WITNESS EVERY STAGE OF THE WORLD'S MOST ELECTRIFYING ROCK BAND

AC/DC

PLUG ME IN

THE HISTORY OF AC/DC LIVE 1975-2003!

10.16.07

THE THIRD TITLE IN THE TRILOGY OF CLASSIC AC/DC ON DVD.

LIVE AT DONINGTON (6x Platinum)

FAMILY JEWELS (10x Platinum)

Management: Alvin Handwerker for Prager and Fenton

www.americanradiohistory.com
The Long Run

EXCLUSIVE INTERVIEW
The Eagles Break Down Their First Studio Album In 28 Years, And Their Partnership With Wal-Mart

Can Backstreet Bounce Back?

HOT ON THE CHARTS
SPRINGSTEEN, T-PAIN, INGRID MICHAELSON

Plus
MADONNA After WMG
JUSTIN Dances In Michael Jackson's Shoes
HONDA Takes Sony BMG's Video Strategy For A Test Spin

www.billboard.com
www.billboard.biz
US $5.99 CAN $6.99 UK £ 5.50
Presentamos SYNC, una tecnología opcional dentro del auto desarrollada por Microsoft y exclusiva de Ford, que controla tu teléfono con Bluetooth activado, tu reproductor de MP3 y más, sólo con la voz.
Visita syncatustusordenes.com para más información.

A tus órdenes.

- Tecnología de activación de voz dentro del auto
- Tu voz activa tu reproductor de MP3
- Tu voz activa tu teléfono Bluetooth
- Reconoce 3 idiomas

Manejar distraído puede causar la pérdida del control del vehículo, utilice teléfonos móviles, incluido con el control de voz, y otros accesorios para manejar el automóvil, siga instrucciones y siga las leyes. Bluetooth es una marca registrada de The Bluetooth SIG. Se aplican tasas estándar de mensajería de texto.
CONTENTS
VOLUME 148, NO. 42

UPFRONT
9 SECONDARY SCHOOL Lessons learned from the Hannah Montana ticketing uproar.

FEATURES
32 LIFE IN THE EXPRESS LANE The Eagles bank on an exclusive deal with Walmart.
36 THE BOYS ARE BACK IN TOWN After losing a founding member and rediscovering their classic sound, can the Backstreet Boys take flight again?
39 2007 LATIN GRAMMY PREVIEW A look at the eigth annual Latin Grammy Awards, which will be handed out Nov. 8.
57 CLASS ACTS In the university touring market, industry pros help student talent buyers gear up shows, learn ropes of biz.
67 CRAIG WISEMAN Friend, role model and nonstop country hitmaker.

IN EVERY ISSUE
8 Opinion
87 Over The Counter
87 Market Watch
88 Charts
107 Marketblaze
109 Executive Turntable, Backbeat, Insiders Track

MUSIC
79 REALITY BITES Despite drama, top five rock hit's Seether poised for success.
80 Global Pulse
81 Real Talk
82 Rhythm & Blues, Beatbox, Jazz Notes
83 6 Questions: Slash
84 Reviews
86 Happening Now

Events
FILM & TV MUSIC The Hollywood Reporter/ Billboard conference will feature top executives, artists, music supervisors, directors and composers including Michael Brook, Alan Menken and Jesse Harris. More at billboardevents.com.

TOURING Billboard's Touring Awards features a keynote Q&A with Arthur Fogel, the producer of several top-grossing tours. Don't miss his first public presentation at an industry event. See billboardevents.com.

MOBILE ENTERTAINMENT LIVE Hosted by Quincy Jones, this CTIA-The Wireless Assn. event features Q&A's w/ key execs from AT&T, ESPN, Universal Music Group, Paramount Pictures and MTI. More at billboard3events.com.

Blogs
JADED INSIDER Ji witnessed A c/d Fire and LCD sound system wind up their tour, and Common & Q-Tip bring the house down in Times Square. Plus, fans gave Radiohead's new album the once-over. More at jadedinsider.com
FOO FIGHTERS
ECHOES, SILENCE, PATIENCE & GRACE

#1 IN SIX COUNTRIES; CAREER-HIGH CHART NUMBERS IN SIX MORE

#3 USA - DEBUT!
#1 UK - Biggest first week sales in UK for an International Act! Album already Platinum!
#1 CANADA - First #1 for the Foos in Canada!
#1 AUSTRALIA - Album already Platinum!
#1 JAPAN
#1 NEW ZEALAND - Biggest first week's sales this year in New Zealand
#1 BELGIUM - First #1 for the Foos in Belgium!!!

THE #1 HIT "THE PRETENDER"
- The most added Rock track of 2007
- The biggest combined add week at the Active, Alternative and Mainstream Rock formats for the year to date!

U.S. ARENA TOUR 2008
"STELLAR. DAMN NEAR FLAWLESS."
Entertainment Weekly

"FOO FIGHTERS HAVE DELIVERED THEIR BEST ALBUM. THIS IS SURELY THEIR MOMENT."
Q Magazine

"Perfect albums - those on which every song impinges on the listener in astonishing, edifying, delightful ways - are so rare, they seem almost mythical. But every so often, a modern day CD that reverberates with the conviction and artistry of bygone days comes along to blow a jaded mind or two. Case in point: Echoes, Silence, Patience & Grace, the Foo Fighters' terrific sixth studio album."
Entertainment Weekly

"This may be the best album of the group's celebratory career."
Los Angeles Times

"Once again the Foos get high marks, proving what well-rounded rockers they are. Top rating."
People

"There won't be a record this year that's more exciting than this. 'The Pretender' hurtles at an explosive pace. Foo Fighters do their melodic rock thing to sterling effect on 'Long Road To Ruin' (a hit-in-waiting) and 'Summer's End', which swings and swaggers like Zeppelin in their mid 70's pomp. On this sixth album, Grohl has become one of rock's powerhouses. ★★★★★"
Q Magazine

"In Echoes, Silence, Patience & Grace, Mr. Grohl presents songs that are ever more emotional and ever more measured. These songs are astonishingly easy to listen to, guided by iron notions of form and musical narrative, lifted by zesty chords. There is a lot here to admire."
The New York Times

"Big Rock Lives. The record sounds lush and epic with a variety of genres and sounds. ★★★★"
Paste

"Fabulous. Grohl and his band seem to have the goods to go on forever."
New York Daily News
Tour De Farce

Labels Banking On Touring Revenue May Want To Think Again

“We’re all riding guitar steps/Talking with our minds/Wearing turquoise jewelry/And standing in soup lines.”
—John Prine, “Living in the Future

Last month’s New York Times Magazine cover story by Lynn Hirschberg on Rick Rubin was fascinating on many levels, from the simplicity of Rubin’s approach toward music (basically, it needs to sound good, to his unwavering fandom, to the fact that the bearded new Columbia chief has a Yorkshire.

But one concept presented in the lengthy article that’s not really so new was the idea about how Columbia, in search of new revenue streams, may be considering asking its artists to cough up as much as 50% of their touring, merchandising and online revenue. For the record, it’s not a concept that Rubin has publicly signed off on, and given his artist-friendly history, it’s doubtful he would.

There was a time, not so long ago, that one could have actually made a case for labels sharing in touring revenue. In this time, labels created a “brand” in an artist, funding the brand’s startup, heavily marketing this brand, maybe springing for a video or two and providing financial touring support. With the label’s bank roll and expertise, it would be extremely hard for the artist to go out and tour profitably at all. With this argument, given the label built this “brand,” it should share in the revenue that the brand could produce, including touring and merchandising.

Not that those who make their living off touring would ever willingly come off of any of their money. If you want to see a promoter’s hackles rise, ask him about giving up some of his single-digit profit margin to the label. Likewise an agent. Before anyone asked, “Who moved my cheese?”, the touring industry was saying, “Stay the hell away from my cheese.”

Regardless, the influence and power of the labels have waned in the digital age. Labels simply don’t hold the leverage they once did. In fact, as the Madonna/Live Nation deal illustrates (see story, page 12), the promoter can even supplant the label as the linchpin of a career. Artists can gain a foothold online even before the labels even become involved. And touring revenue—the today the most reliable cash cow for artists—is a pie that has been sliced and rescued so many times that the labels would be at the end of a long soup line, with no one in front of them giving up any ground.

The one company creating brands these days that translate into touring is Disney. In “High School Musical.” “The Cheetah Girls” and “Hannah Montana,” Disney has created powerhouses that garner TV ratings, sell millions of records and spin arena turnstiles. Disney slaves in the touring revenue, and promoter AEG Live and agency Creative Artists Agency are certainly not complaining. But Disney is a Disney, and can’t be compared with a traditional label such as Columbia.

Before anyone asked, ‘Who moved my cheese,’ the touring industry was saying, ‘Stay the hell away from my cheese.’

Of course, there are deals out there where label, artist and promoter are all in it together, most notably the Korn/EMI Live Nation triumvirate as well as the much-better Madison Madame deal, if it comes to pass. Here, Live Nation not only gets a piece of record sales in Korn’s case, but runs the “label” per se in Madonna’s. They are not just restyling a bigger pie, they’re opening a bakery.

There is a new model on the horizon, for sure. It may well be a partnership among labels, artists and the touring business. But the opportunity for labels is a piece of touring just because they want it has slipped away, if it ever really existed there in the first place.

We are all riding guitar steps/Talking with our minds/Wearing turquoise jewelry/And standing in soup lines.”
—John Prine, “Living in the Future
SECONDARY SCHOOL

Lessons Learned From The Hannah Montana Ticketing Uproar

Hannah mania may be the tour that forces some sort of revamping of the secondary ticket market, whether it is self-policing or legally enforced.

The question is, who's at fault? Venues, promoters and resellers all say, "Not us." How Hannah Montana tickets disappeared that quickly exceeds the secondary market has spurred attorneys general from three states to look into the situation.

Additionally, on Oct. 15, Tickmaster will seek a preliminary injunction in Federal District Court in Los Angeles to stop software provider RMG Technologies from using automated programs that Tickmaster believes provide re-sellers repeated access to tickethunter.com and move those buyers to the head of the digital line.

Missouri Attorney General Jay Nixon has announced that the state is suing three ticket resellers on charges they violated state consumer protection laws. Arkansas Attorney General Dustin McDaniel says he is investigating resellers in his state, as is Pennsylvania Attorney General Tom Corbett.

"Scalping's illegal in Arkansas. The attorney general got a lot of complaints. He's investigating, and we're helping him all we can," says Michael Marion, GM of Alltel Arena in North Little Rock, Ark.

The attention from state legals eagles speaks to the huge demand for tickets to the 54-date Hannah Montana tour, which begins Oct. 18 in St. Louis. The tour has been a rude awakening to the harsh realities of the modern concert market for an emotionally invested ticket buyer.

"You're dealing with a mother/child dynamic here that can lead to a very upset child and a very angry mother, and that certainly influences Ticketmaster. VP/assistant general counsel Joe Freeman says.

What seems to be catching ticket buyers off guard and attracting the attention of politicians is a) how quickly tickets in the primary market are disappearing b) in turn, how quickly those tickets are showing up on the secondary market and c) the price tag on those tickets once they hit the secondary market.

Many of those Montana tickets are winding up on StubHub, the secondary-ticket market leader that sold 3.3 million tickets in 2006 and has already eclipsed that number in 2007.

Of course, the reselling phenomenon would have call itself scalping -- is not new, just new at a kid-pop phenomenon. Because it's kids, because it's uneducated consumers, they're up in arms and they're taking it literally to the level of state government, saying, "What's going on with these tickets?" StubHub PR director Sean Pate says.

StubHub says its tickets come from a wide range of sources. "Everybody can post tickets," StubHub head of business development for music Chuck LaVallee says, though he admits that he really doesn't have a handle on their origin.

A sophisticated computerized ticketing system can sell out a large arena in minutes. Given production considerations and "hold" for fan clubs and other constituencies, the actual number of tickets that may be available to the general public for a given show may be only a few thousand, even if the listed capacity of the venue is 18,000.

"In the first few minutes 43,000 people were attempting to purchase 9,000 tickets," Marion says of his date. "You can do the math real quick."

Pate, though, says angry consumers don't need to be mad at StubHub. "It's not me. I'm directing frustration toward the venue, the promoter and/or Ticketmaster. [Consumers should ask], 'Who pays this inventory, what is actually available to me?'" Pate says. "We don't sort tickets, we don't buy tickets, we don't pull inventory for sale. There wouldn't be one ticket on StubHub if people didn't want to use it."

Debra Rathwell, senior VP for tour producer/promoter AEG Live, says any discussion that the promoter might be taking advantage of the resale market is misguided. "We are doing everything possible to stop scalpers from being able to purchase tickets," Rathwell says. "We do not sell tickets to the secondary market. That is a slippery slope that my office does not want to go down."

Freeman says Tickemaster is "doing everything we can to ensure fair access to the public," adding that Tickemaster does not own or control the ticket. "Tickemaster is acting on behalf of its clients -- the show promoter, the venue -- to ensure the fairest distribution to the public, but we do not own the tickets. It's not our inventory to decide how it's distributed."

About half of the tickets are sold to Montana fan club members, the only presale in this case. "Fan clubs are a reality of modern touring," Freeman says. Problem is joining a fan club is no roadblock to an aggressive reseller. "We did some homework on it and determined that all the StubHub tickets were fan club tickets," Marion says. "Scalpers are joining the fan club for the purpose of buying the tickets to resell them."

www.americanradiohistory.com
JUSTIN

SHOW

FUTURE

SEX

LOVE

SHOW

CONGRATULATIONS FROM YOUR FRIENDS AT www.americanradiohistory.com

SHOWS: 103
CROSS: $120,156,531
TICKETS: 1,586,036
**UPFRONT**

**BUSINESS**

BY RAY WADDELL

---

**CAUSING A COMMOTION**

Madonna Deal Would Put Live Nation In The Artist Career Business—But The Profit Margin Could Be Slim

If Madonna leaves Warner Bros., for an all-encir- 
passing $120 million deal with Live Nation—which, as it is important to note, Live Nation would not con- 
firm—the maneuver at the very least heralds the most 
ambitious move yet for Live Nation and a significant 
tilt in who holds the leverage in the music business.

But if reported numbers are correct, the profit 
margin still remains slim—even if Live Nation is 
now in the overall artist career business as opposed to just the touring biz.

Based on an analysis of published details of 
said deal—again, unconfirmed—the company might still find it tough to wind up in the black before a 
10-year deal expires. And that's even if Madonna per- 
forms at retail and on the road at the level she's 
maintained in the past, and even if Live Nation can 
clearly explain the artist's globally recognized brand.

The deal, though, would follow through to the ex- 
treme on Live Nation CEO Michael Rapino's stated de- 
sire to form deeper and longer relationships with 
artists—relationships that extend well beyond one con- 
cert or tour. The new deal is likely driven by touring po- 
tential, but far broader than any previous Live Nation undertaking. Published reports say Madonna would re- 
ceive a mix of cash and stock in exchange for allowing 
Live Nation to distribute three studio albums, promote 
concert tours, sell merchandise and license her name.

A key broker in this groundbreaking deal is surely 
Arthur Fogel, chairman of music for Live Nation and 
president of TNA International, Live Nation's global 
touring division. Fogel has produced Madonna's last 
three world tours, which grossed almost $400 mil- 
lion combined. Madonna's respect for his talents is 
clear. "Arthur Fogel knows how to make the impos- 
sible possible," she told Billboard in 2005. "He's a top 
manager in the industry."

By all accounts, Warner tried to make Madonna a similar broadly cross-cutting entity. It is believed the 
company partnered with Barry Diller's IAC/InterActive- 
Corp, the parent of Ticketmaster, with a touring component helmed by rival promoter AEG Live 
(Billboard.biz, 9/1).

Neither Rapino nor Fogel could be reached for comment by press time.

---

**NUMBERS CRUNCH**

**Album Sales Need Touring Help**

If Live Nation is going to make back its money, it had 
be on the touring, merchandising, marketing, and 
sponsorship side of things, because the economics on the recorded-music side of the deal are tight, if not in the red.

On her last three studio albums, Madonna has sold about 20 million units worldwide, 
according to sources. In 2000, her "Music" album 
scanned 2.9 million in the United States, ac- 
cording to Nielsen SoundScan, and about 10 
million units in total. "American Life" 
(2003) was a mid-level hit in the 
States, scanning 671,000 units and 
selling about 3 million worldwide, 
while her last album, "Confessions on 
a Dance Floor" (2005), scanned 
1.6 million units in the States and sold 
7 million units worldwide.

With 20 million albums sold—and 
then, adding in the new revenue streams of 
ringtones, subscriptions and what- 
ever revenue comes down the pipe 
from ad-supported sites—a tradi- 
tional record label could get into striking dis- 
tance of the generous advance paid by Live Na- 
tion. The advance, first reported in the Wall 
Street Journal, breaks out to $25 million in cash 
and Live Nation stock guaranteed at a $25 mi-
lion value in exchange for the right to 
profit from Madonna's concert tours, a signing bonus 
of $17.5 million, and a $17 million-$20 million ad-
vance—50% payable on the deal's closing—each 
for three albums, with the masters reverting to 

---

**ZOMBA SUES PEREZ HILTON**

Zomba has sued PerezHilton.com for copyright 
infringement, saying the gossip Web site illegally posted 
recordings by pop 
singer Britney Spears.

The suit, filed Oct. 11 
in U.S. District Court 
in Los Angeles, 
accuses the site and 
its proprietor, Mario 
Lavandeira, of 
illegally obtaining and 
posting at least 10 
completed songs and 
unfinished demos. The 
suit does not specify 
the amount of 
monetary damages, 
but asks for real and 
punitive damages and 
legal costs.

---

**MYSPACE EXPECTED TO OPEN DEV PLATFORM**

Reports suggest that MySpace may announce an open-
application development platform similar to Facebook's at the Web 2.0 
Conference in San Francisco. According to 
the blog 
TechCrunch, several developers say the 
move is imminent.

Like Facebook, the MySpace platform 
would allow 
companies to create 
widgets that extend 
various types of 
services and 
functionality into 
MySpace and sell their own 
advertising.

---

**MSGE TO PURCHASE CHICAGO THEATRE**

Madison Square 
Garden Entertainment is in 
final negotiations 
to purchase the 
3,600-seat Chicago 
Theatre. MSGE said 
New York mainstay 
venuenes Madison 
Square Garden, the 
Walmu Theatre at Madison 
Square Garden, Radio City 
Music Hall and the 
Beacon Theatre. While 
agreeing in principle 
to the acquisition, MSGE said several 
additional details must be worked out 
before the purchase 
can be finalized.

---

**BREAKING DOWN THE FIGURES**

The Wall Street Journal, quoting sources briefed on the 
Live Nation deal, reports that the Live Nation offer 
includes a general advance of $17.5 million and 
advances of $50 million-$60 million to the artist over 10 years. Live Nation also is expected to pay $50 million in 
cash and stock for the right to promote Madonna's 
concert tours. That outlay comes to a total of $117.5 
million-$127.5 million.

But Live Nation's deal with Madonna is virtually unpre- 
cedented. It bespeaks a struggling major-label business and 
its touring business with a massive upside for 
top-tier acts, of which Madonna is assuredly one. Last 
year, Madonna was second only to the Rolling Stones 
in gross tour dollars, taking in nearly $200 million 
at the box office and playing to more than 1.2 million people 
in just 60 shows.

Of course, gross is not net. A tour with high overhead like Madonna's might net only $50 million-$70 

---

**MADONNA'S 2005 album "Confessions on a Dancefloor" 
scanned 1.6 million units in the United States.**
WE CONGRATULATE OUR TOP ARTISTS OF 2007

Ky-Mani Marley
Vox Music Group
#2 Reggae album - iTunes (Oct)

Tila Tequila
StratArt
#1 music video - iTunes (Mar)

Federico Aubele
ESL Music
#5 Latin album - iTunes (Sept)

Bo Bice
StratArt
"See The Light" out Oct 23rd!

Tracy Lawrence
Rocky Comfort Records
over 390,000 song downloads

Hans Zimmer - Simpsons Soundtrack
Extreme Music / Fox Music
#12 indie album - Billboard (Aug)

Too Short
Up All Nite Music
#27 indie album - Billboard (Aug)

Cary Brothers
bluhammock music
#22 Top Heatseekers - Billboard (Jan)

INGROOVES
The Leader in Digital Distribution

A SPECIAL WELCOME

www.INGrooves.com
SIX-SHOOTER

Justin Hits Milestone With Multiple Singles From Album

First he brought "SexyBack." Now Justin Timberlake is bringing single-album success to The Billboard Hot 100.

With 41-28 climb for current single "Until the End of Time," Timberlake is the first solo male artist to date to span six top 40 hits on The Billboard Hot 100 from a single album—in this case, "FutureSex/LoveSounds," released in September 2006 on Jive.

The last solo male artist to accomplish this feat is Michael Jackson, whose album "Dangerous" produced seven such hits from 1991 to 1993. Shania Twain's "Come On Over," which had six top 40 Hot 100 hits from 1997 to 1999, was the last album overall to meet the milestone.

Jive/Zomba executive VP of promotion Joe Riccitiello says, "We wanted to try and strive to do this and set that bar high for Justin from the start."

A new version of "Until the End of Time," which features Beyoncé in a duet with Timberlake, went to radio Sept. 27 and helped give the track a jump in the last week, but the song was already tracking upward, having hit the top five on the Hot R&B/Hip-Hop Songs chart with last week's issue.

Riccitiello says the label has some special plans for the new version of "Until," but wouldn't go into further detail.

Top 40 KBKS Seattle music director Eric Tyler notes only believes Timberlake is "the biggest pop artist since Michael Jackson," but says "that our audience demands him. People who like all musical genres appreciate and respect Justin's talents."

Lending Support

Lifetime And iTunes Unite To Battle Breast Cancer—With Mya's Help

Lifetime Television is ramping up a multiplatform breast cancer initiative that includes an exclusive partnership with iTunes, a tie-in with major-market radio and a PSA campaign enlisting notables from music, film, TV and sports. At the heart of Lifetime's 13th annual Stop Breast Cancer for Life public service and advocacy campaign is the original song "My Bra"—sang in the breast cancer community for the word "friend."

Commissioned as the campaign's first theme song, "My Bra" was penned by multiplatinum-selling songwriter Kara DioGuardi (Christina Aguilera, Gwen Stefani) and Grammy Award-winning songwriter/producer James Poyser (Common, Lauryn Hill). Recorded by Grammy winner and Universal Motown artist Mya, "My Bra" will be prominently featured in various online and on-air components including the Lifetime Original Movie "Matters of Life & Dating."

Premiering Oct. 22, the cable network's centerpiece stars Ricki Lake as a single woman living with breast cancer. Her support group of friends includes co-star Holly Robinson Peet, whose character is also recovering from the disease.

Lifetime's multitiered promotion kicks off Oct. 15. When iTunes begins offering downloads of "My Bra" for 99 cents along with a free sneak peek of "Matters of Life & Dating," iTunes will cross-promote the song and movie throughout October—National Breast Cancer Awareness Month. In turn, Universal Motown will simultaneously promote the song and movie.

This marks the second time that Lifetime has teamed with Universal Motown. Having previously utilized specials to promote breast cancer awareness, the channel decided last year to present an original movie, "Why I Wore Lipstick to My Mastectomy." Based on the book by Lifetime Television public affairs director Geralyn Lucas, the Emmy Award-nominated film featured a licensed version of Universal Motown singer-songwriter India Arie's "I Am Not My Hair" featuring Pink.

"This year's movie and song will be an extension of that," Lifetime VP of music Marianne Goode says. "Both the song and movie have the same flavor. They really make you want to pay attention."

DioGuardi, whose mother died of ovarian cancer in 1997, says she was initially taken aback by the term "my bra." "But after it was explained, I understood. The urban sensibility of James' track underscores the term and has a bit of sweetness to it, an emotion most experience when dealing with cancer. It was an experience very close to me. I literally wrote the song in five minutes."

Mya will perform "My Bra" Oct. 16 when Lifetime hosts its annual Heroes reception in Los Angeles. Sponsored by Lean Cuisine, the event honors breast cancer survivors, advocates and community leaders. Between Oct. 16 and Oct. 22, DJs from top 40 and AC radio stations in 10 of the nation's major markets will alternate airplay of the song with clips in support of "Matters of Life & Dating." The station lineup includes WHTZ (101.5) New York, KYSS Los Angeles, WISK Chicago, WBEN Philadelphia, KVIL Dallas, WXXS Boston, WSB Atlanta, WMGC Detroit, WPOI Tampa and WASH Washington, D.C.

