td>R&amp;B/Hip Hop</td>
</tr>
<tr>
<td>5.</td>
<td>Jill Scott</td>
<td>Jill Scott</td>
<td>Neo Soul</td>
</tr>
</tbody>
</table>

**ALBUMS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norah Jones</td>
<td>Norah Jones</td>
<td>Blue Note</td>
<td>Contemporary Jazz</td>
</tr>
<tr>
<td>2.</td>
<td>Barbra Streisand</td>
<td>Columbia</td>
<td>Pop Vocal</td>
</tr>
<tr>
<td>3.</td>
<td>Elton John</td>
<td>Virgin</td>
<td>Pop Vocal</td>
</tr>
<tr>
<td>4.</td>
<td>Bruce Springsteen</td>
<td>Columbia</td>
<td>Rock</td>
</tr>
<tr>
<td>5.</td>
<td>Beyoncé</td>
<td>Columbia</td>
<td>Pop</td>
</tr>
</tbody>
</table>

**TOP JAZZ**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wynton Marsalis</td>
<td>The Genius</td>
<td>Verve</td>
<td>Jazz</td>
</tr>
<tr>
<td>2.</td>
<td>Chick Corea</td>
<td>Concord</td>
<td>Jazz</td>
</tr>
<tr>
<td>3.</td>
<td>Pat Metheny</td>
<td>ECM</td>
<td>Jazz</td>
</tr>
<tr>
<td>4.</td>
<td>Bill Evans</td>
<td>Verve</td>
<td>Jazz</td>
</tr>
<tr>
<td>5.</td>
<td>George Benson</td>
<td>Columbia</td>
<td>Jazz</td>
</tr>
</tbody>
</table>

**TOP CONTEMPORARY JAZZ**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Herbie Hancock</td>
<td>Herbie Hancock</td>
<td>Blue Note</td>
<td>Contemporary Jazz</td>
</tr>
<tr>
<td>2.</td>
<td>Pat Metheny</td>
<td>Blue Note</td>
<td>Contemporary Jazz</td>
</tr>
<tr>
<td>3.</td>
<td>Wynton Marsalis</td>
<td>Blue Note</td>
<td>Contemporary Jazz</td>
</tr>
<tr>
<td>4.</td>
<td>Chick Corea</td>
<td>Concord</td>
<td>Contemporary Jazz</td>
</tr>
<tr>
<td>5.</td>
<td>Pat Metheny</td>
<td>Concord</td>
<td>Contemporary Jazz</td>
</tr>
</tbody>
</table>

**TOP 100 CLASSICAL**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andre Rieu</td>
<td>The Best of 2007</td>
<td>Sony Classical</td>
<td>Classical</td>
</tr>
<tr>
<td>2.</td>
<td>Yanni</td>
<td>Sony Classical</td>
<td>Classical</td>
</tr>
<tr>
<td>3.</td>
<td>Andrea Bocelli</td>
<td>Sony Classical</td>
<td>Classical</td>
</tr>
<tr>
<td>4.</td>
<td>Plácido Domingo</td>
<td>Sony Classical</td>
<td>Classical</td>
</tr>
<tr>
<td>5.</td>
<td>Sarah Brightman</td>
<td>Sony Classical</td>
<td>Classical</td>
</tr>
</tbody>
</table>

**TOP CLASSICAL CROSSOVER**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrea Bocelli</td>
<td>The Christmas Album</td>
<td>Sony Classical</td>
<td>Classical &amp; Pop</td>
</tr>
<tr>
<td>2.</td>
<td>Il Divo</td>
<td>Sony Classical</td>
<td>Classical &amp; Pop</td>
</tr>
<tr>
<td>3.</td>
<td>Sarah Brightman</td>
<td>Sony Classical</td>
<td>Classical &amp; Pop</td>
</tr>
<tr>
<td>4.</td>
<td>Andrea Bocelli</td>
<td>Sony Classical</td>
<td>Classical &amp; Pop</td>
</tr>
<tr>
<td>5.</td>
<td>Il Divo</td>
<td>Sony Classical</td>
<td>Classical &amp; Pop</td>
</tr>
</tbody>
</table>

**TOP 100 POP**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Black Eyed Peas</td>
<td>The E.N.D.</td>
<td>Interscope</td>
<td>Pop</td>
</tr>
<tr>
<td>2.</td>
<td>Pink</td>
<td>Interscope</td>
<td>Pop</td>
</tr>
<tr>
<td>3.</td>
<td>Pink</td>
<td>Interscope</td>
<td>Pop</td>
</tr>
<tr>
<td>4.</td>
<td>The Black Eyed Peas</td>
<td>Interscope</td>
<td>Pop</td>
</tr>
<tr>
<td>5.</td>
<td>Pink</td>
<td>Interscope</td>
<td>Pop</td>
</tr>
</tbody>
</table>