Subtitled "Be My Strength, Be My Support, Be My Bra," the on-air, online and print components will be augmented by a viral pass-along eCard distributed to 5 million people Oct. 17. Also integrated into the rollout is a series of PSAs and vignettes starring Patti LaBelle, Reba McEntire and Whoopi Goldberg, among others.

"Matters of Life & Dating" will become available Oct. 25 for $3.99 via iTunes. Allied with 12 nonprofit cancer groups, Lifetime will donate all its October iTunes proceeds to charity.
Jägermeister MusicTour

THE CULT

VIETNAM
THE CLIKS
ACTION ACTION

STARTS OCT 17

ALBANY, NY
ATLANTA, GA
EALTIMORE, MD
EUFFALO, NY
CHICAGO, IL
CINCINNATI, OH
CLEVELAND, OH
COLUMBUS, OH
DALLAS, TX
DENVER, CO
DETROIT, MI
FT LAUDERDALE, FL
GRAND RAPIDS, MI
HAMPTON BEACH, NH
HOUSTON, TX
KANSAS CITY, MO
LAS VEGAS, NV
LOS ANGELES, CA
MILWAUKEE, WI
MINNEAPOLIS, MN
NEW ORLEANS, LA
NEW YORK, NY
ORLANDO, FL
PHILADELPHIA, PA
PHOENIX, AZ
SALT LAKE CITY, UT
SAN ANTONIO, TX
SAN DIEGO, CA
SAN FRANCISCO, CA
ST. LOUIS, MO
TAMPA, FL

Available Everywhere October 2nd

Jägermeister is dedicated to music, not underage drinking

Jägermeister Liqueur 35% Alc./Vol. Imported by Sidney Frank Importing Co., Inc New Rochelle, NY 10801

Drink Responsibly

Available Everywhere October 2nd

Jägermeister Liqueur 35% Alc./Vol. Imported by Sidney Frank Importing Co., Inc New Rochelle, NY 10801

Drink Responsibly
Honda Ads Get Extra Play From Music Videos, Downloads

Honda's campaign will tie its Civic model (shown here) to songs and videos released by Sony BMG. Inset, below: The Sony BMG Music Box Web site, with Honda ad.

Honda Ads

Honda Ads Get Extra Play From Music Videos, Downloads

in an effort to link its brand more closely to one of the strongest passions of its target audience—cutting-edge music—Honda is launching a unique campaign that will tie its Civic model to dozens of new songs and music videos being released throughout the fourth quarter by Sony BMG.

Starting this week, the Torrance, Calif.-based carmaker will sponsor the online release of songs and videos from such acts as Avril Lavigne, Christina Aguilera, Dido, Alicia Keys, the Fray and others, by way of a media player that will feature exclusive Honda branding, original 15-second pre-roll ads and interactive buttons that will direct viewers and listeners seeking more information about the brand to the Honda Web site.

Sony BMG is distributing the branded media player to a network of hundreds of Web sites, including those created by or for many of the artists on its roster, related record labels and numerous fan-based sites. The Sony BMG content is also downloadable to a host of social networking sites and blogs.

The campaign marks the first time that Sony BMG has sold an ad package encompassing all of its new music video releases to a single sponsor via its year-old Web site, Sony BMG Music Box. Neither the client nor Sony would discuss pricing, but sources say Honda is paying between $500,000 and $1 million for the new-release sponsorship.

"Being associated with new music just released is very exciting to us," manager of interactive marketing Jenny Howell says. "It helps create the impression that Honda is cutting edge and on the forefront with our youth target." The core demographic for the Civic is adults aged 18-34.

According to Edmund Purcell, who oversees the Honda account at RPA in Santa Monica, Calif., one objective of the Music Box campaign is to create a musical experience that the Civic’s young audience will clearly associate with the brand. "Music is much more important to our youth target than it has ever been," Purcell says. "Technology allows them to access it from many different sites, so you need to be where they are."

The tie-in with Sony BMG is part of Honda’s broader ad campaign to promote the 2008 Civic models, which are just hitting showrooms now. The music video campaign specifically promotes the high-performance Civic Si series.

According to Amy Carmey, president of ad- vertiser sales for Sony Pictures Television, which is responsible for selling sponsorships in the Music Box service, the player is designed to encourage viral distribution of the music and the Honda ads. "They are transportable," she says. "They can be downloaded and passed onto Myspace home pages and other social networking sites and blogs."

The Music Box service releases new songs and videos every Tuesday. Starting Oct. 8 and continuing throughout the fourth quarter, Honda will select the titles it wants to be associated with the Civic brand. For the most part, those titles will fall within the pop/rock genre. "We’re not going to do any opera," Howell jokes when asked about parameters. Also excluded: songs with lyrics that might run afoul of FCC decency guidelines.

Although Honda has first dibs on all new Music Box releases for the fourth quarter, Sony BMG is talking to other advertisers about sponsoring packages that are configured differently. Recently, AT&T signed an agreement to sponsor a package that is more limited in scope than the Honda deal, Sony BMG says, though the company did not provide further details. AT&T confirmed the sponsorship, but declined to comment further.

A version of this story appeared originally in Adweek. 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.

MidemNet Focusing On Digital Impact

Trade Fair Chair Committee Spans Industry Sectors, International Boundaries

The annual MidemNet trade fair has taken steps to ensure it stays at the cutting edge of digital developments, by appointing a panel of experts to build its 2008 program.

The agenda for next year’s edition, held Jan. 26-27 in Cannes, will be set by the MidemNet Forum Visionary Chair Committee, consisting of industry figures from four continents. "We wanted input from people who are really ahead of music industry developments in all sectors—technology, the live business and management," Paris-based MIDEM marketing director Stephane Gambetta says. "It was also important to involve people from different regions to gain different perspectives on where the industry is going."

Former EMI Music senior VP of digital development and distribution Ted Cohen, now man- aging partner of Los Angeles-based digital media and entertainment solutions firm TAG Strategic, was invited to chair the committee.

In addition to Cohen’s own 30-year entertainment industry résumé, the committee boasts the experience of veteran British concert promoter Harvey Goldsmith, Wired magazine editor-in-chief Chris Anderson, Fraunhofer Institute for Digital Media Tech- nology director Karlheinz Brandenburg, Net- werk Music Group CEO Terry McBride and Asian music business executive Sam Dunn, CEO of Taiwan-based Rock Music Group.

Dunn says he hopes to be able to use MidemNet as a stage to promote Asian music to the world market through the development of digital music. "Asian music is rich and diverse, and increasingly important in the world market," he says. "We want the world to hear music from Taiwan, China, Malaysia, Korea, Japan and other Asian countries."

Dunn also wants to encourage major Chinese online music providers to attend MidemNet and draw up plans to promote Chinese music. He hopes to see discussions about developing online business models amid rampant music piracy in Asia.

Ilmenau, Germany-based Brandenburg says that one of his aims is to ensure that the agenda does not become overly U.S.-centric.

"Here in Europe we have so many good people that it makes sense to have a U.S.-focused position," he says. "We should include more people from Europe in the panel discussions."

Brandenburg, a MidemNet regular, says the focus of the agenda will be forward-looking. "It is important not just to mourn the decline of traditional models," he says.

This year, Gambetta says, MidemNet will reflect the impact that digital developments have on the global music industry, "from live music through to interacting with brands and advertising."

Organizers say program details are still evolving, but keynotes speaking from Vivendi CEO Jean-Bernard Levy, Nokia executive VP chief technology officer Tero Ojanpeki and Saatchi & Saatchi CEO worldwide Kevin Roberts are already confirmed.

"The main theme will be ways of creating and monetizing a value within this new music business environment," Gambetta says. "There are plenty of new ways to put a price on the value of something that matters to consumers."

With MidemNet registrations currently exceeding where they stood at this time ahead of the 2007 event, the organization is confident it will equal or better last year’s total of 1,300 delegates.

Additional reporting by Jesse Ho in Taipei, Taiwan, and Wolfgang Spatari in Hamburg.

Global

By Tom Ferguson

MidemNet Focusing On Digital Impact

Trade Fair Chair Committee Spans Industry Sectors, International Boundaries

The annual MidemNet trade fair has taken steps to ensure it stays at the cutting edge of digital developments, by appointing a panel of experts to build its 2008 program.

The agenda for next year’s edition, held Jan. 26-27 in Cannes, will be set by the MidemNet Forum Visionary Chair Committee, consisting of industry figures from four continents. "We wanted input from people who are really ahead of music industry developments in all sectors—technology, the live business and management," Paris-based MIDEM marketing director Stephane Gambetta says. "It was also important to involve people from different regions to gain different perspectives on where the industry is going."

Former EMI Music senior VP of digital development and distribution Ted Cohen, now managing partner of Los Angeles-based digital media and entertainment solutions firm TAG Strategic, was invited to chair the committee.

In addition to Cohen’s own 30-year entertainment industry résumé, the committee boasts the experience of veteran British concert promoter Harvey Goldsmith, Wired magazine editor-in-chief Chris Anderson, Fraunhofer Institute for Digital Media Technology director Karlheinz Brandenburg, Nettwerk Music Group CEO Terry McBride and Asian music business executive Sam Dunn, CEO of Taiwan-based Rock Music Group.

Dunn says he hopes to be able to use MidemNet as a stage to promote Asian music to the world market through the development of digital music. "Asian music is rich and diverse, and increasingly important in the world music market," he says. "We want the world to hear music from Taiwan, China, Malaysia, Korea, Japan and other Asian countries."

Dunn also wants to encourage major Chinese online music providers to attend MidemNet and draw up plans to promote Chinese music. He hopes to see discussions about developing online business models amid rampant music piracy in Asia.

Ilmenau, Germany-based Brandenburg says that one of his aims is to ensure that the agenda does not become overly U.S.-centric.

"Here in Europe we have so many good people that it makes sense to have a U.S.-focused position," he says. "We should include more people from Europe in the panel discussions."

Brandenburg, a MidemNet regular, says the focus of the agenda will be forward-looking. "It is important not just to mourn the decline of traditional models," he says.

This year, Gambetta says, MidemNet will reflect the impact that digital developments have on the global music industry, "from live music through to interacting with brands and advertising."

Organizers say program details are still evolving, but keynotes speaking from Vivendi CEO Jean-Bernard Levy, Nokia executive VP chief technology officer Tero Ojanpeki and Saatchi & Saatchi CEO worldwide Kevin Roberts are already confirmed.

"The main theme will be ways of creating and monetizing a value within this new music business environment," Gambetta says. "There are plenty of new ways to put a price on the value of something that matters to consumers."

With MidemNet registrations currently exceeding where they stood at this time ahead of the 2007 event, the organization is confident it will equal or better last year’s total of 1,300 delegates.

Additional reporting by Jesse Ho in Taipei, Taiwan, and Wolfgang Spatari in Hamburg.

Home Front

360 Degrees of Billboard

Front Stage at Film & TV

Composers Alan Menken and Jesse Harris are among the top-flight talent scheduled to speak at the Hollywood Reporter/Billboard Film & TV Music Conference Nov. 1-2 at the Beverly Hilton.

Menken, composer of the score to "Enchanted" and many other films, will discuss his craft Nov. 1 in a keynote Q&A. Singer/songwriter/producer Harris ("The Hottest State") will participate in a master class on the business of movie music, moderated by Billboard group editorial director Tamara Conniff.

For the first time, the conference’s second day is dedicated entirely to music supervision. All conference registrants can download selected videos, add their original scores or pre-existing songs and enter them online for a chance to be critiqued at the conference.

Front Stage at Film & TV

Composers Alan Menken and Jesse Harris are among the top-flight talent scheduled to speak at the Hollywood Reporter/Billboard Film & TV Music Conference Nov. 1-2 at the Beverly Hilton.

Menken, composer of the score to "Enchanted" and many other films, will discuss his craft Nov. 1 in a keynote Q&A. Singer/songwriter/producer Harris ("The Hottest State") will participate in a master class on the business of movie music, moderated by Billboard group editorial director Tamara Conniff.

For the first time, the conference’s second day is dedicated entirely to music supervision. All conference registrants can download selected videos, add their original scores or pre-existing songs and enter them online for a chance to be critiqued at the conference.
ROWING AWAY
Another Nashville Major Readies Its Move From Music Row

Nashville's Music Row, once home to all of the city's major labels as well as most of its publishing companies, studios, booking agencies and other affiliated businesses, will soon be down to just two major label groups. Universal Music Group Nashville (UMGN), which includes the MCA Nashville, Mercury Nashville and Lost Highway imprints, will exit the tree-lined, 14-block traditional home to Nashville's country music industry in February 2008.

The move leaves Sony BMG Nashville—which includes the Arista, BNA, Columbia and RCA labels—and Warner Bros. Nashville as the last majors on Music Row. Major independent Curb also remains, as does Big Machine Records and Equity Music Group. Capitol Records moved to its current location on West End Avenue in 1991. Disney's Lyric Street Records has its headquarters less than a mile from the Row and Toby Keith's Show Dog Nashville is also near, but not on, the Row.

UMGN will leave the 38,000 square feet it occupies in two buildings at 54 and 60 Music Square East for roughly 26,000 square feet in the soon-to-be-completed SunTrust Plaza office tower in downtown Nashville. The new building is adjacent to the historic Ryman Auditorium.

In its current location, the company's 70 employees are working on four floors in two buildings. In SunTrust Plaza, all employees will occupy one floor. "Call me a brat, but I like the idea of having everybody together," UMGN chairman Luke Lewis says.

The move will save the company up to $200,000 annually. Although the cost per square foot will increase about 8% when UMGN moves to SunTrust Plaza, the 12,000-foot reduction in total space means that the company will save about $125,000 annually in rent, according to label execs. Additionally, the company will cut its operating costs, such as electricity, by between $50,000 and $75,000 per year.

Lewis says that if the right space for the right price had been available on the Row, he would have kept the company there. "If somebody had a building available on the Row that had a 25,000-foot footprint that we could all get on the same floor and have an efficient, cost-effective environment, I would have been happy to stay here," he says.

"I like Music Row. I love Nashville, that's how I feel about it," Lewis says.

Monk Family Music owner Charlie Monk, who has worked on the Row since 1970, says that for purely logistical reasons he wishes UMGN was staying. "Proximity helps," he says. "I can be in anyone's office in five minutes. When you go downtown, you've got to find parking and that's going to create an additional problem, but we will overcome it. We obviously send songs to New York and L.A. and even abroad."

Another publisher, Leslie Tomasino DiPiero, a partner in Tom-Less Music, says the move cuts into the morale of the Row. "It takes away our sense of community," she says.

Brothers Owen and Harold Bradley are credited with starting Music Row in 1954 when they purchased a house on 16th Avenue South that became Bradley Studio. ...
Home Is Where The Tunes Are
Rhapsody/TiVo Deal Nudging Internet-Based Music Into The Living Room

For Real Networks' Rhapsody digital music service, there's no place like home. The company has teamed with TiVo to bring subscription-based on-demand streaming music into the living room directly from Internet-connected TiVo digital video recorders.

For subscription music services and Internet radio outlets, the deal serves as a blueprint for how Internet-based music can crawl out of obscurity and into the mainstream. Previously, subscribers to Rhapsody and other such services and Internet radio feeds who wanted to hear their music through their home entertainment system needed to connect their computer to the stereo via a special digital media adapter. The only exception is the Sonos Internet radio system, an expensive option for a device that serves just one purpose.

The TiVo deal eliminates the need for the PC and the media extender altogether. And while that's good news for Rhapsody subscribers who may also own a TiVo, its primary purpose is to expose Rhapsody to new, tech-savvy subscribers.

The deal immediately puts Rhapsody in front of 1.5 million owners of broadband-connected TiVos and lets them experience the service using a TiVo interface with which they are already familiar. About half of these people regularly use the various broadband applications that TiVo makes available to them, such as the ability to download movies from Amazon's UnBox service. While movies and music can be accessed from a PC, there is a pressing need to access such content directly from devices more specifically built for entertainment content.

"This is a continuation of our strategy of taking Rhapsody off the PC and onto new devices," Rhapsody senior VP of music products Rob Williams says. "It moves us out beyond the computer music aficionados. There's certainly a limited appeal to a service that is PC-focused."

Sound familiar? Rhapsody and virtually every other subscription music service (of which there are now far fewer) said the same three years ago when they introduced MP3 players using Microsoft's Zune software. The first-time, let users transfer subscription music to portable devices.

That hardly provided the spike in subscription music services just desperately needed. But extending subscription music into home-based devices is altogether different, primarily because Apple does not have the same dominance over the home music environment as it does with the iPod.

Apple TV is just another digital media adapter that streams content from the home computer to the entertainment system. It does not feature direct Internet access to anything, which some critics consider a major flaw. So the market is ripe for a competing solution.

However, there are challenges. While an innovative device, TiVo is still a rather niche product. To truly take off, more mainstream music device manufacturers like Denon, JVC and Sony will need to add direct Internet access and subscription music software to their products. ABI Research analyst Steve Wilson says that while it makes perfect sense for them to do so, few have made the effort to date outside of videogame console manufacturers. Of the 184 million digital media adapters expected to be in U.S. households by 2012, 85% are expected to be videogame consoles.

"Those embedded platforms are fairly complex to develop," he said in a recent podcast. "I can understand why it takes considerable time to get to market. I expect it will continue to take time for more to do so."

PLAYIN' THE FIELD
TouchTunes has added a new wireless and game system to its Internet-connected line of music-downloading jukeboxes called PlayPong. It consists of a portable, flat-panel tablet that patrons in participating bars and restaurants can keep with them while in the establishment to access a variety of classic arcade and trivia games, as well as browse the full music collection of the master TouchTunes jukebox. Users can request songs right from their seat without having to jockey for position to browse the catalog at the jukebox itself.

The company acquired White Rabbit Game Studio for the device, and is in the early process of rolling it out to more than 30,000 locations nationwide.

Above: Featured artist page on the Rhapsody TiVo service. Right: Rhapsody senior VP of music products ROB WILLIAMS.

BILDBILLBOARD | OCTOBER 20, 2007

BITS & BRIEFS

DEAR MR. FANTASY

Amie Street, an indie-based digital music service that changes the price of songs based on their popularity, introduced a new Facebook application that lets users create a fantasy record label. Users select their favorite five songs from the Amie Street inventory and post them to their Facebook profile. The more those songs are bought, the better the user gets for recommending them. If songs fare poorly, the user can drop them and choose another. The app is in beta version at this time.

CAST OF THOUSANDS

The Ecast network of touch-screen digital jukeboxes has scored rights to new singles from Faith Hill and LeAnn Rimes, allowing fans to preview the tracks from the various bars and restaurants that use the company's jukeboxes. Hill's "Red Umbrella" and three songs from Rimes' "Nothing Better To Do," "I Can't Change" and "Good Friend and a Glass of Wine" were all available before their respective albums were released. The Ecast network claims some 10,000 locations.

HOT RINGMASTERS

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.

DJ Khadee's "I'm So Hood" soars to the top 20's largest percentage increase in downloads as it rises 20-5 in its third chart week. The track increases its tally 140% to 54,000 downloads.
6 QUESTIONS
with BRENDON SMALL
by CORTNEY HARDING

For a man who is the creator and driving force behind a group that calls itself "the most brutal band on the planet," as well as the writer of catchy tunes like "Murmaider" and "Briefcase Full of Guts," Brendon Small is surprisingly polite and reticent. Or perhaps he's just tired; in addition to creating and writing the Cartoon Network hit "Metalocalypse," Small is also the force behind "The Dethalbum." The record, which features music from the show and is ostensibly performed by the members of Dethklok, the cartoon's animated stars, entered The Billboard 200 last week at No. 21, and checks in at No. 67 this week. The album has sold 47,000 copies in its first two weeks, according to Nielsen SoundScan.

1. How did you become the creator of "Metalocalypse"?
I was in music school at Berklee and didn't really know what I was doing. I only knew I liked metal and shredding and I wasn't getting to do it enough. Then I had a moment where I just said, "Fuck it. I want to do comedy." I started doing stand-up and met up with some of the folks from "Dr. Katz" [an animated show that aired on Comedy Central in the '90s], and we created a show called "Home Movies," which started on UPN and wound up on [Cartoon Network's] Adult Swim. After "Home Movies," I pitched "Metalocalypse" to the Adult Swim team and they totally loved it.

2. What is the basic plot of the show?
It's the story of Dethklok, the most brutal band on the planet. The band has five members: lead singer Nathan Explosion, the two fastest guitarists in the world, William Murderface the bassist and Pickles on drums. Among other things, they are the writers of the jingle for the Duncan Hills Coffee Co. They live in a mansion called Mordhaus, and the shows are chronicles of their various adventures.

3. What is the relationship between the show and the record?
The record is composed of an elongated, rerecorded versions of the seventeen songs from the first season, as well as three new exclusive songs. I had been thinking about the record from the first episode. We were writing a new song for each of the 20 episodes, but it was only 32 seconds of music and we had to cram a guitar solo in there [laughs]. We had millions of downloads of all the short little clips, so we knew there were people out there who liked the music.

4. How do you market a record like this? It's not a traditional metal record, but it's not a traditional comedy record, either.
We decided to market it like a real record and used Adverline PR, which is known for marketing metal bands. What we definitely didn't want to do was try to sell it to indie rockers as some kind of hipster joke thing. So we did the same type of thing a regular metal band would do, in terms of who we were targeting to cover the record and how we shaped the press. We also had a built-in base of fans of the show, which helped with the sales.

5. What is coming up next for you?
We're doing a tour with ... And You Will Know Us by the Trail of Dead. It's an Adult Swim-sponsored tour of college campuses. We'll have a live band onstage with a huge screen projecting the animated characters. We want to make sure people pick up on the synergy between the show and the music.

6. Let me ask you, as Nathan Explosion, what is coming up for Dethklok?
We're just going to keep making everything metal, man. We're also planning to continue our partnership with the Duncan Hills Coffee Corp. They've recently purchased the island of Sumatra, so maybe we'll take a little vacation down there.

Javien Drives Commerce Convergence

When you choose the right marketing partners you leverage your brand for success.

The same holds true when choosing your commerce technology partner. Choosing Javien means you leverage the leading platform that drives commerce for online and mobile sales of digital music and merchandise.

Javien. The commerce platform for the music industry.

www.javien.com/bb
US toll-free 866-383-4586
+1 703-286-0777

Stop by Javien's booth at Billboard ME Live on October 22, 2007
The Ghosts Of Radiohead Future

Anticipating Indie Business In A Pay-What-You-Wish World

Picture this: It's the year 2027. Cars fly, we all commute to the moon, and every band, no matter how big or small, does what Radiohead announced it was doing last week. Music is posted for sale online before promo copies are even pressed; the songs are sold directly to the consumer with a "pay what you wish" pricing structure; and physical discs are released, almost as an afterthought, months later.

So, wither the indie label, indie retailer, indie distributor, indie publicist and indie magazine? I spoke to a number of experts in their field to try and predict what the future might look like.

Of all the parties I spoke to, the indie distributors were the most calm about the impending future. Big Daddy Distribution's Burt Goldstein thinks that, for the most part, the Radiohead model already exists in 2007. "The pay-what-you-wish thing is new and brilliant, but overall, the current business model is such that physical distribution is shrinking and digital is growing." He predicts that, in the future, "most people will get music digitally, but stores will certainly still exist. I don't think something like Radiohead's model will have an impact that is all that different from how iTunes changed distribution."

Likewise, Redeye Distribution's Tor Hansen has a strategy at the ready. "We will be putting out the 'afterthought,' doing the merch, running the interfaces and shipping for the online sales sites and doing customer service," he says. "We will still play a role in connecting an artist to the audience."

But TVT head of sales and marketing Paul Burgess believes that though the role of connecting a band to fans is important, indie labels are better-suited to the task. "Someone needs to provide the execution, structure and funding, no matter what," he says, "and indie labels are in a good position to do that."

Many of the people I spoke to also say that while a Radiohead-like model could significantly shake up the business as a whole, it might well be a boon to lesser-known acts. Jeff Kilgour of indie PR firm Tijuana Gift Shop says that "for a small band, the advance pay-what-you-wish release will only help them. Right now, bands have two choices: give it away for free and get nothing, or charge a flat fee and lose potential listeners because of the high price." While he admits that not many lower-level artists will get rich selling their albums for a pay-what-you-wish price, "five bucks is better than no bucks." He also believes the model—with different release dates for digital and physical—will lengthen the shelf life for record reviews and tour press, increasing the coverage for his bands. Like Kilgour, Don Van Cleave—who heads up the Coalition of Independent Music Stores—thinks that, despite the new model, "somebody will always need to help baby bands develop and grow." Indie stores, he predicts, will remain a part of every band's equation, but their stock will shift toward a more regional, below-the-radar focus.

So there you have it. The Radiohead model will either destroy the music business or make it better. Take your pick, but just know that in a post-10-10 world, nothing will ever be the same. 

CELEBRATE THE 2007 LATIN GRAMMY® AWARDS!

Advertise in the 8th Annual Latin GRAMMY® Awards Guide that will be distributed to 10,000 VIP Industry Attendees.

Send special congratulations to the 2007 Latin Recording Academy® Person of the Year, singer/songwriter Juan Luis Guerra and all the 2007 Nominees!

AD CLOSE: OCTOBER 15, 2007

TO ADVERTISE CONTACT BILLBOARD:
Industry – Gene Smith 973.746.252C, Marcia Silvel 305.864.7578
Touring – Cynthia Yellow 615.352.0255
Radiohead Is Rich
The Pot Of Gold At The End Of 'In Rainbows'

What a coup! The Radiohead gambit that let customers pay whatever they want for its new album, "In Rainbows," generated tens of millions of dollars of publicity for the band. From reading the mainstream press reports, I couldn't figure out what reporters thought was the bigger news: that Radiohead's fans will get the music for free, if they so choose—or that, thanks to this new model, those diabolically good-for-nothing record labels will shortly find themselves out of business. And not a minute too soon, don't you know. Either way, it's clear Radiohead is going to make money, and plenty of it, out of this venture.

If you don't believe me, visit Jane Siberry's store at sheeba ca/store. Since 2005, Siberry, who now uses the name Issa, has let customers/fans pay whatever they want for her music, and one option is termed "gift from the artist." Also, fans can pay now or later. The latter component allows fans to live with the music for a while to determine what they think it's worth before paying. Ultimately, only 19% chose to not pay Issa anything, while 23% of her customers paid immediately for downloads. Of those who paid right away, 6% paid less than the suggested 99 cents per track, 80% paid the suggested price and 14% paid more. The numbers average out to $1.18 per song, including those who chose the gift option.

But, unlike Radiohead, Issa also offers a "pay later" option, chosen by 57%—and the site can't track if they return to fulfill their promise. Billboard did a story on this (Dec. 10, 2005), and call me cynical, but I bet Radiohead's management knows Issa is handling business. But even if it doesn't, the roll of the dice seems like a smart move.

On Sept. 30, Radiohead's Web site announced the "In Rainbows" album, which could be digitally pre-ordered for an Oct. 10 release or in physical form as a premium boxed set of the album material and a booklet costing $40 ($81) and available Dec. 3.

In the United States, Radiohead has a rabid fan base—one that measured about 1.5 million when the band was making guitar-rock-oriented music and has slipped to a still-respectable 950,000 since the group began its "artistic" phase. For the new album, let's assume the latter number. And let's estimate that 15%, or slightly fewer than 150,000, will go for the boxed set, which includes a free download.

That works 900,000 Radiohead fans. Although the reality is that not everyone is ready to download music, alternative rock currently has the highest digital album percentage of sales of all music genres, and the No. 1 best-selling digital album in the States, John Mayer's "Continuum," is closing in on 300,000 units. Since Radiohead's album will be available for seven weeks as a download only, let's assume it will break the record and estimate at least 400,000 fans will ultimately download "In Rainbows."

In looking at the buyer's pricing dilemma, sure, there are plenty of people looking for a free ride, but most fans will try to do the right thing for their favorite artists. Considering that, and what we know about how Issa's online store performs, let's assume a less-than-perfect scenario of an average of 5 per Radiohead album from the rabid fan base. That comes to $2 million, just for the download.

That's as much as Radiohead would have made if it had re-signed a conventional record deal, where a superstar royalty rate would pay $2.50-$3 per album. On 950,000 units, that adds up to $2.5 million-$3 million—but minus marketing costs recoupments, it leaves a total of about $2 million or less.

A joint-venture physical album release would give the band more. After marketing and distribution costs are subtracted, it would probably leave $8 per album to be split; meaning the band's share would be $3.8 million after sales of 400,000. But what if the average download price is $8 for the album, or even the same as Issa's average, $11.80? Then you are talking $3.2 million-$4.7 million. And that's just the revenue from the Radiohead fan base willing to download.

How many curious music fans will come to the site? And how many music industry executives are checking it out? These two categories likely include plenty of people willing to take it for free. But some of them likely will pay some amount, and even if it's not the typical $9.99, whatever that turns out to be represents found money for the band.

And remember, these revenue projections are just for the download, let alone the boxed set and the traditional physical release of the album. So all in all—even if it has to absorb its own studio recording costs—a big win for the band.
A Lack Of Ladies
Women—Not Enough Of Them—Face Challenges Of The Latin Industry

At the women's panel during Billboard's recent Regional Mexican Music Summit, singer Diana Reyes reflected on the scarcity of women from the regional Mexican spotlight.

"They don't forgive us getting married or having babies," she said.

Whatever the reason, prominent women are scarce in the Latin music industry in general, both as performers and executives.

While the situation mirrors the larger corporate world, finding female senior executives in Latin music companies is particularly challenging, perhaps because the grooming travel schedules take a toll on Latin women's more family-centric lives.

In fact, there is only one female Latin label head—Adriane Rios, newly appointed head of Balboa Records. But there are no female senior VPs at any Latin major label. The same is true for publishing, where only one woman—the late Ellen Morañse—has occupied a post as senior VP or above.

In lieu of corporate jobs, many women in the Latin music industry run their own firms, as is the case with Angela Rodríguez, of PR firm AR Entertainment, and Diana Rodríguez (no relation), and Alba Egan of L.O.T.O. (League of Their Own).

"There always was this mistaken notion that this was a man's business, a tough business, and women couldn't deal with it," Diana Rodríguez says. "Opportunity was given to more women in the 1980s, she says. "That's when we demonstrated that we could handle media, including radio promoters, but we also had that facet of friend and confidant that men don't have."

This mix of "aggressiveness and sweetness," as Rodríguez calls it, can be an asset for women in a world that, many say, requires at the very least the semblance of authority and force of personality.

"It's a tough business that requires thick skin and tons of travel," says Elena Sotomayor, VP of event marketing for CMN. "If your significant other is not in a similar business, it's hard to maintain the relationship and even harder to have a family," she adds.

Rodríguez now has her own firm, which allows her flexibility with time and work style. "I felt I didn't have the liberty or creativity to look at unorthodox marketing possibilities," she says.

As for Angela Rodríguez, who established her firm years ago, "I wanted the freedom to create my ideas without getting them shot down or having bosses take credit for the work I did," she says.

Her success, she says, hinges on creativity and "having the balls to stand up for our rights in the business."

Many women want to play it safe, Sotomayor adds, reflecting on the field's lack of a feminine presence.

"Those of us who don't just need the challenge and have bigger balls," she says. "Hopefully waxed."

LUCIA BALLAS-TRAYNOR
GM, MTV Tr3s
At a glance: As GM of MTV's new bilingual channel MTV Tr3s, Lucia Ballas-Traynor has her finger on the pulse of America's English-and-Spanish-speaking youth.

Big deal: Under Ballas-Traynor's leadership, MTV Tr3s is growing rapidly as a multiplatform channel with online and mobile offshoots.

ALINA FALCON
Executive VP/operating manager, Univision
At a glance: In the past 24 years, Alina Falcon has risen through the company's ranks by displaying standout managerial skills and a keen eye for hit programming.

Big deal: In September, Univision bested all English-language networks to capture the No. 1 network ranking among all adults 18-34.

ANTOINETTE ZEL
Senior executive VP of strategy, Telemundo
At a glance: Antoinette Zel is responsible for overseeing Telemundo's cable networks, including youth network Mun2, as well as marketing, digital media and new initiatives.

Big deal: Zel shepherded Yahoo Telemundo, a partnership that combines Yahoo services with Telemundo content, to become a leader in the industry.

ALEXANDRA LIOUTIKOFF
Senior VP of Latin membership, ASCAP
At a glance: Alexandra Lioutikoff oversees five offices, signs new talent and promotes and protects Latin songwriters in the United States.

Big deal: Lioutikoff raised the profile of ASCAP's Latin Music Awards, staging them at New York's Nokia Theatre and introducing categories for film and TV.

JENNIFER LOPEZ
Actress/singer/producer
At a glance: A famously hardworking actress, producer and fashion designer, Jennifer Lopez isn't slowing down with any of her entertainment or fashion endeavors.

Big deal: Lopez's Nuyorican Prods. has gone into overtime this year, with multiple upcoming and already-released projects for film and TV.

EMILY SIMONITSCH
Senior VP of special markets, Live Nation
At a glance: A longtime veteran of House of Blues Entertainment, Emily Simonitsch has been instrumental in capitalizing on the opportunity for expansion brought about by the company's acquisition late last year by Live Nation.

Big deal: Impressive strides in growing the market for Latin music artists in Southern California.

DELA ORUJUELA
Assistant VP of writer/publisher relations, BMI Latin
At a glance: After being hired 11 years ago to open BMI's Latin music office in Los Angeles, Dela Orujuela has climbed the ladder and was appointed to her current post a year ago.

Big deal: After a heated signing war, regional Mexican singer/songwriter Mariano Barba cast his fortunes with BMI.

PATRICIA VEGA
Director, Chief Enterprises
At a glance: Patricia Vega has managed all aspects of Puerto Rican pop star Chayanne's career, including endorsements, record contracts and tours, for a decade.

Big deal: By its conclusion in March 2008, Chayanne's latest tour will have performed 57 shows in more than 20 countries.

Profiles by Rebecca Ascher-Walsh, Cristy Lytal and Trisha Tucker. For extended profiles on these and the other Power 25, go to billboard.biz.
CONGRATULATIONS TO
AMERICA FERRERA
on receiving The Hollywood Reporter and Billboard's inaugural
HISPANIC WOMAN OF THE YEAR AWARD
and to this year's
POWER 25 HISPANIC WOMEN IN ENTERTAINMENT!
Think louder this year

Jean-Bernard Lévy
CEO
VIVENDI

Tero Ojanpera
EVP & CTO
NOKIA

Kevin Roberts
CEO Worldwide
SAATCHI & SAATCHI

MIDEMNET FORUM:
MUSIC BUSINESS IN THE DIGITAL AGE

MidemNet Forum brings you an invaluable update on how digital is driving the music business forward, changing it rapidly and radically.

Over 2 days of intense conference sessions and serious networking opportunities, you will debate and engage with more than 1,300 key international executives and play an active role in shaping the future of the industry.

Held at MIDEM, the world’s music market, there is no better opportunity to network with the global music community.

INTRODUCING THE “VISIONARY CHAIR COMMITTEE”

A renowned group of 6 visionaries chosen to advise on and chair MidemNet Forum:

- Chairman: Ted Cohen, Managing Partner, TAG Strategic (US)
- Chris Anderson, Editor in Chief, Wired/Author of The Long Tail and of the forthcoming book Free (US)
- Professor Karlheinz Brandenburg, Director, Fraunhofer Institute for Digital Media Technology IDMT (Germany)
- Sam Duann, Founder & CEO, Rock Music Group (Taiwan)
- Harvey Godsmith CBE, Managing Director, Artiste Management Productions (UK)
- Terry McBride, CEO, Nestwerk Music Group (Canada)

REGISTER BEFORE 31 OCTOBER AND SAVE CLOSE TO 40%

Register on: www.midem.com
Contact JP Bommel or Jane Rodriguez
Tel: (1) 212 284 5130
Email: midemusa@reedmidem.com
BUT HURRY, SEATS ARE LIMITED

Palais des Festivals, Cannes, France • www.midem.com
MIDEM will honor Peter Gabriel with its personality of the year at a Jan. 28, 2008, gala dinner during the trade fair in Cannes. The former Genesis frontman and solo artist is being recognized for his music and his work on innovative distribution methods for music in the digital age. He co-founded OD2 (On Demand Distribution) which became a leading European platform provider for the distribution of music online. Gabriel's recent digital interests include thefiter.com, a music recommendation site that creates playlists and links to iTunes and other music stores. This year, Gabriel co-founded We7, a Web site that gives fans free downloads in exchange for a few seconds of advertising, which enables artists to earn revenue. Gabriel is well-known for his Real World studio and record label. He is also active in promoting human rights, and launched the international WOMAD festival. —André Paine

Merlin, the new rights body for the global independent sector, has appointed Koch as its CEO. Formerly President and CEO of U.S. independent Bob Frank as its first chairman. Sixteen fellow board members unanimously elected Frank, who will hold the chairmanship for one year. Merlin, unveiled at the MIDEM trade fair in January, was set up to ensure competitive terms for new and emerging media’s usage of music in the independent sector. According to Merlin’s London-based CEO Charles Caldas, “The fact that [Frank] is providing Merlin with the benefit of his knowledge, passion and experience is testament both to the extramural group of people we have assembled on this vitally important project and their force of will to see it succeed.” —André Paine

San Francisco-based digital distribution, marketing and technology company Independent Online Distribution Alliance has extended its reach by launching an Australian arm, effective Oct. 15. The Sydney-based IODA AU is headed by managing director Nathan McClay, formerly head of digital at Sydney-based record distribution company Inertia and owner of Sydney label Future Classic. IODA founder/CEO Kevin Arnold revealed the news Oct. 5 at the Australian Independent Record Labels Assn.’s Independent Labels Summit in Brisbane. IODA also opened offices in London and Paris earlier this year. Arnold says the latest move will allow the company to strengthen ties with its various Australian retail and distribution partners. IODA AU will also make local repertoire available to the 350 music services it deals with worldwide. —Christie Eliezer

KDDI, Japan’s second-largest mobile operator, says sales of downloads via its LISM0 Music Store passed 150 million songs Oct. 2. LISM0 launched in November 2004 as a mobile-based download service. It features some 700,000 songs mostly Japanese pop—from major and independent labels and is available through 118 Web sites. —Steve McClure

British modern rock radio network Xfm is establishing an awards ceremony to celebrate new music. The inaugural Xfm gala will be held Jan. 16, 2008, at the Koko venue in Camden, and will be hosted by one major prize, the Xfm UK debut album of the year, which will be voted on by the station’s listeners. Shortlisted acts are expected to perform at the gala, Xfm says, before a music industry panel decides the ultimate winner. Xfm launched as a London FM service in 1997, and now has three stations: London, Manchester and Scotland. —Lars Brande


Douglas says experience gained from a “new generation” Megastore that launched last November in Manchester, northwest England, is fueling “plans to change how we do things in-store.” He declines to give details, but says they’ll be clear in time for Christmas. Business consultant Andy Lown—Tower Records’ U.K. CEO prior to the U.S. chain’s 2003 U.K. exit—says that, as well as winning over customers, Douglas must “communicate Zavvi’s core retail values, aims and objectives with clarity and passion to his greatest asset: the 2,500 employees.”

Lown anticipates that Zavvi’s physical rebranding of the 123 Virgin stores, which begins later this month, will be relatively straightforward, but notes that “conveying what Zavvi stands for to passing consumers in today’s radically changing market is critical.”

U.K. specialist music retailers have faced tough times in recent years. According to the BPI, specialists’ share of consumer spending on albums in 2006 was 46.6%, down from 51.6% in 2001 after increased competition from mass merchants (up to 24.8% from 14.8%) and Internet-based retailers (up to 11.2% from 4.5%). Despite his guarded optimism, Douglas insists his aims don’t include overtaking HMV, which has 237 stores in the United Kingdom and Ireland. “I don’t feel we have to top the table,” he says. In the United States, Virgin Megastores will have separate new ownership, but will retain the use of the Virgin Megastore logo. —TF
BRUSSELS—Universal Music's free-download partnership with radio network NRJ Belgium has proved such a hit with consumers, it's extending the range of tracks available—and looking for new station partners.

The top 40 French-language network now offers five tracks for download per week at its free-music Web site, up from one at the campaign's August launch (billboard.biz, Aug. 22), although the total number of daily downloads available will remain capped at 100. Mika's "Love Today," Timbaland's "The Way I Are" and Rihanna's "Shut Up and Drive" are three songs that have been featured so far.

Universal Music is also negotiating a deal for the Flemish-speaking part of Belgium with leading commercial station Q-Music, a source at the station says. NRJ stations in Germany, Norway and Sweden are investigating setting up similar operations.

While fans get to download tracks for nothing, Jean-Pol Boone, Universal Music digital and line extensions country manager for Belgium and Luxembourg, says that Universal still cashes €1.099 ($1.55) per download from NRJ to cover rights payments. "The project will make other people discover artists like Fergie, Gwen Stefani and Mika," he says. "Although our agreement doesn't include extra airplay, the promotion for the free-music site as a platform will add to the notoriety of the artists."

Meanwhile, NRJ has helped monetize the scheme by attracting an initial three months' worth of sponsorship from car manufacturer Renault, which is targeting its new Twingo model at a young audience.

"NRJ is the perfect station for this purpose," Renault Belgium and Luxembourg director of publicity and promotion Xavier Laporta says. "Also, the idea of legal downloads was a good story to be associated with, ethically."

NRJ is French-speaking Belgium's No. 2 top 40 network (behind Radio Contact), with a daily reach of 358,260 people, according to ratings measurement company CIM.

Downloaders do not have to view a commercial to get the free track, but there is a direct link from the site to Renault's. According to NRJ, 30% of 18,000-plus registered users have left their personal information for the NRJ/Renault database, which exceeds expectations. Meanwhile, NRJ Belgium managing director Bruno van Sieleghem says the number of unique users visiting NRJ Web pages has more than doubled since the campaign's introduction.

Giving away music remains a controversial issue across Europe, but all parties claim the impact paid-for downloads will be minimal.

"Rather than see the free-music site as cannibalizing sales, our goal is to limit illegal practices," Boone says. "We estimate that when the NRJ free-music well runs dry, people will go to traditional legal platforms like iTunes." Rob Wells, senior VP of digital at London-based Universal Music Group International, hails the deal as "a first."

"It's an exciting and intelligent deal," he adds. "We're very interested in rolling this model out to other UMGI territories."

The other majors declined to comment, but the wider Belgian industry has cautiously welcomed the campaign. IFPI Belgium director Olivier Maeterlinck says he welcomes any initiative that encourages legal downloads.

"As long as someone pays the record company for the downloads, it's fine," he says. Maeterlinck estimates there are 40 illegal downloads for every one legal download in Belgium, although the illegal-download market grew 8% in value in 2006. The IFPI says trade revenue from digital music amounted to $10 million last year, out of a total business value of $162 million.

"We support every initiative that encourages legal purchase of music," says Geert Regelinghe, commercial director of 80-store chain Free Record Shop. "NRJ attracts a young audience and if the free-music project directs more youngsters to legal downloads, this is good for everybody."
LABOUR DAYS

Peter Garrett Burns Midnight Oil For Opposition Party Down Under

MELBOURNE—After 11 years in the political wilderness, Australia’s opposition Labour Party is wooing the local music industry ahead of a forthcoming general election, expected to be called in November. Opinion polls point to a landslide Labour win.

And this time around, the party has added firepower: Its shadow arts minister is Peter Garrett, former singer with politically active rock act Midnight Oil.

Labour has also ensured music biz support by adopting recommendations from the Contemporary Music Working Group think tank, representing label, publisher and commercial radio bodies plus various state associations.

CMWG recommendations endorsed by Labour include greater music/business skills education, a more cohesive music-exports approach and encouraging local authorities to reduce barriers facing live music.

If elected, Labour says it will introduce a new program, ArtStart, to investigate maximizing income for lower-level artists. Labour proposes introducing a more equitable tax regime for royalties and providing musicians on the dole (social welfare) with startup grants, including music projects in “work on the dole” programs.

Garrett exited Midnight Oil—which scored a worldwide hit in 1988 with “Beds Are Burning” (Columbia)—for a full-time political career in 2002. His 27 years of experience with the band means Garrett has “a firsthand understanding of many music industry issues,” says Stuart Watters, Melbourne-based chief executive of the Australian Independent Record Labels Assn. (AIR). And during the past year, Garrett has been discussing those issues at meetings with various music industry sectors.

The government’s election arts manifesto has not yet been unveiled. But in September, Arts Minister Sen. George Brandis criticized Labour’s arts policy in Parliament as “heavy-handed and interventionist,” claiming it would make artists beholden to “centrally directed government priorities.”

The music industry has welcomed the government’s moves to update copyright legislation, combat piracy and increase funding for export initiatives. But many in the industry were angered when the government reneged on a previous election pledge to introduce tax breaks like those enjoyed by the film industry.

Garrett says Labour will “work with the music industry to deal with the [tax] issue,” and promises an official statement shortly.

Labour also promises to provide $2.4 million Australian ($2.13 million) over four years to the Australian Music Radio Airplay Project, which distributes CDs of emerging domestic talent to 350 community stations. AMRAP was set up in 1998 with one-off government funding of $1.5 million Australian ($900,000). Project coordinator Nicole Craig welcomes Labour’s pledge, claiming that without new funds, AMRAP faces being “wound up by the end of this year.”

Labour would also spend $4.7 billion Aus-

---

GLOBAL BY CHRISTIE ELIEZER

J.R. Rotem

MULTI-PLATINUM MUSIC PRODUCER

BOOM TIME IN BELUGA HEIGHTS! As J.R. Rotem is being recognized for the success of his new Beluga Heights record label in partnership with Epic Records, the hit-making producer will be celebrated in this upcoming Billboard STARS.

It is time to collaborate with Billboard and celebrate the fresh and innovative work of J.R. Rotem!

BONUS DISTRIBUTION:
Media and Money Conference,
NYC Nov. 7th-8th, 2007

Issue Date: Nov 10
Ad Close: Oct 17
Art Due: Oct 23

T3 ADVERTISE, PLEASE CONTACT:
CHARLES PEREZ
E: in.4.458.6169, call: 516.458.6169
Coe@billboard.com

www.billboard.com
So you're a teenager in the 21st century. Why would you want to be in a rock'n'roll band? How would the idea even occur to you?
A videogame most likely, but that's buttons and lights. Where would the passion for it come from?
Your mother or father, probably.
Your grandfather definitely. He's the super music freak. The one talking about seeing all kinds of bands when they were starting out that would end up being really famous. Seeing them in college cafeterias and roller rinks, and eventually the Fillmore with its plush velvet theater seats and amazing light show and a Roadrunner cartoon for those in the audience who were high, which, counting secondhand smoke, was everyone.
He's the one who talks about the bands like they were somehow a part of his work, his nights, his weekends, his vacations. Total strangers yet thoroughly integrated into his life. Hard to believe someone could care about music that much.
And radio? Radio was God. That's how he got the Word. And the Word was good.
Radio provided a service in those days for grampa. Its sole purpose was to turn him on. To turn him on and keep him tuned in as it introduced him and all those other old men and our grandmother to a great new band every week and the music that would become their religion.
They worked with the music always on, replayed with it, ate to it, played sports to it, had sex with it, woke up with it and went to sleep with it. The song playing at any given time actually informed the emotional atmosphere. Life had a soundtrack in those days. For real.
Now a kid has to find it. It isn't coming straight at him or her anymore. It's not all around, everywhere. In its present form, let's face it, it simply doesn't matter as much.
And that's why it's so much more impressive when a kid wants to be in a rock'n'roll band these days. He's got to seek out the greatness of 40 and 50 years ago. He's got to ignore the mediocrity his peers enjoy. He's somehow found a way to embrace higher standards than our society suggests are practical. And he's got to be able to dream.
Not an easy thing these days.
Universal Studios
Proudly Congratulates
Kathy Nelson
Billboard Top 20 Women
In Music Honoree
David Del Beccaro

The Music Choice service has begun offering its customers more choices: platforms, content, interactivity. The company’s founder spells out the new plan.

You’re revamping your online music video service. How is it different from your existing online services?

It’s a lot more visual. It also responds to what you’ve been doing, so it’ll show you videos similar to other videos you’ve played. You have an on-demand selection of thousands of videos. You play channels that we’ve programmed, or you can create your own video channels. There are also preprogrammed audio channels, but you can’t pick from individual audio songs.