**TOP 100 R&B/HIP HOP**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Brown</td>
<td>Chris Brown</td>
<td>Def Jam</td>
<td>R&amp;B/Hip Hop</td>
</tr>
<tr>
<td>2.</td>
<td>Ne-Yo</td>
<td>Def Jam</td>
<td>R&amp;B/Hip Hop</td>
</tr>
<tr>
<td>3.</td>
<td>Usher</td>
<td>J Records</td>
<td>R&amp;B/Hip Hop</td>
</tr>
<tr>
<td>4.</td>
<td>Rihanna</td>
<td>RCA</td>
<td>R&amp;B/Hip Hop</td>
</tr>
<tr>
<td>5.</td>
<td>The Game</td>
<td>Interscope</td>
<td>R&amp;B/Hip Hop</td>
</tr>
</tbody>
</table>

**TOP 100 HIP HOP/R&B**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay-Z</td>
<td>The Blueprint 3</td>
<td>Roc Nation</td>
<td>Hip Hop/R&amp;B</td>
</tr>
<tr>
<td>2.</td>
<td>Tupac</td>
<td>Death Row</td>
<td>Hip Hop/R&amp;B</td>
</tr>
<tr>
<td>3.</td>
<td>Nas</td>
<td>Death Row</td>
<td>Hip Hop/R&amp;B</td>
</tr>
<tr>
<td>4.</td>
<td>Kanye West</td>
<td>Roc Nation</td>
<td>Hip Hop/R&amp;B</td>
</tr>
<tr>
<td>5.</td>
<td>Drake</td>
<td>Cash Money</td>
<td>Hip Hop/R&amp;B</td>
</tr>
</tbody>
</table>

**TOP 100 ROCK**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foo Fighters</td>
<td>Echoes, Silence, Patience &amp; Grace</td>
<td>Roswell</td>
<td>Rock</td>
</tr>
<tr>
<td>2.</td>
<td>Linkin Park</td>
<td>Warner Bros</td>
<td>Rock</td>
</tr>
<tr>
<td>3.</td>
<td>Green Day</td>
<td>Reprise</td>
<td>Rock</td>
</tr>
<tr>
<td>4.</td>
<td>Nickelback</td>
<td>Roadrunner</td>
<td>Rock</td>
</tr>
<tr>
<td>5.</td>
<td>Muse</td>
<td>Interscope</td>
<td>Rock</td>
</tr>
</tbody>
</table>

**TOP 100 COUNTRY**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taylor Swift</td>
<td>Fearless</td>
<td>Big Machine</td>
<td>Country</td>
</tr>
<tr>
<td>2.</td>
<td>Tim McGraw</td>
<td>Mercury</td>
<td>Country</td>
</tr>
<tr>
<td>3.</td>
<td>Alan Jackson</td>
<td>Arista</td>
<td>Country</td>
</tr>
<tr>
<td>4.</td>
<td>Miranda Lambert</td>
<td>Warner Bros</td>
<td>Country</td>
</tr>
<tr>
<td>5.</td>
<td>Keith Urban</td>
<td>Capitol</td>
<td>Country</td>
</tr>
</tbody>
</table>

**TOP 100 R&B**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Brown</td>
<td>Chris Brown</td>
<td>Def Jam</td>
<td>R&amp;B</td>
</tr>
<tr>
<td>2.</td>
<td>Rihanna</td>
<td>RCA</td>
<td>R&amp;B</td>
</tr>
<tr>
<td>3.</td>
<td>Beyoncé</td>
<td>Columbia</td>
<td>R&amp;B</td>
</tr>
<tr>
<td>4.</td>
<td>Usher</td>
<td>J Records</td>
<td>R&amp;B</td>
</tr>
<tr>
<td>5.</td>
<td>Kanye West</td>
<td>Roc Nation</td>
<td>R&amp;B</td>
</tr>
</tbody>
</table>

**TOP 100 HIP HOP**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ludacris</td>
<td>经验之谈</td>
<td>Def Jam</td>
<td>Hip Hop</td>
</tr>
<tr>
<td>2.</td>
<td>Eminem</td>
<td>Interscope</td>
<td>Hip Hop</td>
</tr>
<tr>
<td>3.</td>
<td>50 Cent</td>
<td>Interscope</td>
<td>Hip Hop</td>
</tr>
<tr>
<td>4.</td>
<td>Jay-Z</td>
<td>Roc Nation</td>
<td>Hip Hop</td>
</tr>
<tr>
<td>5.</td>
<td>Drake</td>
<td>Cash Money</td>
<td>Hip Hop</td>
</tr>
</tbody>
</table>

**TOP 100 ELECTRONIC**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Guetta</td>
<td>Just a Shell of Me</td>
<td>EDL</td>
<td>Electronic</td>
</tr>
<tr>
<td>2.</td>
<td>Boys Noize</td>
<td>EMI</td>
<td>Electronic</td>
</tr>
<tr>
<td>3.</td>
<td>Martin Garrix</td>
<td>Spinnin' Records</td>
<td>Electronic</td>
</tr>
<tr>
<td>4.</td>
<td>Avicii</td>
<td>Sony</td>
<td>Electronic</td>
</tr>
<tr>
<td>5.</td>
<td>Tiesto</td>
<td>EMI</td>
<td>Electronic</td>
</tr>
</tbody>
</table>

**TOP 100 ROCK/ROCK INDEPENDENT**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foo Fighters</td>
<td>Echoes, Silence, Patience &amp; Grace</td>
<td>Roswell</td>
<td>Rock/Independent</td>
</tr>
<tr>
<td>2.</td>
<td>Linkin Park</td>
<td>Warner Bros</td>
<td>Rock/Independent</td>
</tr>
<tr>
<td>3.</td>
<td>Green Day</td>
<td>Reprise</td>
<td>Rock/Independent</td>
</tr>
<tr>
<td>4.</td>
<td>Nickelback</td>
<td>Roadrunner</td>
<td>Rock/Independent</td>
</tr>
<tr>
<td>5.</td>
<td>Muse</td>
<td>Interscope</td>
<td>Rock/Independent</td>
</tr>
</tbody>
</table>

**TOP 100 POP ROCK**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foo Fighters</td>
<td>Echoes, Silence, Patience &amp; Grace</td>
<td>Roswell</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>2.</td>
<td>Linkin Park</td>
<td>Warner Bros</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>3.</td>
<td>Green Day</td>
<td>Reprise</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>4.</td>
<td>Nickelback</td>
<td>Roadrunner</td>
<td>Pop/Rock</td>
</tr>
<tr>
<td>5.</td>
<td>Muse</td>
<td>Interscope</td>
<td>Pop/Rock</td>
</tr>
</tbody>
</table>

**TOP 100 CURRENT**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foo Fighters</td>
<td>Echoes, Silence, Patience &amp; Grace</td>
<td>Roswell</td>
<td>Current</td>
</tr>
<tr>
<td>2.</td>
<td>Linkin Park</td>
<td>Warner Bros</td>
<td>Current</td>
</tr>
<tr>
<td>3.</td>
<td>Green Day</td>
<td>Reprise</td>
<td>Current</td>
</tr>
<tr>
<td>4.</td>
<td>Nickelback</td>
<td>Roadrunner</td>
<td>Current</td>
</tr>
<tr>
<td>5.</td>
<td>Muse</td>
<td>Interscope</td>
<td>Current</td>
</tr>
</tbody>
</table>

**TOP 100 ROCK ALTERNATIVE**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radiohead</td>
<td>OK Computer</td>
<td>Parlophone</td>
<td>Rock/Alternative</td>
</tr>
<tr>
<td>2.</td>
<td>The Cure</td>
<td>Go!</td>
<td>Rock/Alternative</td>
</tr>
<tr>
<td>3.</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>Rock/Alternative</td>
</tr>
<tr>
<td>4.</td>
<td>The Smiths</td>
<td>Rough Trade</td>
<td>Rock/Alternative</td>
</tr>
<tr>
<td>5.</td>
<td>Radiohead</td>
<td>Parlophone</td>
<td>Rock/Alternative</td>
</tr>
</tbody>
</table>

**TOP 100 ROCK COUNTRY**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenny Chesney</td>
<td>No Shoes, No Shirt</td>
<td>Capitol</td>
<td>Rock/Country</td>
</tr>
<tr>
<td>2.</td>
<td>Tim McGraw</td>
<td>Mercury</td>
<td>Rock/Country</td>
</tr>
<tr>
<td>3.</td>
<td>Alan Jackson</td>
<td>Arista</td>
<td>Rock/Country</td>
</tr>
<tr>
<td>5.</td>
<td>Keith Urban</td>
<td>Capitol</td>
<td>Rock/Country</td>
</tr>
</tbody>
</table>
SINGLES & TRACKS
SONG INDEX

CHART CATEGORIES: CB (Hot Country Songs), HHS (Hot 100 Songs), LT (Hot Latin Songs), POP (Hot 100 Songs and R&B) (out 40 hits/Top Pop Songs)

CHART DATE: OCTOBER 13, 2007

BETWEEN TWO WORLDS (ASCP/Mayday Malone, ASCAP/Dimensional Music)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)

FAKED (I.O.N.