How come you haven’t gotten into selling music a la carte or established an on-demand streaming music service?

The truth is, the model from the retailer’s perspective, in my mind, is pretty broken. Apple makes money fundamentally on its hardware. The record companies can make money. But none of the retailers are making money. It’s not really a worthwhile business to get into. As the model improves, we may get into it.

Your service is primarily free, supported by ads. Are ad-supported music services the better way to go?

For video, yes. Video advertising is robust enough to support these types of services. If you’re accessing video content, you are engaged. Audio content is often played in the background. If a video commercial plays for the first 30 seconds before a song, you’re not even going to see it. I don’t feel it’s necessarily a viable model for audio, but I do for video.

You have services online, on TV and on mobile. How do you integrate them so users have a consistent experience?

We’re trying to set up a situation where whatever we offer on any one platform will be available on the others. A customer should count on the same type of products and same type of capabilities on each of the platforms. Historically, you’ve had limitations in one area or another. For instance you either had a lot of content on TV that you couldn’t get on the Web, and a lot of interactivity on the Web that you couldn’t get on the TV, and both fell victim to the mobile phone.

So how do you approach each platform as an individual channel then?

The content itself has to be customized for the platform. So we have separate productions going on for each platform. Our goal is to make it so that while the interface is different, the functionality will be the same. Right now you can create your own video channel on the Web, but you can’t do that on TV yet. We hope to allow you to create it on the Web and work on your TV, or if you change it on the TV, it will reflect that on your phone.

Sounds like you’re at the mercy of those creating the networks and devices before you can make this happen. What’s that like? It’s somewhere between tortuous and stimulating. Some of the things we’ve been working on for five years. On broadband, you have a lot more freedom to do whatever you want. On mobile and TV, you have a lot less.

On broadband, you have a lot more freedom to do whatever you want. On mobile and TV, you have a lot less.

Do customers use your service differently on different platforms?

Everything’s very different. The time spent viewing any individual piece of content is very different. People watch for longer on TV than on broadband, and longer on broadband than they do on a phone. It’s not just that the attention span is different, they’re doing different things. Not only that, but the demographics of the people using each platform is different.

What about mobile?

Until recently, a lot of rights haven’t been available to provide it the way we want. Whenever you have a subscription model, you’re going to trend towards people with money, and that tends to disfavor young users. I don’t think you can make an adequate comparison yet because we’re not able to offer a robust enough experience with an advertising model on mobile. But that will change in a year or two. And in a sense it will be a lot better, because when people have that choice you’ll see who gravitates to music, and those people tend to be a lot younger.

On broadband, you have a lot more freedom to do whatever you want. On mobile and TV, you have a lot less.
THE INTERSECTION OF MEDIA, ENTERTAINMENT & WALL STREET...

PRESENT

MEDIA AND MONEY

NOVEMBER 7-8, 2007 • GRAND HYATT • NEW YORK CITY

JOIN DOW JONES AND THE NIELSEN COMPANY FOR A UNIQUE TWO-DAY EVENT UNITING MEDIA AND ENTERTAINMENT DEALMAKERS WITH PRIVATE AND PUBLIC INVESTORS TO DISCUSS HOW THEY CAN WORK TOGETHER TO PROFIT IN AN AGE OF UNCERTAINTY.

FEATURED SPEAKERS INCLUDE:

JEFFREY BERG
CHAIRMAN & CEO
INTERNATIONAL CREATIVE MANAGEMENT

JEFFREY L. BEWKES
PRESIDENT & COO
TIME WARNER

MICHAEL EBNER
FOUNDER
THE TORNANTE COMPANY

JILL A. GREENTHAL
SENIOR MANAGING DIRECTOR
THE BLACKSTONE GROUP

ARIANNA HUFFINGTON
FOUNDER
HUFFINGTONPOST.COM

RYAN KAVANAUGH
CHIEF EXECUTIVE OFFICER
RELATIVITY MEDIA

SUSAN LYNE
PRESIDENT & CEO
MARTHA STEWART LIVING OMNIMEDIA

ROBERT OSHER
PRESIDENT, COLUMBIA PICTURES MOTION PICTURE GROUP
SONY PICTURES ENTERTAINMENT

NORMAN PEARLSTINE
SENIOR ADVISOR
THE CARLYLE GROUP

ANDREW SWINAND
PRESIDENT & CHIEF CLIENT OFFICER
STARGOM WORLDWIDE

CHIP SEELIG
MANAGING DIRECTOR
DUNE CAPITAL MANAGEMENT

RUSSELL SIMMONS
PRESIDENT & CHIEF EXECUTIVE OFFICER
RUSH COMMUNICATIONS

RUSSELL SIMMONS
FOUNDER
RUSH COMMUNICATIONS

DANIEL SNYDER
OWNER & CHAIRMAN
WASHINGTON REDSKINS

STEVEN RATTNER
MANAGING PRINCIPAL
QUADRANGLE GROUP

JILL A. GREENTHAL
SENIOR MANAGING DIRECTOR
THE BLACKSTONE GROUP

SUZAN WHITING
EXECUTIVE VICE PRESIDENT
THE NIELSEN COMPANY & CHAIRMAN, Nielsen Media Research

STEVEN RATTNER
MANAGING PRINCIPAL
QUADRANGLE GROUP

RYAN KAVANAUGH
CHIEF EXECUTIVE OFFICER
RELATIVITY MEDIA

DENNIS K. SIMMONS
PRESIDENT & COO
TIME WARNER

DON'T MISS YOUR CHANCE TO NETWORK WITH THE PROFESSIONALS WHO ARE RESPONSIBLE FOR TODAY'S MOST IMPORTANT MEDIA AND ENTERTAINMENT DEALS!

WWW.MEDIAANDMONEYCONFERENCE.COM

PRE-REGISTRATION RATE $2,200 • SPACE IS LIMITED

REGISTRATION 646.654.7254 • SPONSORSHIPS 646.654.4718 OR 415.439.6631 • GRAND HYATT 800-233-1234

PLATINUM SPONSOR
McKinsey & Company

GOLD SPONSORS
IBM
KPMG
LOEB & LOEB LLP

SILVER SPONSOR
nielsenconnect

BROUGHT TO YOU BY

THE WALL STREET JOURNAL
Billboard
The Reporter
ADWEEK
BRANDWEEK
MEDIAWEEK
R&R
Private Equity Analyst

www.americanradiohistory.com
The Eagles Bank On An Exclusive Deal With
When the Eagles struck an exclusive partnership with Wal-Mart to sell their new album, longtime environmental activist Don Henley says, "you would have thought we made a deal with the devil." "I certainly had some trepidation about it," Henley says. "We caught plenty of flak." "Long Road out of Eden"—the band's first full studio album in 28 years—will be sold exclusively through the mass-market chain in North America, beginning Oct. 30. But its socially conscious references to American consumerism, the environment, big business and "cultural junk"—not to mention its album jacket, printed on recycled paper blessed by the National Forestry Assn.—beg the question as to how the band reconciles art and commerce. Henley's own concerns about doing business with Wal-Mart lie on two fronts: social and environmental. Wal-Mart has taken hits from some sectors for its pay and benefits policies, and for what has sometimes been perceived as excessive waste and a massive carbon footprint. But Henley feels he can help the environmental cause more with an "inside" relationship with the mega-retailer and insists that Wal-Mart is heading in a more positive direction already. "My daddy was a small businessman, and he was not a fan of big-box retailers or chains or franchises," Henley says. "Some of my environmental friends are a little upset because we made this deal. But on the other hand, I have a direct line now to the CEO of Wal-Mart," Henley says. "I also have a direct line and exchange e-mails on a regular basis with the two whiz kids that they've hired to make the company greener." Those two "whiz kids"—Andy Rubin, VP of corporate strategy and sustainability, and Charles Zimmerman, VP of prototype and new format development—are only part of the more eco-friendly stance that Wal-Mart has made public lately. The company says it is working internally and with its suppliers to curb energy use, reduce packaging and decrease fuel consumption of its trucking fleet. According to published reports, the chain has promised to make its stores 20% more energy-efficient by 2013 and reduce annual electricity use by 3.5 million megawatt hours. And Henley thinks the Eagles can help push the company forward even more. "We're certainly making our feelings known about what we believe in, in terms of ecological stewardship and some of the practices of big business that are undesirable and wasteful," he says. "It wasn't necessarily that the Eagles were part of our strategy to go eco-friendly, but we certainly have worked with them hand in hand on this project to try and understand their desires from that standpoint," Wal-Mart music buyer Troy Steiner says. "It just so happens that we were already going down that path from a strategic standpoint and this project was also going down that path, so it was a good meeting of the two paths to make sure that we're all hitting on all cylinders as far as sustainability goes."

**TAKING IT TO THE LIMIT**

The band and manager Irving Azoff, meanwhile, are hitting on all cylinders as well—they're literally banking on the fact that the crowded aisles of Wal-Mart are populated with Eagles fans. Wal-Mart's impressive track record with Garth Brooks played a role in the direction the Eagles took with "Eden," Azoff says. Though Brooks' total numbers for exclusive limited releases and catalog sold through
Wal-Mart have never been released, Billboard estimates his sales at the chain at about 3.8 million units for the past two years. But since Wal-Mart bought those exclusives one-way, those numbers might be pumped by Wal-Mart's strategy to use mark-downs to sell off an album after its peak selling period has declined. Lately, the discounters have been selling off Brooks' eight studio albums at $5.50, in anticipation of the rest of U.S. retail once again offering those albums, as of Sept. 25.

Retail gains at Wal-Mart have slowed somewhat in general recently—comparable-store sales are up just 1.3% this year, after averaging 5.2% for the 10 years through 2005, according to the Wall Street Journal. And while some in the industry have speculated that the chain's slower growth has cut into overall sales of country music, analysts are not expecting it to put a damper on the Eagles.

Wal-Mart is losing a little bit of market share in general, particularly outside the food area," one Wall Street analyst says. "But given their size they can absolutely break an Eagles album." Wal-Mart "has 110 million people a week coming through their stores; the ad campaign is targeted at around $40 million," Azoff says. "You add that up; we felt that we could reach our audience real effectively this way. And, quite honestly, the band was not particularly excited about dealing with a major label in the U.S."

The financial terms of the exclusive also seem favorable. "When we sell to Wal-Mart, we’re taking the label portion plus the artist portion. We make more money per record," Azoff says. "We make our money direct. We basically sell the records to Wal-Mart like a label would, and then we pay for the manufacturing and pocket the rest."

Henley says the business has changed drastically, demanding different approaches, particularly for veteran bands. "Wal-Mart’s not a perfect company, but as I’ve said many times in print, they can’t possibly be any worse than a major record label," Henley says. "There aren’t many places where 60-year-old men, no matter how good their record is, can get this kind of promotion and widespread retail coverage. We’re artists but we’re also businessmen, and we try to live in the real world."

Fellow Eagle Glenn Frey sees the deal as an economic boon to the band as well. "I’m in the business of selling records, and I want to be in a place where we have the opportunity to sell the most records," he says. "Now, it’s also nice that Wal-Mart pays us a very lucrative royalty, a royalty that no record company can come close to matching. That’s because we’re not a loss leader at Wal-Mart. If the Eagles put out a record on one of the major record labels, part of the reason they can’t pay us as much is because we’ve got to pay for all the bad acts they sign and release."

Henley’s thoughts on the major-label system have been well-documented. "Everybody’s been screaming, ‘Let’s have a new paradigm in the record industry, let’s figure out a way to do this ourselves, let’s figure out a way to leave the big dinosaur record companies behind that have been robbing from us—and the consumer—for the last 60-80 years,’” Henley says. "We just thought we’d try something different. Some people have praised us for it and some people have damned us for it."

Though the album will bear the Eagles Recording Co. imprint, Universal Music Group is handling international distribution and helping market and promote ‘leadoff single “Too Long” domestically out of its Nashville office. "In this environment we’re all living in right now you have to have a little bit of respect for anybody that’s trying anything different," UMG Nashville (UMGN) chairman Luke Lewis says of the Eagles’ Wal-Mart exclusive. "If I was managing a superstar act that didn’t have a record deal, I’d probably take a look at it. Why would you not?"

**ATTENTION, EAGLES FANS**

For Wal-Mart, the deal, like the Brooks deal before it, is about offering its shoppers exclusive access to an artist at the very pinnacle of the industry’s sales pyramid—at 66 million units sold. Nielsen SoundScan counts Brooks as the biggest-selling artist since SoundScan starting tracking sales in 1991. And the RIAA counts the Eagles’ 1976 release “Their Greatest Hits 1971-1975”—which is estimated to have sold more than 29 million copies, most of them pre-SoundScan—as the best-selling album of all time.

“When you look at exclusives, you’re obviously looking at those artists that could create the biggest impact and could be most relevant to our consumer base,” Steiner says. “There’s Garth Brooks in country, and in non-country genres you look at Metallica. They have the biggest-selling album of all time. Clearly that is a group that transcends all demographics.”

Wal-Mart divisional merchandise manager of entertainment Jeff Maas says Wal-Mart approached the Eagles about the deal rather than vice versa. “We said, ‘We want to create this proj ect, and we were wondering if you’d go exclusive,’ and the ball just rolled from there,” Maas says.

Promotional tools Wal-Mart will employ include TV, radio, broad in-store support and direct-mail circulars for Wal-Mart and Sam’s Club. “Since we have it exclusively, we don’t want to get too specific about what we’re going to be doing, but it will have a lot of presence in our stores,” Steiner says. "We will use every single asset we have inside our stores and externally to promote this album."

With a sticker price of $11.88 for two tracks on two CDs, “Long Road out of Eden” is certainly value-priced. Pre-orders are already selling on walmart.com and eaglesband.com. "I can tell you—and I expect this—we’re getting more pre-orders at the Wal-Mart.com site than ever seen for an album,” Azoff says. “We’ve trained our fans, they’ve pre-ordered our DVDs and other stuff, so they’re used to pre-ordering at the band site.”

Allocation to 3,600 stores in North America is determined based on which stores that have consistently sold Eagles albums in the past, input from stores on the regional and district level and the expertise of merchandisers Anderson and Hanci man. “We feel pretty good about how we distribute the product and allocate the quantities,” Maas says. "We’ll be ready.”

In terms of digital distribution, “We tried, and we obviously could not strike a deal with iTunes, because we did not want to make all of our individual tracks available on the release date of the album,” Azoff says. "You can buy the album digitally at walmart.com, and we may offer it digitally elsewhere, too, but it won’t be iTunes. We’re an old-fashioned band; they didn’t want to cut it up track by track.”

**FLYING HIGH**

The Eagles’ last three albums of all-new studio material spent multiple weeks at the top of The Billboard 200—as did 1976’s “Their Greatest Hits: 1971-1975” and 1994’s mostly live “Hell Freezes Over,” which included four studio cuts.

**THERE GREATEST HITS**

The Eagles have placed 20 singles on The Billboard Hot 100—including five that hit the No. 1 spot. “Lynn Eyes,” which peaked at No. 2 on the Hot 100 in 1975, also scored a No. 8 position on Billboard’s Hot Country Songs chart.

**COUNTRY LIVING**

Eagles Fly In Nashville

The Eagles and country music have long had a rather neighborly relationship.


So when it came time to work the J.D. Souther chestnut “How Long,” the lead single from the Eagles’ new album, it wasn’t much of a stretch for Universal Nashville (UMG) to take the song to country radio.

"Where else would they go right now?" asks Universal Music Group Nashville chairman Luke Lewis, who points out that country radio has recently been "dabbling" with acts outside the format like Bon Jovi. "How Long" has received significant airplay on country radio, and is No. 26 after peaking at No. 25 on the Hot Country Songs chart.

“Country radio programmers have been way warmer than I anticipated, and I think that’s kind of a sign of the times,” Lewis says. "Ten or 15 years ago I don’t know if things would have been the same, because there was always this sort of dictum that if someone wasn’t going to contribute to the genre, they didn’t really want to let them use a slot. I’d say the Eagles have contributed and continue to contribute to the genre, so maybe it’s not so surprising."
THE LONG RUN

Ultimately, the test of the success of the deal lies in whether this music is exposed to the band's legion of fans. "I have to believe that when that record hits the streets, it's going to be hard not to know about," UMG's Lewis says. "Wal-Mart has an aggressive plan, the radio folks are doing their part [see story, page 34], it's getting aired on the video channels. You'd have to be living under a rock to not know the record's coming out."

Azoff can't divulge when the Wal-Mart exclusive ends due to confidentiality, though an informed source says the exclusive will expire after 18 months. "My best guess, based on my relationship with Universal Nashville and International, at the end of the exclusive term we'll give it to Universal to distribute," Azoff says. "It will probably be a different configuration; there may be some more new stuff."

Once that version does materialize, retailers are not expected to resist carrying it in regulation for the Wal-Mart deal, says Carl Mello, head of purchasing at Newbury Comics. "I don't think retail will get so angry anymore when they get cut out of selling an album," Mello says. "I think they are being more pragmatic about what's going on.

The band will tour next year in support of the record, but has no solid plans beyond a series of six soldouts (with Dixie Chicks opening) that will open the Nokia Theatre at L.A. Live beginning Oct. 18. "It's time to redo the whole show, so we're not going to just rush out on the road. We need time to build the new production and learn the new songs," Azoff says. "We're in no hurry, but the Eagles are going to do a whole new cycle. I just can't tell you the start date yet."

Meanwhile, Henley says the Eagles will keep an eye on Wal-Mart. While he admits that he hasn't always been "thrilled" with all of Wal-Mart's practices on the environmental and employee fronts, he says he believes the chain is making an effort.

"They're working on it, and we're going to be watching them," he says. "If things turn out to be other than what they've been represented to be, then we'll just be doing business somewhere else in the future. We're going to go down this road with Wal-Mart. It's just one album — it's not like we signed a long-term contract with them."

Additional reporting by Ed Christman.

THE Long Run

The Eagles' Glenn Frey says he doesn't pretend to understand the intricacies of radio formatting, but adds, "I've never thought we were a country act."

Frey says he believes the Eagles' more country-leaning songs of the past, most of which he sang, would not have garnered any significant country airplay when originally released in the '70s. But he says that when he listens to country radio today, "often times what I hear is what I'd call pop songs with country lead singers. They become country songs because of the way they're sung."

Frey does know that the Eagles have many fans and a lot of credibility in the country genre. "We're just the Eagles, and we make these records and we wrote these songs and we sing them, and we put them out and people are allowed to pick up on what appeals to them," he says. "We made the [song] choices based on the quality of the material, and if somebody thinks it's country or thinks it's not totally out of my hands."

Henley says the Eagles are just hard to define. "I don't think we can put that in a box," he says. "We're an American band, and what we do is informed and influenced by just about every form of American music you can think of. It's all in there and it always has been, which is one of the reasons I think we have a lasting appeal."

That said, the Eagles are "pretty excited" about playing the CMA Awards Nov. 7. "We don't normally do awards shows, but we're making an exception because we're honored and thrilled to have been accepted by country radio," Henley says. "That's kind of a hard club to get into."

"I've been biding time with crowds and spurs while peacocks prance and strut upon the stage," Don Henley sings on "Waiting in the Weeds," one of several powerful set pieces from "Long Road out of Eden," the Eagles' first new studio album since 1979.

The line is pretty descriptive of the Eagles, Henley believes. "We're a band that knows how to bide its time..." he says. "...we've just been sort of waiting for some of this mad music to die down, for certain trends to go away, so we can get out there on the dancefloor again.

Eagles manager Irving Azoff, on a chauvinist about the length of time between records. "Twenty songs in 28 years, you think that's slow?" he asks rhetorically. "I personally think as good as these songs are, 28 years is a reasonable time."

The Eagles talk about months and years like some bands talk about days and weeks; they've been working on the album "sinceernal" since the new millennium, according to Glenn Frey. "Certainly the last 21 months Don and I really hunkered down and did our level best to get this record finished," Frey says. "After eight or 10 songs came together, then we had another flood of material that blew this record wide open and turned it into a double album."

Even though they've been together off and on since the early '70s, the Eagles have been anything but exposed, particularly when it comes to new studio material. "You have to sort of work for people to miss you," Henley says. "We've always been good at getting the hell out of the public eye and being gone for a while. We all value our private lives, our families, our clarity work, and all the other things that we do, because those things inform our music."

"Long Road out of Eden" is packed with the organic musicianship, insightful lyrics and soaring harmonies that helped make the band's "Greatest Hits" album the biggest seller ever and the band an ever-present touring force.

Primary members Henley, Frey, Timothy B. Schmit and Joe Walsh are joined on "Eden" by some familiar sidemen, including guitarist Joe Perry and longtime touring mate Stuart Smith. The album features a wealth of Henley/Frey co-writes and a broad palette of musical styles most representative of the band's "Hotel California" and "The Long Run" eras.

DON'T CALL IT A COMEBACK

Though there has been a dearth of Eagles studio material of late, it is certainly not as if the band has disappeared from the musical landscape. The band has toured off and on since reuniting after 16 years in 1994 for the Hell Freezes Over tour, to great success. In the new millennium, the Eagles have been one of the top touring bands in the world, grossing more than $250 million and playing to more than 2.4 million fans worldwide. They're planning to tour in 2008 in support of the new record.

"Some people seem to think this is some sort of a comeback, but if you say so, we've been breaking box office records all over the world since the 20th century," Frey says. "We were never a band that was able to record and write and tour at the same time," Henley continues. "Plus, we all have young children and our priorities are different. Not that this album and our music are not important, but my kids are more important to me than anything and that's what I put most of my energy into."

And just because they've been touring doesn't mean they can just show up in the studio and knock out a record, Frey says. "Making a record is a much more involved, intimate, give-and-take proposition."

The bulk of the album was recorded in Henley's and Frey's studios, with band members taking part at different times. Finding time to get together was a challenge, Frey says. "One reason we ended up working in separate studios and e-mailing it back and forth, unlike the old days, we have families and other commitments... you can't have four guys in the Eagles come in for a trumpet overdub."

While sometimes song parts and chord progressions were e-mailed, throughout the process the Eagles, particularly Henley and Frey, managed to capture their legendary chemistry.

"We still play instruments and sing, and there are still some parts of the process that remain organic, and that's the way we want it," Henley says. "Things like editing are a whole lot easier (today). But what the computer still won't do is write lyrics for you. That still has to come by the sweat of the brow."

There were three main agendas for "Eden," according to Frey. The first was "to understand that we were making a record for our fans and our fans first and foremost love to hear us sing together," he says. "With that as the important component, we were able to transcend worry about whether we needed to make a modern record, a country record, a rock'n'roll record, a Henley solo album, a Frey solo album. It falls under the umbrella of Eagles songs."

The second objective was to have plenty of Henley/Frey co-writes "so that everybody, including us, knew that we didn't just work by ourselves," Frey continues. "And then the third objective was to make sure that we had Timo-thy Schmit and Joe Walsh represented. I'm very happy that we got two songs for Timothy to sing and two songs for Joe to sing and we were able to use Joe's guitar talents in the right places and showcase them."

Above all, "Eden" is "still very much a band effort," Henley says. "We agonized for two or three years about how to make an album that was going to be modern and cool and cutting edge, and finally we said to hell with it, we're just going to be the Eagles. We're just going to do what we do."

The content is part social commentary, part examination of relationships familial and romantic and part reintroduction of the band via new songs that fit easily within the Eagles' canon. "We've always had love songs and we've always had social commentary," Henley says. "I think we've gotten a little bit better at both ends of the spectrum. Actually, our love songs have maybe matured a little bit and the social commentary has certainly matured some, and maybe is a little holder."

Henley says "Eden" is basically an optimistic album, with the exception of the epic, 10-minute-plus title cut. "Of course that's about the way and it's also about the human condition," he says. "The point of that song is we may think we've civilized but we've got a ways to go yet."

HOW LONG?

"I thought that I would be above it all by now in some country garden in the shade," Henley sings in "Business As Usual." "But from retired, the band is now preparing to tour."

"I'm just turned 60. But I'm not complaining, I'm thrilled and delighted," he says. "None of us ever thought it would go on this long. But we're a determined bunch of guys. We take our time, we're not afraid of the passage of time, necessarily. We've been sitting one out for a long time, that's kind of what 'Waiting in the Weeds' implies. On the surface that's a love song but it's also about this band."
THE boys ARE BACK IN TOWN

After Losing A Founding Member And Rediscovering Their Classic Sound, Can The Backstreet Boys Take Flight Again?

OCTOBER 20, 2007

www.americanradiohistory.com
AJ McLean Remembers

By Jill Menze
Photography by Ray Kay

McLean, who was recently in Erie, Pa., for a show, says he's glad to be back on the road and looking forward to a new album. McLean says he's excited about the prospect of working with different producers, including Lou Pearlman, who helped launch ‘NSync.

The former member of the boy band claims he was asked to join the group after being introduced to them by a friend.

McLean says he's looking forward to working with Pearlman again and working on a solo album.

McLean says he's excited to be back on the road and looking forward to a new album. McLean says he's excited about the prospect of working with different producers, including Lou Pearlman, who helped launch ‘NSync.

The former member of the boy band claims he was asked to join the group after being introduced to them by a friend.

McLean says he's looking forward to working with Pearlman again and working on a solo album.

McLean says he's excited about the prospect of working with different producers, including Lou Pearlman, who helped launch ‘NSync.

The former member of the boy band claims he was asked to join the group after being introduced to them by a friend.

McLean says he's looking forward to working with Pearlman again and working on a solo album.
and Mann, who collaborated with Muckala on the song "Unsuspecting Sunday Afternoon." JC Chávez of 'N Sync fame wrote the track "Treat Me Right" with McLean, and first single "Inconsolable" was written and produced by Emanuel Kiriakou and co-written by Lindy Robbins and Jess Caves. "Inconsolable" is a dramatic, piano-driven ballad reminiscent of past hit "Shape of My Heart," while "Helpless When She Smiles" is a similar ballad with a mammoth-sized chorus. Elsewhere, "Panic" is a jittery electric dance number and "Treat Me Right" bounces along to a hand-clapping funky groove.

The final product is "great, classic Backstreet Boys, with obviously a little more grown-up sound and more mature lyrics," McLean says, adding that the absence of Richardson is hardly noticeable in the sound mix, and the harmony parts sound as fresh as ever. "Everyone's singing their butts off on this record. Everyone's got leads across the board.

"Inconsolable" is a hit top 40 and hot AC Aug. 27 but spent only two weeks on the Hot 100, peaking at No. 86. International listeners have been more receptive: the track debuted at No. 15 in Japan and was a top 20 hit in Germany after just two weeks. "Smart programmers know they have a strong fan base and stations like (WWHTZ) Z100 (New York) gave 'Inconsolable' a good airplay support," Zapolosays, but predicts mainstream AC as the most likely format for success. "Several of their older hits are still being played by [those] stations all over the country."

Indeed, the Backstreet brand is still powerful enough to open doors. "It kind of surprises the gatekeepers at radio stations or retail. They feel, 'Oh, Backstreet Boys aren't cool, they're yesterday's news,' but you do something you don't even announce and people show up," Macket says, referring to recent promo appearances. "There's that pull in the marketplace and that's something we're going to capitalize on."

A massive worldwide tour will kick off the first quarter of 2008 in Japan and Asia and will carry Backstreet through 2009. McLean is continuing to work on his solo album on the side, a single for which he hopes to have ready by the end of February. Carter is also working on his next solo effort in addition to building the infrastructure of his new record label, Kaotic Records.

"It's an exciting new start without Richardson, McLean and Carter both say he is missed, and the door is wide open should he ever decide to return. As for whether he actually will come back, McLean remains hopeful: "I really think he's going miss me. I really do. Some of the guys you could ask and they'd probably tell you the total opposite. Me, I really believe he may come back."

And regardless of whether "Unbreakable" returns the group to a high level of visibility, the group is content with its place in the pop-music universe. "We don't have these huge, massive releases anymore," Carter says. "Some people ask us, 'You guys have another album?' That's kind of a cool place to be for the Backstreet Boys. In a sense, we're very underground."

---

**REMEMBER when**

In the summer of 1999, when the Backstreet Boys' "Millennium" debuted atop The Billboard 200 with a then-record 1.15 million units, they weren't the only pop act riding high on the charts.

Ricky Martin was unstoppable with his self-titled breakthrough, and 'N Sync and Britney Spears' debut albums were selling like hotcakes. Country phenom Shania Twain was crossing over to pop charts, while Cher was on the comeback trail. On top of those, 98 Degrees, Smash Mouth, Jennifer Lopez, Sugar Ray, B*Witched and Five were all doing big numbers too.

Here is a recap of some of the biggest pop albums of summer 1999, along with their sales and release dates according to Nielsen SoundScan, through Sept. 30. - Keith Caulfield

---

**THE HEAT IS ON**

The Backstreet Boys had a firm grasp on the charts from 1997 to 2001, but recent efforts have failed to match those peaks.

---

**THE BILLBOARD 200**

**DATE WEEKS**

- Oct. 9, 11
- Oct. 16, 15
- Oct. 23, 12
- Oct. 30, 5

**LABEL**

- Jive
- Jive
- Jive
- Jive
- Sony
- Jive/Zomba
- Jive/Zomba
- Jive/Zomba
- Jive/Zomba
- Jive

**THE BILLBOARD HOT 100**

**DEBUT**

- 20
- 1
- 1
- 20
- 1
- 20
- 1
- 1
- 1
- 20

**PEAK**

- 20
- 1
- 1
- 20
- 1
- 20
- 1
- 1
- 1
- 20

**WEEKS ON CHART**

- 10/28/95
- 10/6/97
- 10/9/98
- 10/16/98
- 10/13/99
- 10/5/00
- 10/12/00
- 10/2/01
- 10/20/01
- 10/24/01

**SOURCES:** Billboard The Billboard 200 through the chart dated Oct. 13. Spykee through the week ending Sept. 29. (WHTZ) The Billboard Hot 100 through the chart dated Oct. 13.
2007 Latin Grammy Preview

ILLUSTRATION BY JOSH COCHRAN
ASCAP CONGRATULATES OUR
LATIN GRAMMY AWARDS NOMINEES

ALBUM OF THE YEAR

Miguel Bosé (SGAE)
Callé 13
Alejandro Sanz (SGAE)
Tommy Torres

Record of the Year

Miguel Bosé (SGAE)
Eduardo Cabra
Gustavo Cerati (SADAIC)
La Mari de Chambara (SGAE)
Beyoncé Knowles
Rudy Pérez
Paulina Rubio
Tommy Torres

Song of the Year

Belinda
Mario Domm
Finer Olvera
Franco De Vita (SGAE)

Nominees in Other Categories...

Alejandro Sanz (SGAE)
Alfredo Valdés Jr.
Amaury Gutiérrez
Ana Belén (SGAE)
Andrés Cepeda
Andy Montañez
Ariel Rot (SGAE)
Arturo Sandoval
Aventura
Belinda
Belo y los Susodichos
Beyoncé Knowles
Caballo Dorado
Conjunto Primavera
Daddy Yankee
Eduardo Cabra
Eduardo Murguía
El Gran Combo
De Puerto Rico
Fergie

Fito Páez (SGAE)
Francisco Céspedes
Franco De Vita (SGAE)
Gonzalo Rubalcaba
Grupo Montéz
De Durango
Gustavo Cerati (SADAIC)
Gustavo F. Napoli (SADAIC)
Ibrahim Ferrer (ACDAM)
Ilona (SAYCO)
Issac Delgado
Iván Ferreiro (SGAE)
Jarabe De Palo (SGAE)
Jeff Von Der Schmidt
Joe Posada
John Neschling
Jorge Drexler (SGAE)
Jorge Luis Pitoló
José Luis Perales (SGAE)

Juan José Hernández-Doejo
Kevin Johansen (SADAIC)
Kintto Méndez
La Mari de Chambara (SGAE)
La Quinta Estación (SGAE)
Laura Pausini (SGAE)
Limi-T 21
Mala Rodríguez (SGAE)
Maná
Manu Chao (SACEM)
Mario Domínguez
Mauricio L. Arriaga
Michael Salgado
Michael Stuart
Miguel Bosé (SGAE)
Miguelito Miranda
Nino Segarra

Pablo Montero
Panasuyo
Panda
Paulina Rubio
Pedro Fernández
Porpartes
Roberto Musso (SADAIC)
Rosendo (SGAE)
Rudy Pérez
Sebastián Rosada (SACEM)
Shalla Dúrcal
Silvio Rodríguez (SGAE)
Tommy Torres
Toño Rosario
Valentín Elzalde y Su Banda Guasaveña
Vicente Fernández (SACEM)
Vicentico (SGAE)
Walter Mora Gómez
“Strings For Kids”
Yol Henríquez

www.ascaplatino.com
What Happens in Vegas Will Be Seen By Millions

Eighth Annual Latin Grammy Awards Coming Live From The Entertainment Capital Of The World BY LEILA COBO

After touring Los Angeles, Miami and, last year, New York, the Latin Grammy Awards will make a new stop in Las Vegas. The eighth annual Latin Grammys will take place at the Event Center at the Mandalay Bay Hotel in a ceremony that will air live on the all-Spanish Univision network. The Las Vegas stop, Latin Recording Academy president Gabriel Abaroa says, is part of an effort to "continue to consolidate the awards as a glamorous, first-class show and as a traveling event that can take place anywhere that has an interest for this manifestation of Latin culture." While at first blush it would appear that Las Vegas is not a bastion of Latin culture, one-quarter of its population is Hispanic or of Hispanic origin, according to the U.S. Census.

But this alone, Abaroa says, wasn't the impetus to move there. Rather, the city—with its glam and dazzle—was seen as an ideal next step for the Grammys following their success in New York in 2006. "This isn't a city like any other," Abaroa says. "This is a city of events."

Less than a decade old, the Latin Grammys have experienced many changes in philosophy and appearance before seemingly hitting their stride in 2003. That was the year the show migrated to Univision from CBS, the network home to the mainstream Grammys and the first home of the Latin Grammys, back when the show was presented in English even if the performances were in Spanish.

Today, even though they continue to feature collaborations with mainstream acts (ZZ Top appeared last year), the Latin Grammys are aimed more squarely at a Spanish-speaking audience. It's a gamble that has paid off.

After an initial ratings bang of 7.5 million viewers tuning in to watch the inaugural Latin Grammys in 2000, that number has declined steadily to 3.3 million viewers in 2004, according to Nielsen Media Research. In 2005, the Latin Grammys' ratings rose when the awards aired on Univision for the first time. Last year, the telecast reached 11.3 million viewers.

But this year, the Latin Grammys also take place in the midst of change and crisis for the music industry, with Latin music sales dipping for the first time in three years, according to Nielsen SoundScan.

"Our biggest challenge this year is the change in the music industry business model," Abaroa says, noting not only sales totals but also the shift from physical to digital sales. "Labels have had to adjust to the fact that income no longer comes from record sales alone. That obviously has a repercussion because companies don't have the same budgets as they did. That's our challenge to attract the interest of labels and artists despite the lack of resources."

However, he adds, that challenge is compensated by "the great musical creativity we now see."

The Latin Grammys will air live on the Univision network at 8 p.m. ET/7 p.m. CT Nov. 8. A host city has not been announced for the 2008 awards, but the search is on.
On The Front Lines

Pioneering Musician And Humanitarian Juan Luis Guerra Is The Latin Recording Academy’s Person Of The Year

In 2000, a tall, thin man with the bearing and demeanor of a troubadour revolutionized tropical Latin music with a new approach to bachata, the traditional rhythm of the Dominican Republic.

That most of the Latin world recognizes bachata today is a testament to the enduring appeal and innovative musicianship of Juan Luis Guerra, who will be honored by the Latin Recording Academy as its 2007 Person of the Year.

Without compromising the integrity of a regional genre, Guerra infused bachata’s rhythms with contemporary flair and universal appeal. Such songs as the light, up-tempo “Ojalá Que Llueva Café” and the outright sensual “Como Abeja al Panal” demonstrated that tropical music could be fun, danceable and commercial, and at the same time, witty and complex. “It’s a craft,” he says of innovating within the tropical genre. “It’s taking time and putting a lot of work into it. If you listen to the lyrics, you hear that work.”

A graduate of the Berklee School of Music in Boston, Guerra is a musician’s musician who brings sophistication and popular appeal to his music. In his long trajectory with his band, 4.40, he’s had six No. 1s on Billboard’s Tropical Songs chart and four No. 1s on the Tropical Albums tally, plus six other songs that have peaked at No. 2. Guerra also won a Grammy Award for 1990’s “Bachata Rosa” and Latin Grammys for 2000’s “Ni Es Lo Mismo Ni Es Igual” and 2004’s “Para Ti.”

Along the way, innovation has been a constant theme. “Ni Es Lo Mismo” featured the hit “El Náyara en Bicicleta,” a track of piercing social commentary, while “Para Ti” was a Christian album that delivered “Las Avispas,” a track based on Bible verses that stayed at No. 1 on the Tropical Songs chart for 10 weeks. Guerra’s current album, “La Llave de Mi Corazón,” is an irreverent mix of tropical beats—bachata, merengue, mambo and salsa—fused with electronics, blues and even hints of doo-wop.

“When I start to work, I try to get nourishment,” Guerra says of his musical process. “I go to New York, I listen to a variety of things, from jazz to Stravinsky. Even if I’m dedicated to Latin, I have to hear everything. And then, I start to write.”

Guerra’s academy honor goes beyond his musical achievements and into the humanitarian realm. For the past decade, he has done quiet, essential work in his homeland through his Juan Luis Guerra y 4.40 Foundation, which focuses mainly on children’s health and acts as a kind of clearinghouse from which poor children can receive a wide range of care. Guerra’s altruistic work earned him Billboard’s Spirit of Hope award in 2006. Currently, plans are under way to build a hospital for children suffering from hydrocephalus, a condition caused by abnormal accumulation of fluid in the brain.

“All cases that come to me are sad, of course, but these are particularly touching,” Guerra says of those afflicted with hydrocephalus. “They are often abandoned, and they require very specific care.” The foundation, he says, would pay for the building of the hospital and its day-to-day expenses. Money is raised exclusively by Guerra and his group.

“The word of God was a stimulus,” Guerra says of his foundation. “Because that’s what it’s about; about doing good to all.” —Leila Celso

---

Latin music lives here.

batanga

www.batanga.com
CONGRATULATES OUR FAMILY OF EXCEPTIONAL ARTISTS ON THEIR LATIN GRAMMY NOMINATIONS

RICKY MARTIN - NOMINATIONS:
- RECORD OF THE YEAR: "MTV UNPLUGGED"
- ALBUM OF THE YEAR: "MTV UNPLUGGED"
- BEST LONG FORM MUSIC VIDEO: "MTV UNPLUGGED" - DANIEL YANKEE
- RECORD OF THE YEAR: "MTV UNPLUGGED"
- ALBUM OF THE YEAR: "MTV UNPLUGGED"
- BEST LONG FORM MUSIC VIDEO: "MTV UNPLUGGED"

MÁNÁ - NOMINATIONS:
- RECORD OF THE YEAR: "EL TREN DE LOS MOMENTOS"
- ALBUM OF THE YEAR: "EL TREN DE LOS MOMENTOS"
- BEST SHORT FORM MUSIC VIDEO: "EL TREN DE LOS MOMENTOS"

ALEJANDRO SANZ - NOMINATIONS:
- RECORD OF THE YEAR: "EL TREN DE LOS MOMENTOS"
- ALBUM OF THE YEAR: "EL TREN DE LOS MOMENTOS"
- BEST SHORT FORM MUSIC VIDEO: "EL TREN DE LOS MOMENTOS"

PEPE AGUILAR - NOMINATIONS:
- RECORD OF THE YEAR: "EL TREN DE LOS MOMENTOS"
- ALBUM OF THE YEAR: "EL TREN DE LOS MOMENTOS"
- BEST SHORT FORM MUSIC VIDEO: "EL TREN DE LOS MOMENTOS"

DON OMAR & WISIN Y YANDEL - NOMINATIONS:
- BEST URBAN SONG: "NO SE DE ELLA: Y Y SPACE"
- BEST URBAN SONG: "NO SE DE ELLA: Y Y SPACE"

MIGUELITO - NOMINATED:
- BEST LATIN CHILDREN'S ALBUM: "MÁS GRANDE QUE TU"

OSCAR D'LEÓN - NOMINATED:
- BEST CONTEMPORARY TROPICAL ALBUM: "EL IDEAL"

TITO NIEVES - NOMINATED:
- BEST SALSA ALBUM: "CANCIONES CLÁSICAS DE MARCO ANTONIO SOLIS"

ALEKS SYNTÈK - NOMINATED:
- BEST MALE POP VOCAL ALBUM: "LECCIÓN DE VUELO"

Cardenas Marketing Network
Event Marketing & Sponsorship Agency
For Sponsorship Opportunities please contact: Elena Solomayer 713-905-9548 or Salvador Bayron 312-492-6420
www.cmnevents.com
ANA GABRIEL

Internationally renowned artist, Ana Gabriel, is back with another stellar collection of new and future classic tracks. A major marketing campaign starts in September by the launching of the first single, followed by national TV coverage and a U.S. tour.

http://www.reyesrecords.com E-mail: reyesrecords@reyesrecords.com

OUTBREAK

Talent And Diversity Define Best New Artist Nominees BY RAMIRO BURR

Their names may be new to some, but the 2007 class of best new artist nominees for the annual Latin Grammy Awards is a diverse, multitalented group that pulls from many sonic influences. The winner will be announced Nov. 8 during the Latin Grammys in Las Vegas. Here's a look at this year's nominees.

ALEJANDRA ALBERTI

Alejandra Alberti is a 22-year-old singer/songwriter who mixes up rock, pop and her R&B-influenced vocals into intriguing tunes about ambition, hope and heartbreak. Yet despite the occasional dark or sad lyrics, the tunes — especially "Quiero," "Inocencia Perdida" and "No Pense" — have an upbeat, easy singalong feel, thanks to echoey vocals and ringing guitars.

Born in Nashville, Alberti grew up in a musical family — her Mexican mother sang lead vocals and her Cuban father played drums in the same band. Her self-titled debut album, produced by Yasmil Marrufo (Ricardo Arjona, Olga Tañon) on the [J&N] label, is a 10-track collection of fresh pop songs. She co-wrote seven of them, collaborating with songwriters Daisy Sanz and Jean.

The CD's first single, "Quiero," is a midtempo ballad with you're-gone-now-but-I-feel-fine lyrics. Between promotional tours, Alberti is working to complete her bachelor's degree in marketing.

JESSE & JOY

This Mexican pop duo of brother Jesse and sister Joy have been on a roll in 2007, winning increasing recognition and awards. These include the 2007 Premios Oye held in Mexico, where the pair recently won the best new artist category. Kiko Gibran produced the duo's debut CD, "Esta Es Mi Vida.

Released last March in the United States, the 12-track CD is a collection of effervescent pop tunes, driven by Joy's emotive singing and the duo's vocal harmonies. On such crisp, winning tunes as "Espacio Sectoral" and "Ya No Quieras," the act throws in elements of pop, folk and blues. Bluesy keyboard grooves give the genre a classic rock feel. Signed under the Warner label in April 2005, Jesse & Joy recently released a special edition of their debut CD that includes several videos and duets with Sin Bandera — "Sonhos no Quero," with Noel Schajris and "Ser O Estar (Si Tu No Estas)

with Leonel García. continued on >>>p48

44 | BILLBOARD | OCTOBER 20, 2007
8TH ANNUAL
BMI Latin Grammy Awards

BMI orgullosamente presenta a sus nominados en rumbo a ganar el premio Grammy® Latino

Juan Luis Guerra
5 NOMINATIONS / Person of the Year

Los Tigres del Norte
Lifetime Achievement Award

Calle 13
Gustavo Celis
Ricky Martin
Michel Camilo
Edgar Cortazar
Bobby Cruz
Ninky
Caetano Veloso

Pepe Aguilar
Carlos Alberto Agundiz
Alejandra Alberti
Albita
Jay Ashby
Ray Barretto
Teodoro Bello
Graciela Beltrán
Blest
Bruno Bressa
Ed Calle
Cesar Camargo Mariano
Cristian Castro
Olgui Chirino
Willy Chirino
Conjunto Primavera
Chick Corea
Elvis Crespo
Josias De La Cruz
Kara DioGuardi
Oscar D’León
Paquito D’Rivera Quintet
Béla Fleck
Carlos Franzetti Trio
Javier Garza
José Gaviria
Jimmy González
Hollis Greathouse
Grupo Montez De Durango
Irretráctiles
Sebastian Krys
La Tropa F
Limi-T 21
Eiel Lnd
Joe López
Cachorro López
Los Horoscopos De Durango
José Madero Vizcaíno
Maná
Edgar Abraham Mendoza
Freddie Martínez, Sr.
Ben Moody
Pablo Clivares
Don Omar
Jose Luis Ortega
Luis “Louie” Padilla
Panda
Paulina
Adrián Páramo
Dafnis Prieto
Ivy Queen
Richie Ray
Zé Renato
Sebastian Rojas
Paulina Rubio
Gustavo Santaolalla

Rafa Sardina
Snakira
Siggno
José Luis Terrazas
The Legends
José Tillén
Tres Coronas
Vclován
Will-i-am
Wisin & Yandel
Marcos Witt

BMI.COM
VIRTUALLY INDISPENSABLE

www.americanradiohistory.com
SGAE IS PROUD TO CONGRATULATE OUR 2007 LATIN GRAMMY® NOMINEES

WWW.SGAE.ES
ENTRENOS

INCLUYE EL TEMPA
"CREE EN MI"
HIMNO OFICIAL DEL EVENTO

Olimpiadas Especiales
América Latina

ENTRENOS ENTRE DOS MUNDOS

DISPONIBLE PRONTO EN TODAS LAS DISCOTIENDAS

WWW.ENTRENOSONLINE.COM

WWW.SPACEMUSICRECORDS.COM

miami
420 Lincoln Road Suite 246,
Miami Beach, FL 33139. USA.
Email: entrenos@spacemusicrecords.com
Phone: 305.604.04.01
Fax: 305.604.04.14
DAFNIS PRIETO

Percussionist Dafnis Prieto, who was born in 1974 in Santa Clara, Cuba, has been generating buzz for a while now. First there was his debut CD, “About Monkeys,” and then came 2006’s “Absolute Quintet,” both on the Zoho label. They have garnered impressive reviews. Prieto, a drummer/percussionist and composer/arranger, is celebrated for his technical prowess, inspirational runs and virtuosity.

His playing on such tunes as “Congo en Ti” and “Ironico Arelquin” are freewheeling workouts where Prieto careers from jazzy Improvis to bluesy repetitions. His influences range from Latin jazz artists Ray Barretto, Eddie Palmieri and Mongo Santamaría to Elhi Jones and Art Blakey.

Prieto’s résumé includes stints with noted artists including vibist Dave Samuels (of Spyro Gyra), guitarist Carlos Barbosa-Lima and pianist Arturo O’Farrill. In the early 2000s, Prieto formed his own quintet that included Venezuelan pianist Luis Perdomo and trumpeter Brian Lynch.

TULSA

Spanish singer/songwriter Miren Iza began her career in the short-lived punk-pop group Electrobikinis. Later, Iza teamed with guitarist Alfredo Niharr in Madrid and formed Tulsa, with drummer Gabi, bassist Miguel Guzmán and guitarist Alberto Rodriguez. With Tulsa, Iza and the group forge more of a folk-rock signature. A guitar-based sound described by some as a blend of Spanish singer Cecilia with American blues rock band The Jayhawks.

Soon enough, Tulsa produced its debut CD, “Solo Me Has Rozado,” which the Subterfuge label released earlier this year. The group is heavily influenced by American rock groups and it shows on such tunes as “Oviedo,” a midtempo blues where Iza’s light tenor evokes comparisons to Suzanne Vega or Julieta Venegas. On the slow, brooding “La Golondrina,” she sings in a cool, detached manner of sadness and solitude. Other influences include Bob Dylan, Gram Parsons, Christina Rosenvinge and Nacho Vegas.

RICKY VALLEN

Brazilian pop singer Ricky Vallen began turning heads after performing on the Raúl Gil show in Brazil. In one of several popular YouTube videos, Vallen bowls over the TV show audience with his outrageous costume, an ankle-length overcoat and a mohawk wig as he brashly interprets Madonna’s “Vogue,” complete with four dancers. In another video, he interprets Gloria Gaynor’s “I Will Survive.”