THE DEAD DUCK (ASCAP/EMI April, ASCAP/Smelly Songs, ASCAP)

MY NAME (ASCP/Teer)

ECOLOGIST (ASCAP/EMI April)

THAT'S WHERE I'LL BE (ASCAP/WB Music, ASCAP), ASCAP)
Now in its 6th year, this two-day conference provides a dynamic forum for the exchange of ideas among film/TV and music professionals.

The Hollywood Reporter and Billboard are offering all registered Film & TV Music Conference attendees the chance to upload original music to TV clips, film clips, video game clips and trailers.

The best 2 entries in each category (TV, film, video game, and trailers) will be shown at the conference, and will be critiqued by today's top music supervisors and other key industry influencers including:

- **JONATHAN MCHUGH**, Owner SongStew Entertainment
- **GARRY SCHYMAN**, Composer (BioShock, Destroy All Humans!, Robin Cook medical mystery TV movies)
- **INON ZUR**, Composer (Crysis, Prince of Persia, Ghost Whisperer: The Other Side)
- **JASON ALEXANDER**, Music Supervisor of "Hit the Ground Running"
- **JEFF BEAL**, Composer
- **RUSSELL BROWER**, Composer & Director of Audio/Video, Blizzard Entertainment
- **ARLENE FISHBACH**, President, Arlene Fishbach Ent.
- **THOMAS GOLUBIC**, Music Supervisor, Super Music Vision
- **RUSS LANDUA**, Composer
- **MARTY O’DONNELL**, Audio Director & Music Composer (Halo, Halo 2, Halo 3), Bungie Studios
- **FRANKIE PINE**, Owner/Music Supervisor, Whirly Girl Music
- **DAVID RIES**, Music Supervisor, Discovery
- **STEVEN VINCENT**, Director, Production & Executive in Charge of Music, Disney Channel

**BRING YOUR MUSIC TO THE MASSES**

NOV 1-2, 2007 • BEVERLY HILTON • LOS ANGELES

Register Today! www.BillboardEvents.com

**$425 Registration Rate**

Sponsorships: 646.654.4718
Hotel: 310.274.7777
Back & Card games, 2008 Calendar

Cool, Fun and Interesting Rock Trivia 365 Days of the Year!

THE DAYS THAT ROCK

2008

Fun Facts, Rock Artists, Events, Trivia & More!

On November 15, 1986, Rocker Eddie Money with "Take Me Home Tonight" - Name the guest female vocalist on the song.

Saturday/Sunday November 15/16

MSRP $12.95

For retail or consumer orders call us toll free or visit us at 1-877-295-2740 www.gamesthatrock.com

www.americanradiohistory.com
Richard Bradshaw, 63

Richard Bradshaw, 63, general director/condutctor of the Canadian Opera Company, died Aug. 15 of a heart attack. Bradshaw, who played organ and piano, was born in 1944 in Rugby, England. He graduated from the University of London in 1965 with an English degree, studied with Adrian Boult and later had a conducting fellowship with the Royal Liverpool Philharmonic Orchestra. At 31, he became chorus master at the Glyndebourne opera festival. Two years later, he took the role of the San Francisco Opera's resident conductor, and then became the Canadian Opera Company's chief conductor the following year.

Bradshaw is survived by his wife, Dianna; his son, James; and his daughter, Jenny.

—Derek Shore
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Roadrunner Records in New York names Jon Satterley senior VP of new media and global business development. He is managing director in Australia.

Balboa Records taps Adriana Brios as GM. She was CFO of EMI Music Mexico, a job she left last spring to join Musart, Balboa’s parent company in Mexico.

J Records names Peter Edge president of A&R. He is executive VP.

Telarc International, a division of Concord Music Group, promotes Jason N. Linder to VP of marketing and names Larry Bole director of marketing. Linder was director, and Bole was regional marketing manager at Warner Bros. Records.

PUBLISHING: ASCAP in New York promotes Joan McGivern to senior VP of general counsel. She was VP of legal corporate.

Jack Sander, formerly vice chairman at Belo Corp. in Dallas, has been elected chairman of the BMI board of directors. He succeeds Cecil L. Walker, who becomes president and CEO.