Dramatics aside, Vallen proved himself a versatile singer of pop ballads, as evidenced on his debut album, “Homemagens.” On the 13-track record, Vallen pays homage to his mentors and influences. For example, “Atras de Porta” is a tribute to singer Francisco Hume, “Exagerado” is a nod to Leonu and “Fog E Paisac” honors Wando.

Vallen also pays tribute to aces Chichilin and Xororó with his interpretation of “Se Deus Me Ouviu,” a song in the style ofsertanejo, a form of acoustic country music from the interior regions of Brazil.

SEBASTIAN KRYST

Miami-based Argentinean producer Sebastian Krys is another versatile producer whose credits include such artists as Jennifer Pena and Jeremias in pop and JD Natasha and Carlos Vives in rock. Born in Buenos Aires, Krys moved to Miami when he was nine years old. He’s been working as a full-time producer, mixer and songwiter since 1999.

Through the years Krys has won four mainstream Grammy awards and five Latin Grammy Awards. He prides himself on working with a variety of artists and music styles, from rock and alternative to tropical and pop. Most, though, have been Latino artists.

2007 Latin Grammy Award Nominees For Producer Of The Year Are Varied And Prolific

BENNY FACCONO

Veteran producer Benny Faccone has worked with a wide range of artists and music styles. His production credits include Reba McEntire, Nat "King" Cole, Boyz II Men, Sting, Ricardo Arjona, Barbra Streisand, Luis Enrique, Dizzy Gillespie, Stevie Wonder and Nancy Wilson.

Faccone is a winner of multiple Latin and mainstream Grammy Awards, whose mixing and production skills have helped Mana, Santana and Armando Manzanero win Grammys of their own. In the early 80’s, Faccone began as an assistant engineer at A&M studios, working with artists like Juan Juan and Maria Conchita. In 1986, he went solo and quickly found work with such top names as Ricky Martin, Ana Gabriel, KC Porter and Luis Miguel.

Through the years, Faccone has expanded his work to include studio sessions of such locales as Mexico, Spain and Brazil.

CARLOS JEAN

Spanish producer Carlos Jean is a versatile mixer who has helped produce albums for Miguel Bose, Fey Raphael and Gisela. Born Jean Robert Jean in 1973, he lived in the city of Ferrol in Galicia, Spain, but he is originally from Haiti. Jean is also a prolific singer/musician, perhaps best-known for his song "Mr. Dabada." The tune has been used in TV ads for Intel’s Core 2 Duo microprocessor.

Jean produced his solo debut CD in 1998, titled "No Blood." He released "Mr. Dabada" in 2003, followed by "Back to Earth," whose special guests included Cuban trio Orishas. His latest CD is "Mr. Miracle," on the Gabracion Sonora label, a disc that leans toward a more electrónica sound, with some elements of hip-hop and funk. Guests include Fangoria, Dani Macaco, Bebe, Anmparoa, China Patino and Frank T.

A Productive Season

continued on »p52
THIS SEPTEMBER!

DADDY YANKEE TAKES OVER MUN2 THIS SUMMER!

DADDY YANKEE IS BIG... BUT HE'S EVEN BIGGER ON MUN2

WANNA BE BIGGER ON MUN2?

FOR BOOKING CONTACT Sara Kastathavorn, 818.622.4114
FOR MUSIC PROGRAMMING Robert Isaac, 818.622.4073

mun2 makes the month of September even bigger, with Eve and Tego Calderon bringing you the best of both worlds.

Todo el mes de SEPTIEMBRE!

TEGO CALDERON GETS BIGGER ON MUN2

CUATRO SEMANAS CON TEGO NEVER FELT SO BIG

TAKING IT TO "Vivomatic" in Café Tacuba profetizes scenes from their brand new album "Vivomatic." The Cuban band also gets to join the best questions during their interview at Café Tacuba. For bookings, contact Sara Kantathavorn, 818.622.4114.
MUCHAS GRACIAS
to all attendees, sponsors, performers and participants!

www.BillboardEvents.com
OCTOBER 1-3, 2007 • HILTON LOS ANGELES • UNIVERSAL CITY
October 24th 2007
Sixth edition

Awards for the best live performances in Mexico.
CACHORRO LOPEZ
After living in London for a few years, Cachorro Lopez returned to his native Argentina in the late ‘70s. He started out playing bass for several rock bands including Los Abuelos de la Nada and later with Miguel Mateos in the band 2as. By the late ‘80s, he began concentrating on his studio sessions, working with the likes of Ketama, Nito Mestre, Divina Gloria, Luciano Pereya, Caifanes and Alejandro Lerner.

In various interviews, Lopez has often said he has an eclectic music taste and that is partially why he likes working with such diverse groups. Like many producers, Lopez says he learns and expands his tools by collaborating with different artists and musical styles, and often applies what he learns in his next projects.

Last year, he won this category. His recent productions include mixing albums for Christian Castro, Julieta Venegas, Belanova and Paulina Rubio.

PHIL VINALL
British producer Phil Vinall is best-known for his rock and alternative work for such bands as Daxpopp, Snow Patrol, Genie, Levelers and Elastica. It was Vinall’s alt-rock credits that led Mexican rock band Zoé to seek him out for its latest CD, “Memo Rex Commander y el Corazón Óptico de la Via Láctea,” on the EMI International label.

Released last October, the 12-track CD features Zoé whipping up a blend of rock, electronica and brooding psychedelia grooves on such tracks as “Memo Rex,” “MRS. NITRO,” “Via Láctea” and “No Me Destruyas.” In addition to producing and mixing, Vinall also played guitar and bajo sexto on Zoé’s album and sang in English on the track “Human Space Void.”

Vinall’s other credits include producing albums by Pulp, Placebo, the Auteurs, Radiohead, Fiel Garvie and rock ‘n’ roll legend Little Richard.

—Ramiro Burr

BELINDA PEREGRIN, whose song ‘Bella Traición’ is nominated for song of the year.

Winning Stories

The Path To Song Of The Year
BY AYALA BEN-YEHUDA

The Latin Grammy Award for song of the year goes to the songwriter(s) of a new single or track. Here are the stories behind this year’s nominations, from the writers’ inspiration to how they stacked up on Billboard’s Hot Latin Songs chart.

‘BELLA TRACIÓN’
Mexican icon Belinda Peregrín transitioned into a more mature pop-rock sound with “Utopia,” her first album on EMI Televisa. She originally recorded single “Bella Traición” in English, recalls pop hitmaker Kara DioGuardi, who co-wrote the song with Belinda, the singer’s father and songwriters Mitch Allan and Ben Moody. “She was willing to take risks,” DioGuardi says. “She wanted it to be hard, she wanted it to be fun.” The Spanish translation went to No. 14 on the Hot Latin Songs chart; the English version, “End of the Day,” appears on a re-release of “Utopia.” “The song reflects Belinda’s budding independence,” DioGuardi says; it’s about “being who she is and not making any excuses.”

‘LA LLAVE DE MI CORAZÓN’
Bachata icon Juan Luis Guerra scored this year with a pop and tropical smash, “La Llave de Mi Corazón,” a quirky bilingual tune that starts off about an online romance, spent four weeks at No. 1 on Hot Latin Songs. The song is the title track to Guerra’s first EMI Televisa album, “I started with blues, and on top of that I started hearing mambo riffs,” says Guerra, who spent more than three months on the song. “What I want to do is innovate.” Guerra hopes to open doors to using English phrases, but says, “I work on the music first.”

‘LABIOS COMPARTIDOS’
Madai’s long-awaited return to the studio was rewarded with a No. 1 debut for single “Labios Compartidos” on the Hot Latin Songs chart; it remained on top for eight weeks.

continued on >>p54

His other producer and mixer credits include Panamanian rock band Rabanes, pop singer Luis Fonsi, global rockers Shakira and pop/salsa singer Gloria Estefan. He says he lives in Miami with “a wife, two children, an old dog, an insanely needy, pain-in-the-ass cat and a very unreliable car from 1965.”
SELAC LATINA
LA EXCELENCIA DE NUESTROS TALENTOS SIEMPRE PRESENTE

FELICITACIONES A NUESTROS NOMINADOS

LECCION DE VUELO ALEKS SYNTEK
MEJOR ÁLBUM VOCAL POP MASCULINO
A TU LADO JUAN FERNANDO VELASCO
AHORA Y SIEMPRE ALACRANES MUSICAL

SE SAC Latina

LOS ANGELES • NASHVILLE • ATLANTA • NEW YORK • LONDON • MIAMI • www.sesaclatina.com • 310.393.9611

www.americanradiohistory.com
from >>p52  Beginning with its latest Warner album, “Amar Es Combatir,” the band signe3 a long-term sponsorship with Sprint, which catapulted single “Labios Compar- tidos” to 209,000 ringtones sold in the United States alone. For singer/songwriter Fher Olvera, the album title refers to poet Octavio Paz’s observation that to love is to fight, from birth to death. “We are little sperm fighting to be able to fertilize the egg, and you die fighting what is killing you. . . it has a universe of very interesting symbols.”

“TENGO”

Venezuelan singer/songwriter Franco de Vita has been telling stories in song for more than two decades, but they still resonate. “Tengo,” a melancholy love song from his “Mil y Una Historias en Vivo” on Sony BMG, hit No. 26 on Hot Latin Songs. Regarding the longevity of his craft, de Vita told Billboard in March that it’s about “maintaining a simple language that everyone can understand and relate to, that isn’t trite, making up new phrases, a hook phrase. We all speak about love and loss, but you have to find a way to say it that doesn’t sound like someone else or like you yourself said it 15 years ago.”

“TODO CAMBIÓ”

On a rainy day during the recording of his trio Camila’s Sony BMG album, songwriter/produc- er Mario Domn sat at the piano, on which there was a black-and-white photo of his girlfriend. “I just sang it whole, the melody and most of the lyrics,” Domn recalls of soul- ful ballad “Todos Cambiaron.” (The lyrics describe him changing from black and white to color after he sees her.) Afterward, “I gave it to a friend of mine, [co-nominee] Jose Luis Ortega, and said, ‘It needs some sentences. I don’t hear them.’” He said, ‘I have them in my head.’”

The song peaked at No. 9 on the Hot Latin Songs chart.

Latin Charts

The chart recaps in this Latin music special are year-to-date, starting with the Dec. 2, 2006, issue, which started the chart year, through the Sept. 29, 2007, issue.

Recaps for Top Latin Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Hot Latin Song Artists

<table>
<thead>
<tr>
<th>Pos</th>
<th>ARTIST</th>
<th>Title</th>
<th>Import/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MANA</td>
<td>Latinas</td>
<td>Warner Latina</td>
</tr>
<tr>
<td>2</td>
<td>WISIN &amp; YANDEL</td>
<td>Y/V/Machete</td>
<td>(1)Machete</td>
</tr>
<tr>
<td>3</td>
<td>R.K.M. &amp; KEN-Y</td>
<td>Y/V/Machete</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>4</td>
<td>CAMBIÓ</td>
<td>Y/V/Machete</td>
<td>Sony BMG Norte</td>
</tr>
<tr>
<td>5</td>
<td>MARCO ANTONIO SOLIS</td>
<td>Y/V/Machete</td>
<td>Sony BMG Norte</td>
</tr>
</tbody>
</table>

Hot Latin Songs

<table>
<thead>
<tr>
<th>Pos</th>
<th>TITLE</th>
<th>ARTIST/LAB</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BENIDITA TU LUZ</td>
<td>MANA-Warner Latina</td>
</tr>
<tr>
<td>2</td>
<td>TU RECUERDO</td>
<td>Ricky Martin</td>
</tr>
<tr>
<td>3</td>
<td>SOLA</td>
<td>Hector“El Father”-V/V-Machete</td>
</tr>
<tr>
<td>4</td>
<td>DIMELO</td>
<td>Enrique</td>
</tr>
<tr>
<td>5</td>
<td>MI CORAZONCITO</td>
<td>Aventura-Premium</td>
</tr>
<tr>
<td>6</td>
<td>IGUAL QUE AYER</td>
<td>R.K.M. &amp; Ken-Y</td>
</tr>
<tr>
<td>7</td>
<td>PEGAO</td>
<td>Wisin &amp; Yandel</td>
</tr>
<tr>
<td>8</td>
<td>SHORTY SHORTY</td>
<td>Xtreme-La Cartel</td>
</tr>
<tr>
<td>9</td>
<td>ESE</td>
<td>Conjunto Primaveras-Fonovisa</td>
</tr>
<tr>
<td>10</td>
<td>MIL HERIDAS</td>
<td>Cuadra-Musart/Balboas</td>
</tr>
</tbody>
</table>

Hot Latin Song Imprints

<table>
<thead>
<tr>
<th>Pos</th>
<th>IMPRINT</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY BMG NORTE</td>
<td>Latinas</td>
</tr>
<tr>
<td>2</td>
<td>EMI TELEVISION</td>
<td>Campamento</td>
</tr>
<tr>
<td>3</td>
<td>FONOVISA</td>
<td>(15)</td>
</tr>
<tr>
<td>4</td>
<td>DISA</td>
<td>(78)</td>
</tr>
<tr>
<td>5</td>
<td>WARNER LATINA</td>
<td>(12)</td>
</tr>
</tbody>
</table>

Hot Latin Song Labels

<table>
<thead>
<tr>
<th>Pos</th>
<th>LABEL</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY BMG NORTE</td>
<td>(44)</td>
</tr>
<tr>
<td>2</td>
<td>UNIVERSAL LATINO</td>
<td>(24)</td>
</tr>
<tr>
<td>3</td>
<td>EMI TELEVISION</td>
<td>(28)</td>
</tr>
<tr>
<td>4</td>
<td>FONOVISA</td>
<td>(75)</td>
</tr>
<tr>
<td>5</td>
<td>DISA</td>
<td>(55)</td>
</tr>
</tbody>
</table>

Top Latin Album Artists

<table>
<thead>
<tr>
<th>Pos</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>Import/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RBD</td>
<td>EMI Televisa/Virgin</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>VALENTIN ELIZALDE</td>
<td>Universal Latino</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>MARCO ANTONIO SALIS</td>
<td>Fonovisa/UG</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>DADDY YANKEE</td>
<td>EMI Televisa/Virgin</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>VICENTE FERNANDEZ</td>
<td>Discos 605/Sony BMG Norte</td>
<td></td>
</tr>
</tbody>
</table>

Top Latin Albums

<table>
<thead>
<tr>
<th>Pos</th>
<th>TITLE</th>
<th>ARTIST/LAB</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CELESTIAL</td>
<td>RBD-EMI Televisa/Virgin</td>
</tr>
<tr>
<td>2</td>
<td>EL CARTEL: THE BIG BOSS</td>
<td>Yandel/Interscope/GA</td>
</tr>
<tr>
<td>3</td>
<td>K.D.O.B.: LIVE</td>
<td>Aventura-Premium</td>
</tr>
<tr>
<td>4</td>
<td>AMARES COMBATIR</td>
<td>Mane-Warner Latina</td>
</tr>
<tr>
<td>5</td>
<td>VENCEDOR</td>
<td>Valentine Elizalde-Univaldo</td>
</tr>
<tr>
<td>6</td>
<td>COMO AMA UNA MUJER</td>
<td>Jennifer Lopez</td>
</tr>
<tr>
<td>7</td>
<td>KING OF KINGS</td>
<td>Don Omar-Machete</td>
</tr>
<tr>
<td>8</td>
<td>WY RECORDS PRESENTS: LOS VAQUEROS</td>
<td>Various Artists-WY/Machete</td>
</tr>
<tr>
<td>9</td>
<td>NOW LATINO</td>
<td>Various Artists-Sony BMG Strategic Marketing</td>
</tr>
<tr>
<td>10</td>
<td>HISTORIA DE UN IDILO</td>
<td>Vicente Fernandez</td>
</tr>
</tbody>
</table>

Top Latin Album Imprints

<table>
<thead>
<tr>
<th>Pos</th>
<th>IMPRINT</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY BMG NORTE</td>
<td>(37)</td>
</tr>
<tr>
<td>2</td>
<td>FONOVISA</td>
<td>(38)</td>
</tr>
<tr>
<td>3</td>
<td>DISA</td>
<td>(79)</td>
</tr>
<tr>
<td>4</td>
<td>UNIVISION</td>
<td>(33)</td>
</tr>
</tbody>
</table>

Top Latin Album Labels

<table>
<thead>
<tr>
<th>Pos</th>
<th>LABEL</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SONY BMG NORTE</td>
<td>(59)</td>
</tr>
<tr>
<td>2</td>
<td>UNIVISION MUSIC GROUP</td>
<td>(82)</td>
</tr>
<tr>
<td>3</td>
<td>UNIVERSAL LATINO</td>
<td>(35)</td>
</tr>
<tr>
<td>4</td>
<td>MACHETE</td>
<td>(13)</td>
</tr>
<tr>
<td>5</td>
<td>DISA</td>
<td>(33)</td>
</tr>
</tbody>
</table>
THE FUTURE OF BRANDED ENTERTAINMENT

Explore unique and innovative opportunities to get your brand in front of consumers!

The 6th installment of The Next Big Idea: The Future of Branded Entertainment will examine forward-thinking ways to make an impact in today's increasingly complex media environment.

This two-day event is a platform to network with key industry influencers and learn from experienced brand leaders who will reveal:

• Critical information that will improve your marketing strategies
• The risks worth taking
• How to measure and monetize your investments
• The best ways to maximize your budget
• The latest trends in social media, film/TV brand integration, online video content, digital cinema, game advertising... and much more!

CONFIRMED SPEAKERS INCLUDE:
Doug Cole, Director of Entertainment Marketing, HP
Jeff Hermann, Vice President, Nielsen Games and Nielsen Wireless
Eric Hirshberg, President & Chief Creative Officer, Deutsch Los Angeles
Bob Jeffrey, Chairman & CEO, JWT
Marc Jordan, Founder and CEO, Rebel One Management
Laura Klauberg, VP, Marketing Shared Services, Unilever Cosmetics Intl
Guy McCarter, SVP/Director, Entertainment Marketing, OMD/OMD Optimum Ent.
Tom Meyer, President, Davie Brown Entertainment
Drew Neisser, President & CEO, Renegade
Josh Rabinowitz, SVP, Creative Director of Music, Grey Worldwide
Lori Sale, Head of Global Branded Entertainment, International Creative Management
Ian Schafer, CEO and Founder, Deep Focus
Doug Scott, Senior Partner & Executive Director, Branded Content and Entertainment, Ogilvy North America, New York

WWW.THENEXTBIGIDEA.COM
REGISTER EARLY & SAVE!

cosponsored by

co-sponsored by PUMPAUDIO
mozes

OCT 29-30 . BEVERLY HILTON . BEVERLY HILLS

REGISTRATION: Alma Weinstein, 646.654.7254 conferences@nielsen.com • SPONSORSHIPS: Linda D'Adamo, 646.654.5115 linda.dadamo@nielsen.com
SPEAKERS: Rachel Williams, 646.654.4683 rachel.williams@nielsen.com • QUESTIONS: Becky Teagno, 646.654.5189 beckyteagno@nielsen.com

HOSTED BY ADWEEK BRANDWEEK MEDIaweek Billboard THE REPORTER
It's not so much an entertainment center as a temple of acknowledgement to your hard work.
In The University Touring Market, Industry Pros Help Student Talent Buyers Book Great Shows, Learn Ropes Of Biz
BY MITCHELL PETERS

Talent Buyers

bands, Learn Ropes

In contacts in the live music business, working on campus entertainment committees has proved to be an effective first step in grasping the ins and outs of booking talent and organizing concerts and other events.

Kelly McCracken, a 2007 graduate of Clemson University in South Carolina, credits the university’s student-run TigerPaw Productions for helping land her a gig as house manager at the recently opened Cobb Energy Performing Arts Center in Atlanta. During her time at Clemson, 22-year-old McCracken worked in various capacities at TigerPaw, primarily assisting in producing events at the campus’ 10,000-seat Littlejohn Coliseum.

Working under Littlejohn Coliseum director of major events Marty Kern, McCracken’s experience “was the perfect way to get into the industry,” she says. She adds that attending the annual International Assn. of Assembly Managers conference proved invaluable for networking. “She was an incredible student throughout her time here working with us,” Kern says. “She served in several different leadership roles and was prepared. We felt great about sending her out into the world.”

At Clemson, Kern hires approximately 250 students per semester to work part time at the arena in areas including marketing, production, box office and cleaning. “By working that amount of volume, they start to understand the venue business and event industry—not just that one exciting concert they might want to have,” Kern says. “The ones who are interested in the industry take leadership roles.”

Jesse Fox, a recent graduate of the University of Maryland in College Park, says his time on the university’s Student Entertainment Events committee allowed him to meet industry contacts “that would be impossible to meet any other way.” He adds, however, that producing shows as a college student presented a number of challenges. “Some people assume that if you’re at a college, then you don’t know what you’re doing,” Fox says. “So you’re definitely looked down upon.”

In some cases, artists would only agree to play for student audiences and not the open public. “They felt we wouldn’t do a good enough job promoting it,” he says, explaining that the bands didn’t want to face embarrassment as a result of poor ticket sales.

As a solution to these negative perceptions, companies such as Woodstock, N.Y.-based Concert Ideas serve as the middle agent between colleges and talent, assisting with artist booking, price negotiation, production and everything in between. Concert Ideas VP Adam Tobey says that many booking agents are weary of setting up concerts directly with students. “Experience has shown [agents] that a lot of times these things go nowhere,” Tobey says. As such, one role of the middle agent is to help educate the student and say, “If you really want to talk to the artist, let us help you, because this is what they’re looking for.”

Jamie Kelsall, an agent with Agency for the Performing Arts, which books such in-demand college acts as Jack’s Mannequin and Plain White T’s, is extra careful when dealing directly with student talent buyers. “For the most part they’ve been trained pretty well,” she says, “but you have to be on your toes and cautious with details, because there are a lot of things they don’t think about.”

At Clemson’s TigerPaw Productions, Kern and other advisors thoroughly train students before letting them loose. “We let them have those kinds of interactions,” she says, “but after they’ve shadowed us and [have had] the opportunity to review contracts and riders.” That said, Kern still handles all concert bookings at Littlejohn Coliseum. “But that doesn’t mean students don’t have any interaction with that world,” she says. “They’ll do the homework and help put offers together, so they see that stuff and learn it.”

During his time at the University of Maryland, Fox, who also interned at Washington, D.C.’s 9:30 Club, was proactive in booking campus concerts for such acts as Dashboard Confessional and the All-American Rejects. “I spent a year-and-a-half learning what music they liked using Facebook,” he says. “It was the No. 1 way.” By using the college social networking Web site, Fox could estimate how many students would attend the shows by viewing musical preferences on students’ profiles.

Fox, who worked with Kelsall to bring the 2007 Virgin College Mega tour to the University of Maryland’s Cole Field House, says advice from middle agents helped improve his negotiating skills. Indeed, universities will often pay bigger artist performance fees, simply because all allocated funds must be spent by the end of the school year, according to Fox.

As an agent, Kelsall says that one of the frustrations with student-run concert committees is the high turnover. “Every semester you’re dealing with a new person,” she says. “When you’re dealing with the concerts the actual students put on, you have to reintroduce yourself to whoever is in charge that semester.”

Kern agrees, which is why she retains primary booking responsibilities. “It brings continuity,” she says. “Our professional staff remains the same year after year. It’s a double challenge for us, because when these students finally get good at it, they’re graduating and moving on.”

But with a new crop of music-savvy students filing in each semester, the education process works both ways at TigerPaw Productions. “If I was left alone to try and market [concerts] to these students, it would be a dismal failure,” Kern says with a laugh. “But these students know what everybody is listening to and how to reach them.”
Casino Venues Consistently Draw A Broad Range Of Fans And Top Acts

As casino venues continue to aggressively target concertgoers from all walks of life through creative artist bookings, the effort certainly hasn’t gone unnoticed by those in the business.

"If you're an agent, you love casinos," says William Morris Agency senior VP Greg Oswald, the agent for such acts as Big & Rich, Hank Williams Jr. and Lynyrd Skynyrd. As new casinos boomed in the past 15 years, "it's found money," he adds.