TOURING: AEG Live names Brad Saks talent buyer of its newly opened regional office in Minneapolis. He has been senior talent buyer at OCEA Presents in New York.

Palace Sports and Entertainment appoints Derek Boczowski senior executive manager/coordinator. He has been senior executive coordinator.

MANAGEMENT: Blind Ambition Management in Atlanta taps Scott Murf as a manager. He was a manager at Universal South Artist Management.

Mick Management taps Justin Eshak as a manager. He was an A&R executive at Universal Republic Records.

MEDIA: Peer-to-peer news/information network Current TV names Deanna Cohen VP of music programming and Davis Powers director of music programming. Cohen was a music consultant at Man Made Music, and Powers was music coordinator for ABC’s “Jimmy Kimmel Live.”

MSG Media appoints Frank Minshak VP of digital sales. He was regional sales director for AOL’s New York sales team.

RADIO: EMF Broadcasting, a national network of 239 FM stations, ups founder/president Dick Jenkins to CEO. Former senior VP Mike Novak becomes president.

RELATED FIELDS: British music and media firm Chrisslals Group names Jeremy Lascelles CEO. He served in the same role at Chrisslals Music Division.

Koch Vision, the home video arm of Koch Entertainment, appoints Steven Galloway VP of acquisitions. He was an acquisitions consultant for indie distributor Shout Factory.

—Edited by Mitchell Peters

HEAD OF THE CLASS

The Clinton Global Initiative partners with MTV for CGI-U, a program aimed at engaging college students to solve some of the world’s most pressing problems. Kickoff event: Giving—Live at the Apollo was held Sept. 29 at the iconic venue in Harlem.

A panel discussion, featuring former President Bill Clinton, MTV president Chris Sirr Norman, Bono, Chris Rock and others, Alicia Keys, Shakira and Will.i.am performed. On Oct. 12, “Giving—Live at the Apollo” premieres on MTV. It is currently available, on demand, at thinkmtv.com.

GOODWORKS

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

BREAKBEAT

CBS Radio and ATT Blue Room hosted an exclusive world-first by matchbox twenty, which debuted Oct. 2 at att.us/roome/music. Fresh songs from the band’s new album, “Break Even,” were

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS

INSIDE TRACK

STILL INSPIRING AFTER ALL THESE YEARS
INSIDE TRACK

JSM IN A WOozy MIND-SET

Track hears that New York music production house JSM Music Studios is set to become the latest live music venue for bands performing as part of a new online concert series for music media company WoozyFly, the latest venture of Alliance Entertainment Corp. founder Joe Bianco.

In this new arrangement, JSM Music founder/president Joel Simon will join the board of WoozyFly.

Under a just-inked partnership, JSM—which supplies original music and mash-ups to the advertising industry—will provide representation for independent and unsigned bands featured on WoozyFly.com to the ad community. In addition, many of the bands will perform on "The Set at JSM Music," an online music video series filmed at the company's 25,000-square-foot Chelsea studios, and debuting later this month. At launch, there will be more than 30 episodes of the program featuring such bands as Kittie, Spottiswoode, the Dollyrots, Zack Hillyard, Devante and Hysteric.

KITTIE: 'The Set at JSM Music'

Meetings in London were held Sept. 12-13 at the Phonographic Performers Ltd. headquarters to discuss cross-border revenue flows, data exchange, performance rights and ongoing strategy. From left are SoundExchange executive director John Simpson, Recorded Artists and Performers Ltd. (Ireland) CEO Eamonn Casey, BMI, NMPA, UMPG总经理 from Hewitt, Elke Haak (Holland) managing director Hans Van Berkel and Alfe (Spain) director general/no lagging director Jose Luis Sevilla, were counted on several occasions.
WE'RE READY FOR THE 3RD ANNUAL ASCAP "I CREATE MUSIC" EXPO.
ARE YOU?

SAVE THE DATE!

I Create Music

ASCAP EXPO

APRIL 10-12, 2008
Renaissance Hollywood Hotel
Los Angeles, California

MAKE THE MOST OF YOUR MUSIC WITH:
Informative & Dynamic Panel Sessions
Skill-Building Master Classes
Music Creator Tools & Technology
Unique Networking Opportunities

FOR MORE INFORMATION, REGISTRATION AND HIGHLIGHTS FROM THE '06 & '07 EXPOS VISIT
WWW.ASCAP.COM/EXPO

OPEN TO ALL MUSIC CREATORS REGARDLESS OF AFFILIATION
Dear Ketel One Drinker
If aliens ever land here, chances are, you'll be one of the people they want to talk to.