In addition, concerts have become a primary part of business for casinos, Oswald says. As such, many casinos have recruited industry-savvy staffs and increased concert production capabilities. "They hire the experts," he says. "And the more they build on their facilities and make them as production-friendly as we need them to be, the more that we can do." Most casinos are proactive in booking top-selling rock and pop acts, with the specific intent of drawing younger gamblers. But, as Oswald says, casinos appeal to a broad base of fans, therefore allowing booking opportunities for multiple genres.

For some country acts in particular, casino venues have proved to be a beneficial asset when routing a tour. "Frankly, for a lot of artists in the country business and other genres, it has saved their bacon," Oswald says, adding that many casinos still draw a demographic of 55 years and older. In 2007, Kenny Rogers, whom Oswald books, will play 30 casino dates nationwide.

Jim Koplik, president of Live Nation’s Connecticut and upstate New York regions, is the talent buyer for the 10,000-seat Mohegan Sun Arena in Uncasville, Conn., where Live Nation books more than 75 concerts annually. For so many dates, "you can't depend on just one or two types of music," Koplik says.

For Live Nation, the casino business has become an increasing investment. The company recently inked an exclusive deal with the Seneca Indians to book the Seneca Events Center and the Bear's Den Showroom at the Seneca Niagara Casino in Niagara Falls, N.Y. As part of the deal, Live Nation will also exclusively book the Seneca Events Center at the Seneca Allegany Casino Hotel in Salamanca, located near Erie, Pa.

In addition, earlier this summer, Live Nation became the exclusive talent buyer for the Spotlight 29 Casino in Coachella, Calif., which houses the 2,200-capacity Spotlight Showroom theater. Along with that, the company has an existing deal with San Diego's Pala Casino, Spa and Resort. The complex consists of the 2,500-seat Pala Starlight Theater (outdoor) and the 2,200-seat Pala Events Center (indoor).

"From Live Nation's standpoint, it's certainly a growing part of the business," Koplik says. "If you find something new and it doesn't hurt the old, then it's a wonderful thing."

He notes that Live Nation Connecticut venues Chevrolet Theatre (Wallingford) and the New England Dodge Music Center (Hartford) aren't affected by concerts at Mohegan Sun Arena.

"It doesn't hurt our regular business," he says.

Tom Cantone, VP of sports and entertainment at Mohegan Sun, which along with its arena comprises the 330-seat Cabaret Theatre and 400-seat Wolf Den club, also sees the value in expanding. The casino recently broke ground on a $740 million project set to include a House of Blues, Jimmy Buffett's Margaritaville restaurant and store, and a 1,000-room hotel. Full completion is scheduled for 2010.

Cantone, who prior to joining Mohegan Sun was VP of entertainment and marketing at nearby Foxwoods Resort Casino, says that live music is a major component in modern-day casinos. "You really have to get into the event business to drive traffic and revenue on a consistent basis," he says.

This summer alone, Mohegan Sun hosted 164 events across its three venues. In 2006, 51 shows at Mohegan Sun Arena grossed $15 million and drew more than 387,000 fans, according to Billboard Boxscore.

Steve Gietka, VP of entertainment for Trump Entertainment Resorts in Atlantic City, N.J., oversees booking at venues in Trump Taj Mahal, Trump Plaza and Trump Marina. He says that while live entertainment certainly helps sell hotel rooms and fill restaurants and nightclubs, there's a price to be paid.

"Because we're casinos, and agents, artists and managers believe that their artists help us drive gaming revenue, we typically pay premiums when compared to regular promoters," Gietka says.

Indeed, William Morris' Oswald says that casinos are in a good position to buy plenty of talent. "They have ancillary income in the form of bar, food and obviously, casinos," Oswald says. "So it's easier than the guy who is only going to make money from the box office."

But there are also challenges with casino venues. No. 1 being overbooking, according to Oswald. In some markets, casinos are bringing in act after act, which can sometimes exhaust the local fan base.

"They've made it real hard to sell tickets," Oswald says. "The fans are spoiled because they can go down to the casino any Friday night and there will be a big act." As a result, promoters are forced to lower ticket prices to attract concertgoers, he adds.

But hosting too many concerts has never been a problem in Cantone's market. Concerts scheduled through October at Mohegan Sun Arena include such diverse acts as Jennifer Lopez and Marc Anthony, Big & Rich featuring Cowboy Troy, Van Halen, Maná, Maroon 5, Phil Lesh and Kelly Clarkson.

And with the 25- and older demographic continuing to grow, Cantone remains confident that casino bookings will reflect their tastes. "It used to be where an older market went to have their entertainment fix. But now the twentiesomethings are going. If you're young, want to go out and play poker or blackjack..."

SOLD OUT SHOWS:
Kathy Griffin
Andrea Bocelli
Nickelback
The Killers
Carlos Mencia
Bon Jovi
Bob Segar
Bruce Springsteen
John Legend
Stevie Nicks
Daughtry
Diana Ross
Meat Loaf
Daryl Hall & John Oates
Mary J. Blige
Jill Scott
Siedd Dan
Michael McDonald
George Benson
Al Jarreau
Hank Williams, Jr.
Glenn Frey
Smokey Robinson
Tim McGraw
Larry the Cable Guy
Kelly Clarkson
Def Leppard
Journey
Ron White
Tony Bennett
Carlos Vives
Warriors Championship Boxing
Velvet Revolver
Doobie Brothers
ZZ Top
Rob Thomas
Drew Carey
James Blunt
Steve Miller Band
Moody Blues
Sinbad
The Who
Lionel Richie
Tiësto
Loggins & Messina
Aaron Lewis
Kid Rock
Gilberto Santa Rosa
Championship Bullriding

Hotlink:
For more information call 954.797.5555 or visit us at www.hardrocklive.com | 1 Seminole Way | Hollywood, FL 33019

www.americanradiohistory.com
The Best Management On Campus!

Ben Weiss
Univ. of Mass. Amherst
CAPACITY: 10,000
413.545.3336 ★ bweiss@admin.umass.edu
www.mullinscenter.com

Jennifer Kelly
Univ. of South Carolina
CAPACITY: 4,000
803.641.3715 ★ jenniferk@usc.edu
www.usc.edu

Patrick L. McGrew
Univ. of Miami
CAPACITY: 7,972
305.284.6456 ★ pmcgrewe@miami.edu
www.bankunitedcenter.com

Darius Dunn
Saint Louis Univ.
CAPACITY: 10,500
314.977.7306 ★ ddunr7@slu.edu
www.TheChaifetzArena.com

Terry Butler
Univ. of Rhode Island
CAPACITY: 7,900
401.788.3220 ★ tbutter@theryancenter.com
www.theryancenter.com

Mike Gatto
Ohio State University
CAPACITY: 21,300
614.688.5575
mgetto@bucksyes.ath.ohio-state.edu
www.schottensteincenter.com

Value City Arena
Jerome Schottenstein Center

Mullins Center
University of Massachusetts Amherst

www.americanradiohistory.com
Some 20-odd years ago in the Mississippi River town of Cape Girardeau, Mo., city and university power brokers came together on a dream for an entertainment venue: the Show Me Center. Two of the biggest names in their respective fields opened the arena with separate shows in August 1987: George Jones and Bob Hope. But before those two titans graced the stage, two needs had been determined. Southeast Missouri State University (SEMO) had outgrown its 2,500-seat field house, and the city was in need of a meeting facility as Cape Girardeau experienced growth. The two combined forces and pocketbooks for a city-/university-funded project that became the multipurpose Show Me Center.

The price tag for the project totaled about $16.5 million for the arena and the adjacent rec center built at the same time. David Ross was assistant director at the University of Tennessee-Chattanooga’s arena when he caught wind of the SEMO project. He applied for the director’s job and eventually nailed down the Show Me Center gig in January 1987.

It’s rare for any building manager to stay in place for more than a decade, and even more rare for a building to have only one director in its history.

“My challenges were to get people to recognize that there was a facility here. I thought that my main competition would be Southern Illinois University in Carbondale [45 miles away], because they had a name and a history of doing shows,” Ross says. “I thought the advantages would be that we’re on Interstate 55 between St. Louis and Memphis, and that we were just 200 miles from Nashville, so we could get runout dates,” Ross says.

As it turns out, “we don’t get a lot of stop traffic between us and St. Louis,” Ross says. “If they play St. Louis, they’re going elsewhere. We tend to get the [tours] that come out of Peoria or Moline [Ill.] and are running through and playing us, versus hitting us and going on to St. Louis or vice versa.”

As for the Nashville connection, Ross says the city “has been very good to us over the years.”

After the Jones and Hope shows in 1987, the venue booked a hugely successful show with Tina Turner. The Judds, Oak Ridge Boys and a string of others followed. “We had a steady diet of people coming through to see what kind of market this was and whether it would work,” Ross says. “We were very aggressive and it took hold. We did a lot of shows early.”

Today, the predomi
The Map Of Success
For 20 Years
SHOW ME CENTER

Is The Show Me Center
On Your Map?
Distance in miles to:

<table>
<thead>
<tr>
<th>Location</th>
<th>Miles</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Louis</td>
<td>115</td>
</tr>
<tr>
<td>Memphis</td>
<td>175</td>
</tr>
<tr>
<td>Nashville</td>
<td>200</td>
</tr>
<tr>
<td>Columbia</td>
<td>225</td>
</tr>
<tr>
<td>Branson</td>
<td>285</td>
</tr>
<tr>
<td>Tupelo</td>
<td>270</td>
</tr>
<tr>
<td>Little Rock</td>
<td>290</td>
</tr>
<tr>
<td>Indianapolis</td>
<td>305</td>
</tr>
<tr>
<td>Moline</td>
<td>360</td>
</tr>
<tr>
<td>Chicago</td>
<td>370</td>
</tr>
</tbody>
</table>

For Booking and Event Information
Contact David B. Ross
573-651-2297 or dross@semo.edu
1333 North Sprigg St., Cape Girardeau MO
www.showmecenter.biz
Happy Anniversary Show Me Center

Thank you for being a Champion Tag Team Partner with WWE® for the past 20 years!

WORLD WRESTLING ENTERTAINMENT

Ticketmaster congratulates Show Me Center

Show Me Center

Ticketmaster

SUBSCRIBE TODAY!

...More music.
...More technology.
...More industry trend-spotting.
...More forecasting.
...More stars.
...More charts.
MORE BUZZ.

Call: 1-800-562-2706
Online: www.billboard.biz/subscribe

WORLD WRESTLING ENTERTAINMENT

From p.62...nant promoters at the Show Me Center are Outback Concerts out of Nashville and Police Productions in Saint Charles, Mo. "We've always had great experiences at the Show Me Center," Police president Brad Garrett says. "David is a true professional and has been instrumental to the success of the Show Me Center."

AEG Live does "a few shows here," Ross says, "and Live Nation we don't do a lot with but we talk to." He adds, "Touring traffic has slowed down to where we're having to buy shows ourselves. But it's an open market. Anybody can come through."

When asked how much leeway Ross and Show Me Center have in regards to taking a risk on shows, Ross says, "As much as I can stand. We are 100% auxiliary for the university, so we have to make all of our own money to exist."

To keep the Show Me Center on the radar of promoters and agents, the building keeps its profile as high as possible through trade magazines and networking. "We recently joined Venue Coalition, so we're on a conference call once a month with them, and they're talking to agencies," Ross says.

The agents are very aware of Ross and the Show Me Center. "David has been such a joy to work with over the years," says Rob Becklorn, agent for Brad Paisley and Rascal Flatts at the William Morris Agency in Nashville. "I have done so many shows with him, and every one of them has been successful. It is great to have a nice building that routes in and out of Nashville so easily that almost any of our artists can play."

Beyond relationships, promoters need to know why they should take a show to Show Me instead of some place else. "The promoters want to know what kind of in-house marketing we can bring to the table," Ross says. "We have a marketing director in-house [Shannon Buford] that will do all of the legwork working with area media and do a lot of placement with ads and stuff that takes a lot of time."

Beyond that, "we have grass-roots promotions and programs we can work with, and we're a Ticketmaster building, so we have accumulated a mailing list of all our previous buyers," Ross says.

From a production standpoint, the building has an OM in Kacy Guss that works with shows on production riders, rigging loads and other specs. The building has three load-in bays, and trucks can also back all the way up to the stage and unload directly from stage to truck. Tour bus and truck parking is plentiful and close.

In terms of capacity, the Show Me Center has 7,000 seats with an unlimited floor load that can break down into several configurations via a sophisticated curtaining system. "Recently we've been able to cut down that capacity so we can have an intimate hall of 2,000 seats or less, with a floor-to-ceiling curtain that is solid black," Ross says. "When people come in they don't realize there is actually more space, they think this is the size of the hall. That's the mark of a good curtaining system. If you can't tell it's a curtain when you turn the lights down."

When asked about key people at SEMO who have helped the building find success, Ross begins with university president Kenneth W. Dobbins. "Before becoming president, he was the executive VP here and the Show Me Center was one of his departments," Ross says.

"President Dobbins and city Mayor Jay Knutson both have been instrumental in expanding Southeast Missouri's entertainment horizons."

Ross is also quick to praise the "can do" attitude of his staff, beginning with 20-year colleague Greg Talbut, who is assistant director.

Police's Garrett would say the same for Ross. "SEMO should be proud to have chosen such a great ambassador to represent them both to the Southeast Missouri region and our industry as a whole."

...
IAAM WHAT I AM, DIRECTOR SAYS

Show Me Center Chief Benefits From Leadership In Arena Management Group

David Ross, director of the Show Me Center at Southeast Missouri State University (SEMO) in Cape Girardeau, Mo., is a certified facilities executive (CFE) who joined the International Assn. of Assembly Managers in 1985, and he gives the association props when it comes to his career development. ■ "When I moved to Missouri, the first thing I did was go to IAAM meetings with other facility managers to get to know other people and get more instruction," he says. ■ Soon Ross participated on various committees, became VP for District III, and was on the IAAM board of directors, working with the association on a national level.

“One thing led to another and I had the honor of being IAAM president for 2005-2006," he says. The IAAM presidency raised the profile of Ross, the university, the Show Me Center and Cape Girardeau. "We had the opportunity to travel worldwide and every time we were out there it’s David Ross representing (SEMO), as well as the city of Cape Girardeau," Ross says. "It just speaks to the quality of people we have in this community."

Of course, moving through the IAAM chains and serving as IAAM president took Ross out of the building for long periods of time. "If I had it to do over, I would have been able to leave the building as much as I have been my presidential year," Ross says. "They supported it, said it was good and encouraged us to get involved."

DAVID ROSS is the go-to guy when it’s time to host another concert. Ross is shown at the Show Me Center at SEMO in Cape Girardeau, Mo., with SEMO in promoting the arts, but the university’s current profile is still growing with the university.

The university’s new River Campus is expected to attract artists, dancers, musicians and actors in pursuit of their dreams. Official grand openings are planned for homecoming weekend, Oct. 20-21. The $50 million project manages to pull off the difficult feat of blending a historic 19th-century building listed on the National Register of Historic Places with new construction, including a state-of-the-art performance hall with superb acoustics and quality seating and equipment; a convocation center; a regional history museum, multipurpose theater, dance studio, art studios, an art gallery and a music recital hall in what was the old seminary chapel.

The 12,000-square-foot, 952-seat Donald C. Bedell Performance Hall is located in the new performance building and will host ballets, concerts, musicals and instrumental performances beginning this fall.

"Big River," the hall’s premiere offering, will open the theater and dance season Oct. 24-28.

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

October 20, 2007
BUILD YOUR BOXSCORE

ANNOUNCING...

KEYNOTE Q&A WITH

ARTHUR FOGEL

Chairman of Live Nation Music & President of
TNA International, Live Nation's Global Touring Division

Fogel has produced several of the top-grossing tours in history, including THE POLICE reunion tour and recent treks by MADONNA, U2, DAVID BOWIE, STING, CROSBY, STILLS NASH & YOUNG and others.

DON'T MISS HIS FIRST PUBLIC PRESENTATION AT AN INDUSTRY EVENT!

PROGRAM HIGHLIGHTS

Compelling Sessions • Roundtable Discussions • The “Power Player” Panel
Networking Cocktail Reception • The Billboard Touring Awards

NOVEMBER 14-15, 2007 • THE ROOSEVELT HOTEL • NEW YORK CITY

THE 4TH ANNUAL BILLBOARD TOURING CONFERENCE & AWARDS is the premier gathering for the concert industry. This two-day event, programmed by Billboard’s Ray Waddell, will feature informative panels, controversial discussions, invaluable networking opportunities, and an awards reception targeted to promoters, agents, managers, venues, sponsors, and production professionals. Don’t miss your chance to hear from elite industry players and learn about the latest opportunities to gain a competitive edge!!

Register Today! www.BillboardEvents.com

Registration: 646.654.4643
Sponsorships: 646.654.4648
Roosevelt Hotel: 212.661.9600

IN ASSOCIATION SPONSOR |
CORPORATE SPONSORS

ticketmaster | Pioneer
Pabst Blue Ribbon | CBS
see buckethead.com | radioone

www.americanradiohistory.com
FRIEND, ROLE MODEL
AND NONSTOP
COUNTRY HITMAKER
SPECIAL FEATURE
Ask Craig Wiseman’s friends and colleagues to describe him, and you’ll learn a lot about his dedication to detail. “Every spring he paints his big toenail red and it stays red throughout the summer,” Wiseman’s friend and collaborator Bob DiPiero says. “He really spends a lot of time and effort choosing the right red. I’m not kidding. You just can’t make this up. He has a red toenail and he’s proud of it.” Mysterious as that red toenail may be, it’s that kind of meticulously creative mind-set that has kept Wiseman on top. He has won ASCAP’s country songwriter of the year award twice and was named Billboard’s top country songwriter in 2006. He has his own publishing company, Big Loud Shirt Industries, with offices in Nashville and London, and an administrative arm, Big Loud Bucks Administration & Information, that not only handles business for his publishing company but other clients as well. Wiseman has written or co-written such award-winning songs as Tim McGraw’s “Live Like You Were Dying,” Kenny Chesney’s “The Good Stuff” and Brooks & Dunn’s “Believe.” He co-produced Sarah Buxton’s Lyric Street debut “Live Like You Were Dying,” which he wrote with Tim Nichols, is going to become part of a worship campaign used in churches. Wiseman is in discussions for the song to be turned into a film. He’s also starring with buddies DiPiero, Jeffrey Steele and Tony Mullins in a new Great American Country series, “The Hitmen of Music Row.”

To say that life is good is something of an understatement, but Wiseman modestly downplays his considerable talents and attributes his success to hard work. “The songwriter of the year and the Toyota salesman of the year have a lot more in common than people want to think,” he says, sitting in his Music Row office surrounded by guitars, cigars and a few oddities such as a pair of large briefs that read: “Part Wars: Episode One—The Silent Menace.”

I guarantee you that the Toyota salesman of the year is the first guy there and the last one to leave and the songwriter of the year is the same. The guys I know who are consistently successful bust their butt and put in a lot of 14-hour days. To have that work ethic, you have to have that passion. To have passion, you have to be inspired. How do you keep passion and how do you stay inspired? You do it every day, say your prayers, try to keep a good attitude, take your lunches and keep moving.

Putting his best foot forward involves one well-pedicured toe, and the explanation is not what some might expect. “My wife is a minister and we met working church camps,” he says of KK, to whom he has been married 13 years. “We were doing a church camp probably eight or nine years ago and it was a complete washout. It rained day and night.”

To get the bored teens involved in a harmless activity, they talked the boys into letting the girls paint one toe. “They all decided to paint the left big toe. I have a great picture of about 15 feet in a big circle. So I had my toe painted and that’s where things started,” he says. “The next year we were doing the same camp and the night before camp I told my wife, ‘Hey, paint my toe again and I’ll tell the guys I left my toe painted all year.’ It turns out that two or three other guys painted their toe the night before too and within about five minutes all the guys had their toe painted. I just liked red, and I started keeping my toe painted. My painted toe is kind of my crucifix. It’s my cross. People see it and they think, ‘This guy is wild,’ but really I look at my toe and it takes me back to church camps and some way cool stuff.”

Born in Selma, Ala., Wiseman moved to Hattiesburg, Miss., when he was 3. “I’ve always claimed Hattiesburg. It’s my hometown,” says Wiseman, who developed an early interest in music. “I was always first chair drums, and if you were first chair, you took private lessons. The best thing that ever happened to me was those private lessons all the way through school. The fact is I’ve been working on music every day since I was 12. The idea of practicing and practicing isn’t fun. You practice stuff you don’t know. You push yourself. The greatest thing that has served me has been the work ethic. I’ve always known people who were more talented than I am, but in this business, there are a few people who are very talented and chase skirts and sleep until 6 o’clock at night. [Growing up] in that conditions was not something I understood.”

SunTrust Sports and Entertainment Specialty Group celebrates and salutes your amazing career.

Congratulations to Craig Wiseman, one of the “Hitmen of Music Row.”
TIM NICHOLS, left, and CRAIG WISEMAN with song of the year Grammy Awards for 'Live Like You Were Dying.'

CONGRATULATIONS CRAIG!
FROM YOUR FRIENDS AT

TIM NICHOLS, CONNIE HARRINGTON AND RUSTY GASTON

from p72

environment where there was high expectation has really, really served me well.

One defining moment in Wiseman's life was the death of his father, a pilot whose plane disappeared on a trip to South America. "I lost my father on my birthday," he says. "I was 11 and it profoundly touched me. It still does. Your life just becomes a before-and-after story at that point. It will always be a before-and-after story."

Wiseman pulls out a guitar and sings a song he and co-writer Tim Nichols just demoed, which was inspired by the loss of his father. "It's hard to write about those things because it is like you're walking up to the ocean, and you are trying to pull out one teacup, either that or you are trying to write the entire ocean. The problem is when somebody is that close to you, you really are faced with the whole ocean. Pulling out one teacup and being able to focus on that is really, really hard because you are really faced with so many emotions."

Like most aspiring songwriters, Wiseman paid his dues playing in bands, landing his first gig at 15. He dropped out of the University of Southern Mississippi and moved to Nashville when he was 20. "I assumed I was going to get back in college. It kind of hums me out, too, because I read the other day had I completed college I'd make like eight times as much money I'm making now," he says with a grin.

He played drums in clubs around Nashville with an aspiring singer named Billy Bob Shane. "I got a seven-nights-a-week gig, $25 per night, six hours a night from 9 p.m. till 3 a.m."

Wiseman recalls of those early days in Nashville, "It was a test of my mettle, to say the least."

While still playing six nights a week, he got his first break when he signed with Ed Bruce Music. "He brought in about four or five songs that he'd written by himself and when I heard them, I just knew he was going to be very successful," says AWWM Entertainment's Bobby Cottle, who signed Wiseman to his first publishing deal in the mid-'80s.

During his tenure there, Wiseman secured his first cut on Roy Orbison's last album. After a few years, Wiseman moved on, signing a deal with Almo/Irving-Rondor Music. "In 1990, Chris Oglesby signed me," says Wiseman, who scored his first No. 1 in 1994 with Tracy Lawrence's "If I the Good

CHOICE CUTS

Billboard asked Craig Wiseman's songwriting collaborators and industry colleagues to tell us their favorite song written by Wiseman and what makes it special.

Quotes compiled by Deborah Price.

"'Water and Bridges' is on the Kenny Rogers record [of the same name]. I love all of Craig's songwriting, so to pick a favorite one is ridiculous. Everything he writes is great, but I love that song and like to champion it. "Water and Bridges": If that doesn't make you cry, you're not human."

—DANN HUFF, PRODUCER

Craig —

Thanks for all your songs and your friendship down through the years. You've helped make our dreams come true.

Byron & Missi
16 #1 SONGS
1 GRAMMY COUNTRY SONG OF THE YEAR
2 ASCAP WRITER OF THE YEAR AWARDS
2 ASCAP SONG OF THE YEAR AWARDS
2 ACM SONG OF THE YEAR AWARDS
2 CMA SONG OF THE YEAR AWARDS
+100 CHARTED SINGLES
= 1 PRICELESS SONGWRITER!

CONGRATULATIONS,
CRAIG
FROM YOUR BIG LOUD FAMILY
Wiseman then moved to BMG Music Publishing, following Ogleby, who had taken a post with that company. "There's no one who works harder at their craft than Craig Wiseman," says Ogleby, who now heads OWJ/19 (He left BMG to start Ogleby Writer Management, which has been bought out by Simon Fuller's 19.) "Most every day at Almo when I'd come in, Craig would be in my office at 9:15 or 9:30 playing me the work tape of a song he'd stayed up writing until 2:30 in the morning demoing it in his home studio. Then he'd be back in my office at 5 or 5:30 saying, 'Chris, you've got to hear what I wrote today.' It was that routine every day — new song at night and new song in the morning."

Wiseman sold his catalog to BMG and in 2003, he parlayed that work ethic into launching his own publishing company, Big Loud Shirt Industries (named for his trademark attire) because he didn't feel comfortable with the increasingly corporate atmosphere at major publishing companies.

"My time at BMG really did stiffen my resolve," he says. "I loved the Nashville people over there but ultimately it was a very corporate climate. That's why our contracts are very friendly."

Today Big Loud Shirt has offices in Nashville, headed by COO Marc Driskill, and a London office headed by Marc Sher. The stable of Nashville writers includes Wiseman, Betsy Ulmer, Chris Tompkins, Clay Cumbie and Jared Johnson. William Campbell and Shridhar Solanki are signed to the London division.

Additionally, Wiseman started an administrative company, Big Loud Bucks. "We hired Marc Driskill, the No. 2 at ASCAP, to be our COO and I hired the best administrator in town, Kelle Currier, as director of admin; and she has a staff of three. We have over 40 clients now.

"The admin company really is kind of my thing for the community," Wiseman continues. "We're showing in the red right now. It's going to take twice as many clients than we have right now to even break even. You don't make money on admin, unless you skim off the top. It's not a money-making thing. You don't have these multimillion-dollar copyrights there. It's a service industry."

One of the projects Wiseman is most excited about these days is "The Hitmen of Music Row." The TV show premiered on Great American Country Sept. 26 with a one-hour episode and it has already filmed five 30-minute episodes to follow.

"The first episode is an overview of who the guys are and the songs they've written," says executive producer/director Greg Travis, president of Travis Television. "Then the guys hit the road and we visit different cities in the next four episodes — Atlanta, New York, Las Vegas and a final wrap-up that features them in Nashville doing their more normal routine — if you can call anything they do 'normal.' They are all characters. One of the funniest moments is with them on the golf course attempting to play golf. It's hysterical."

Travis first worked with the songwriters when he filmed a feature on them two years ago in Las Vegas for the Great American Country show "Country Music Across America." This whole thing started with them onstage doing

"Live Like You Were Dying," "Believe," "The Good Stuff"— these are the new standards of country music. My personal favorites as a co-writer are "She Loved Me" and "I Thank The Ol' Man." It's hard to pick one because it's about his body of work not one song."

—JEFFREY STEELE, SONGWRITER

"My favorite Craig Wiseman song is a song that nobody has recorded yet which I'm not going to name because I don't want anyone to get it before I can convince an artist of mine to record it."

—BUDDY CANNON, PRODUCER
To our friend, **Craig**

Thanks for changing our lives and for allowing us to change the lives of others for the better.

**WE LOVE YOU!**

*Derek, Joel, René, and Marc*
“Live Like You Were Dying.” It’s a story song and a message song at the same time, very ministerial, same impact as “Believe.”

—MARK WRIGHT, UNIVERSAL SOUTH RECORDS PRESIDENT

“Something’s Gotta Give,” which LeAnn Rimes did. It turned out to be a special song. It was so different and it was loaded with hooks, one after another. It just keeps you really, really listening all the way through the song.

—TONY MULLINS, SONGWRITER

‘Craig is a “heart” writer. He writes straight from his heart and he doesn’t write bad songs. All of them are good. He’s an amazing songwriter and he tells the truth in his lyrics.’

—GARY LeVOX, RASCAL FLATTS

Tim McGraw, right, celebrates with Craig Wiseman as ‘Live Like You Were Dying’ wins song of the year at the 2006 Academy of Country Music Awards.

from >>p72

their show. Everybody that saw it sensed a little bit of magic that you don’t get with most songwriter shows,” Travis says.

The foursome cut a song called “Mo Money,” and the video is airing on Great American Country. Wiseman says they’ve been offered a major label deal, but turned it down. “We didn’t want to jump into an old standard box just because those boxes were there. We’ve got a [TV] series, we don’t need promotion. We’ve recorded four songs, [and] we’ve got a great Web site to stay in touch with our fans and talk to them.

“This is just a songwriter thing, and we’re just letting it be what it is,” Wiseman continues. “We don’t want to impose a bunch of expectations and weird things on it. [We’re] giving it room to do organically whatever it’s going to do. One of the reasons I did the show is the fact that this is a chance to look at new business models. There’s a lot of opportunity. On our Web site, we have a contest where you can go on there and pick any one of our top 10s and sing one of these songs to us on your Web camera or cell phone. Who knows? That could be a whole show.”

With his lengthy string of hits, Wiseman is enjoying one of the longest, hottest streaks any Nashville tunesmith has ever enjoyed. He doesn’t analyze it or worry about it ending. In fact, he was surprised when a writing buddy chided him after Chesney turned “The Good Stuff” into ASCAP’s song of the year in 2004. “He said, ‘Man, what’s it like to think that you peaked? It’s all kind of down hill from here.’ At first I didn’t realize he was serious,” Wiseman says. “How can you be in the midst of all those blessings and in the middle of all that, [and] it takes a pro to find the tiniest in that bowl of Cheerios. That is some highly skilled pessimism.”

Wiseman doesn’t have time or tolerance for that kind of attitude. “I hate it when a songwriter allows [him- or herself] to become bitter,” he says. “Your heart really is the only thing you have, especially in this business. Why do you give the business the one real thing you have?”

He cites DiPiero as an inspiration. “What I love about Bob DiPiero is there’s this 16-year-old kid in there that he brings every day, every time. There’s that childlike wonder, and he’s been able to keep it somehow through all the stuff he’s gone through. He’s been able to keep his heart. That’s what you’ve got, your heart. If you write with it, protect it and you use it, I think that’s what serves you.”
YO HOME BOY -

you ain't doing bad for a kid from Mississippi that slept in his car when he moved to town.

I've seen what you drive, now. Hell...I'd live in it!

Thanks for the friendship, songs and the writing brother!

...keep 'em comin'!
Hanging on the wall of Craig Wiseman’s Music Row office is a painting that captures the parade of hits that have made the Mississippi native country music’s most successful songwriter. A gift from a friend, the painting is of a large, brightly colored shirt emblazoned with the titles of such Wiseman-penned tunes as “Believe,” “Live Like You Were Dying,” “Something’s Gotta Give,” “Summertime,” “American Child,” “Rough and Ready” and “The Cowboy in Me,” along with drawings that illustrate key lyrics in the songs such as the bull mentioned in “Live Like You Were Dying” and uplifted hands from “Believe.” More than any neatly printed discography, it perfectly represents the colorful character who created those hits. Seated comfortably on the cushy sofa in his office at Big Loud Shirt Industries, the publishing company he started in 2003, Wiseman reflects an intriguing dichotomy. He’s a deeply spiritual man well-known for writing songs that reflect the heart of the human condition, yet he has a mischievous side that provides comic relief on the new Great American Country series “The Hitmen of Music Row.”

Both sides of his persona fuel Wiseman’s songcraft and have brought him a multitude of accolades. He was named Billboard’s country songwriter of the year in 2006 and was named ASCAP’s country songwriter of the year in 2003 and 2005. Wiseman has had more than 100 songs recorded by such acts as Trisha Yearwood, Brooks & Dunn, Tim McGraw, Toby Keith, Kenny Chesney, Don Henley, Phil Vassar, Montgomery Gentry and Rascal Flatts. His songs have propelled the sales of more than 40 million albums, and he has scored more than a dozen No. 1 hits.

What is the best path to getting a song cut? The best path in getting a song cut is write a damn good song. I think it’s very easy to kind of hide, [saying], “Well, if I had the right connections, if I got this song to the right person, it would be a hit.” If you are writing songs on that level, doors will open. If somebody really comes through and is writing amazing songs, that gets to the front of the class and all of a sudden whispers are out with publishing companies. The best way to do that—especially with the songwriter nights here—is go play your songs. If you shut up the crowd and then the crowd is singing along and paying attention to you, you might have something. You ask guys, “How do you get to the Super Bowl?” and everybody

"My thing is pay attention to the things you can control in life and keep your passion and your focus and your efforts there."
—CRAIG WISEMAN

and by the time I was in seventh grade, I’d only go to band during last period. I’d go to the woods and I still have this denim notebook. I’d just write and pray. At that time, you are starting to get those adult emotions and you are still a kid. I really couldn’t deal with it ... One day in band, we were playing the Beatles song “Michelle,” a marching band version of “Michelle.” I’ll never forget the first time we played it all together. We started playing the song and I started crying. It was the weirdest thing. There were five drummers back there and it was barely recognizable music. I started crying and kind of didn’t know why. I think that music was the first thing that kind went as deep as my father’s death and even though it had nothing to do with him or anything, it was something else that went that deep. Where no words can reach, music does. So me and music have been buddies ever since.

When you look at the songs you’ve written, what do you see as the commonality? In the last several years, I’ve been getting to be known as this guy who writes the spiritual ballads. I would hope that the thread in what I’ve written is honesty. As a writer, what I discovered, especially in these last several years, is the more that I open up and the more that I tell my story, the more I find people coming up to me and going, “Hey man, that’s my story.”

How did the TV show “Hitmen of Music Row” originate? Bob DiPiero, Jeffrey Steele, Tony Mullins and myself have been friends for years. About a year ago we went to Atlanta and did a gig down there. We were driving back together and just started saying, “Man, we ought to go do a songwriters thank-you tour as a way to go out and thank radio for playing our songs.” Amy Allmand, our creative assistant here, mentioned that to the production company, Travis TV. We’ve known them for years. They wanted to tag along and film us and so we just started talking. We had a New York gig in place up at Joe’s Pub and an Atlanta gig in place. So we decided we’ll just bring a camera along when we do that and it just kind of turned into this television show.

What can viewers expect to see on “Hitmen”? It can’t be the camera on one of us for three minutes singing a song. Why are you going to show me sitting there singing “Summertime” when you quite possibly 10 minutes before had a $400,000 video of Kenny Chesney singing “Summertime”? Sonically, visually and everything, it just doesn’t compete. There has to be more. So they are showing us writing songs. We’re screwing around. We have ghost busting and Tony freaked out the ghost-busting lady. We go caddy shack up the golf course. It’s just us being us. We go out and the four of us are complete idiots. So we just capture what’s going on. The industry can be a little processed, a little perfect and this show is not. Jeffrey is pretty much a stud muffin, but everyone else seriously could go on “The Biggest Loser.” But here we are. We’re imper-
that songwriter. The best work with son who can girl. Once now and again, It's dating. I'm writing with Tim Nichols, he doesn't even bring a guitar. So I am the musical director in those co-writes, which is an interesting place to put me. It pushes me. Then there are other times when I'm writing with guys that I have to struggle to learn how to play. It's a chemistry thing. I can say I don't write a lot with artists. That's not really worked for me. The best work that I do is when I'm with a great songwriter and all we try to do is get that song that day.

Now that you have your own publishing company, what do you look for in signing a new writer?

Once again it's like dating. [There has to be] something in what they do that's convincing. The first person I signed was Betsy Ulmer, a girl from Jackson, Miss., who had this album, and she is brilliant. I don't want to sign a person who can only write George Strait cuts. Our job is to find brilliance and take that and love that and develop that. Consequently she's turned into a major songwriter. She and I just got a Dolly Parton cut that's going to be Dolly's second single. It turns out she can write country. We are so happy with her. She's a great girl.

In addition to your publishing company, you launched an administrative company, Big Loud Bucks. Why get into that arena?

I'm very, very committed to that and very proud of that. Your administrators are supposed to be looking after your money and questioning labels. Yet, all these administrators now are owned by labels. So the people that are supposed to be safeguarding your money streams are answering to the people who are paying you. You can just imagine that. We call people ahead of time and say, "We're getting a check for this amount of money, right?"

Do you write songs with specific artists in mind?

Songwriters will come in with an idea and they say, "This would be good for Chesney." It pisses me off because all of a sudden you've gone from "Wow, we could do anything" to "Wait a minute, don't do this" or "He wouldn't want to sing that." You go from anything is possible to trying to build this house that's 18 feet wide, no more than 40 feet deep and can't be more than 30 feet high. My thing is, pay attention to the things you can control in life and keep your passion and your focus and your efforts there. That is the secret of sanity in this business. Figure out what you can control and what you can't and treat it accordingly. There's so many people we know in this business that their heart and soul, their very self-esteem and the will to live is attached to shit that they have no control over whatsoever. Those are the miserable people. I just want to stay kind of lost in the moment and try to be that fired-up teenager that shows up every day and thinks anything is possible. I don't know who I'm writing a song for today. I can't wait to see. I don't know. I'm writing a song for me is who I'm writing a song for because 99.5% of the time that's the only person who's going to hear it and get any enjoyment out of it. So I'm going to try to enjoy today's work. Every song that has made a dime I've enjoyed doing, and it works on that level first.

—Deborah Evans Price

Craig Wiseman's usually behind the music. We're proud to put him out in front.

We at Regions Morgan Keegan Private Banking congratulate songwriter Craig Wiseman. With more than 60 songs on the charts, Craig's helped keep Nashville in the international limelight.

KIX BROOKS, left, and RONNIE DUNN, right, have CRAIG WISEMAN covered backstage during the 41st annual Academy of Country Music Awards in 2006 in Las Vegas.
Mobile Entertainment Live! hosted by Quincy Jones brings together the best and brightest from the wireless and entertainment industries to debate and discuss the barriers separating the mobile world from the rest of the digital universe. Find out what the future will hold for the mobile entertainment business at this one-day conference - the official mobile entertainment event of CTIA-The Wireless Association, guided by Billboard’s global editorial team and an advisory board on industry experts.

Don’t miss your chance to be part of this unique event featuring interactive interviews with key industry influencers, a full exhibit floor, and structured networking opportunities!

OCTOBER 22, 2007 • MOSCONNE SOUTH • SAN FRANCISCO

For more information call:
Registration: 646.654.4643
Sponsorships: 646.654.4613

www.MobileEntertainmentLive.com
REALITY BITES

Despite Drama, Top Five Rock Hit Has Seether Poised For Success

After three gold albums, Wind-Up Records has platinum in its sights for Seether’s “Finding Beauty in Negative Spaces,” due Oct. 23.

“The band sits on the verge of the big picture of things,” Wind-Up president Ed Vetri says. “There’s a great awareness about the band—now it’s about building more of a profile and taking it to the next level.”

Seether frontman/chief songwriter Shaun Morgan says that would be fine with him, but adds that he and his bandmates didn’t make the record with that in mind.

“I think it would be a validation for us as a band to have a platinum album on the wall,” the South African-born Morgan says. “But it’s not something I focus on anymore, especially not when I’m writing songs or touring.”

Writing, Morgan says, was the key focus on this album. The 12-track “Finding Beauty,” which was produced by Howard Benson (My Chemical Romance, Daughtry), still has its share of Seether headbangers as “Like Suicide,” “Breakdown,” “Full Hymn” and “Gun Quota.” There are also mainstream-friendly rock anthems like “Rise Above This” and first single “Fake It,” which is No. 3 on the Mainstream Rock chart this week.

But Morgan, bassist Dale Stewart and drummer John Humphrey experimented with the sound on the seven-minute, Tool-echoing epic “No Jesus Christ” and the carefully crafted dynamics of “Walk Away From the Sun” and “Eyes of the Devil.”

“We wanted to write and explore the more melodic and musical side of everything,” Morgan (bornWelgrove) says. “We can be heavy and rock out, but we can also write songs that can compete with any other song out there. That was a really big motivation.”

Morgan is well aware that the new songs will be examined for references to the course his life has taken since 2006’s “Kaama & Effect,” which has sold 713,000 copies in the United States, according to Nielsen SoundScan. His highly publicized relationship with lead singer Amy Lee of Evanescence came to an end, and that band’s hit “Call Me When You’re Sober” was directly inspired by events that led Morgan to check into rehab in August 2006. He also lost his brother Eugene, the inspiration for “Rise Above This,” this past August.

Morgan calls what’s “an interesting experience” where some of the new songs got their start. But he says he had no interest in writing a response to “Call Me When You’re Sober” or to dwell on Lee.

“I decided to take the high road,” Morgan says. “There’s one song about that, ‘Breakdown,’ and it’s not even that aggressive, it’s more like, ‘What did I do to you, man, to say all those things about me?’

“But I don’t hate her; in fact, I miss that girl sometimes. And I wish her well. She deserves happiness.”

Morgan says he wrote about 50 songs for “Finding Beauty in Negative Spaces,” with Seether and Benson ultimately recording 15 of them before the final dozen were chosen. He says there was some head-butting with the label (“there was a lot of pressure, obviously—Write sing ev’t,’ he recalls with a laugh), but that ultimately this album was fun. We really feel like we accomplished what we wanted.”

Vetri says the campaign for “Finding Beauty” is designed to “supercharge (Seether’s) core fan base,” with online promotions that will offer opportunities to pre-order the new music and ever-helpful design T-shirts for the label. Wind-Up is also working on “some very special, exclusive video arrangements with online and mobile platforms, including a cheerfully ironic cover of Amy Winehouse’s ‘Rehab’” for “Zoo TV’s Cover Art series. A release-week appearance on “Late Night With Conan O’Brien” is also in the works.

With radio having a ready embrace “Fake It,” Vetri predicts that “Rise Above This” can have the same crossover appeal as “Broken” did in 2004.

And with the band already on tour, Vetri says Seether’s “road dog” habits will be a potent sales aid.

“That’s what’s most important—they get out there and play the music,” Vetri says. “Seether needs to be on the road. They prove it every night.” And when people see them, they wind up wanting the music even more.”
IN HIS EYES
Peter Gabriel has resumed work on his next studio album while juggling an array of other projects. “There are some [new] things,” the artist says. “I’ve been very good at distraction with some charitable things and some internet things. But I’m now back in writing mode, and I’m very much enjoying that.” Asked for a potential release date, he says with a laugh, “Autumn. Or spring. In some year.” —Jonathan Cohen

FLIGHT DELAYED
Originally expected Nov. 6, Counting Crows’ new Geffen album, “Saturday Nights & Sunday Mornings,” has been pushed back to January. “Between all the touring and the traveling and the mixing and mastering of the new album and putting the package together . . . we just let some little things fall through the cracks,” frontman Adam Duritz wrote on the band’s Web site. —Jonathan Cohen

PLUGGED BACK IN
Nirvana’s Nov. 18, 1993, “MTV Unplugged” taping will make its DVD debut Nov. 20 via Universal Music Enterprises. “MTV Unplugged in New York” was released Nov. 1, 1994, on CD, the first Nirvana product to appear following Kurt Cobain’s suicide that April. Like the CD, the DVD will include two songs that did not appear on the original MTV broadcast. It also sports four tracks from the band’s soundcheck and previously unreleased behind-the-scenes footage. —Jonathan Cohen

BROTHERLY LOVE
Nickel Creek may be on an indefinite hiatus, but that won’t keep mandolin player Chris Thile from the stage. Thile has signed the bluegrass songwriter and his band the Punch Brothers, and will release their currently untitled label debut Feb. 26. Thile will also issue another album with composer/bassist Edgar Meyer in 2008. He is in the midst of planning a winter tour. —Katie Hasty

They Built This City
Kharma 45 Hits Regional Routes In U.K.

Modern Rock Hit Ushers in New Jimmy Eat World Album

“Big Casino,” the bombastic first single from Jimmy Eat World’s new “Chase This Light,” is the story of an aging rocker laying out his version of reality. The Vegas circuit character is explaining to a younger musician that “rock’n’roll is not all it’s cut out to be,” frontman Jim Adkins says. “It’s kind of a loser anthem. It’s about a guy with unearned confidence whose assumption of worth is a protective front for total failure. It’s not meant to be a commentary on the music industry at all. Really, it doesn’t have anything to do with anything we’re doing,” he continues. “We’re in a very good place.”

He speaks the truth: “Chase This Light,” due Oct. 16 via Interscope, fulfills the band’s contract with the label. It follows 2004’s “Futures,” which achieved the band’s high-water mark on The Billboard 200 at No. 6. The new album also marks the first time the band recorded an album in its own studio/rehearsal space in Mesa, Ariz., with the help of executive producer Butch Vig and engineer Chris Tese.

“Futures” came on the heels of 2001’s self-titled album that featured the surprising top 40 album “The Middle.” Airplay of the track propelled its parent album to career-best sales of 1.5 million copies in the United States, according to Nielsen SoundScan.

“After having a top 40 hit, everything felt like it changed,” Adkins says. “‘Futures’ was sort of a reaction to that sudden change. With this record, it’s like we finally learned how to throw on the brakes when we need a break and also when to stop caring what other people think.”

Although “Futures” didn’t match the numbers of its predecessor (it’s at 617,000 units), it cemented Jimmy Eat World as a reliable Modern Rock chart hitter with songs like “Work” and its title track. “Big Casino” is continuing the trend, peaked at No. 1 this week on that tally.

“We’re promoting ‘Big Casino’ on the alternative chart as high as we can, because that’s their core,” Interscope marketing director Steve Sher says.

“Afters reception there, we’ll discuss a cross to mainstream or top 40 or whatever. This album has a lot of potential for pop, but we need to reach to the band’s primary audience first.”

Interscope has aligned deals with Interspin, SmartPunk and Instant for a bonus CD B-side “Open Air Regionals” with pre-orders of the disc. Best Buy purchases come with a download of the song “Distraction,” while pre-orders at iTunes come with a cover of Bruce Springsteen’s “Take ‘Em As They Come” and full-album downloads are augmented with an acoustic version of “Dizzy.”

Synch deals are already in place for ESPN’s NBA broadcasts this fall, and an as-yet-undecided song will appear in Electronic Arts’ next “Burning” videogame. “It’s for these reasons that Jimmy Eat World remains comfortable in the major-label system.”

“They make our life easier for the time being. Radio is still very important to us, as is having the strength of the distribution. It’s giving us the best chance we have in this kind of marketplace,” drummer rat Lin says.

As for what comes next, it’s anybody’s guess. Like clockwork, Jimmy Eat World has put out an album once every three years, but with its own studio and a world of late options available, the group hopes to crack “the unbreakable three-year cycle” with more output once promotion for “Chase This Light” dies down. “Our main goal is to get music out faster,” Adkins says.

Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

ORGANIC GROWTH: Spanish pop/rock band Pereza is looking to make a move on Latin America with its fifth album, “Aproximaciones” (Sony BMG). The album entered Spain’s Music Control chart Sept. 5 one week after release, and has been certified gold (40,000 units shipped). Now Sony BMG is preparing “Aproximaciones” for year-end release in Argentina as Pereza’s introduction to Latin-American audiences.

Sony BMG president Carlos Lopez reckons that the album demonstrates “Pereza’s continued growth as good pop composers,” suggesting the band can “become an emblem of Spanish pop/rock.” Pereza is published by Universal Publishing Spain.

“Aproximaciones” is the Madrid band’s first No. 1, although sales of 2005 album “Animales” have passed 80,000 units, according to the label.

Concerts in intimate venues in Barcelona, Madrid, Bilbao and Seville through late October precede a full-scale Spanish tour running through December. —Howell Leuellen

‘Casino’ Royale

and Faithless, the band’s 5x5 tour (booked through Helter Skelter) began in September in the north of England. Sept. 3.

“We’d do a lot of viral Internet marketing via the blog and Myspace communities. We’re rather than sit back and spend a lot of money on a fancy video,” the band’s Belfast-based manager Johnny Davis says.

Warner will release the band’s debut album in spring 2008, following a third single, “Ecstasy,” in February. Davis says a U.S. release will depend on the U.K. performance. The band is signed to Universal Music Publishing.

Joyful Ayo: With a white Russian gypsy mother, a black Nigerian father and a German passport, one might expect Ayo to wear the world music label happily, but she doesn’t play that game.

“Joyful Ayo: With a white Russian gypsy mother, a black Nigerian father and a German passport, one might expect Ayo to wear the world music label happily, but she doesn’t play that game. ‘That’s such a stupid term,’ she says affably. ‘What is, anyway? I would never say I’m a ‘soul’ or ‘folk’ artist, just like I can’t say I’m in one word where I’m from.’ The singer/songwriter, born Joy Ogumakin in Nigeria, was raised in Cologne, and her refusal to be pigeonholed is working out just fine.

European sales for her debut Polydor/Universal album, “Joyful,” stand at 800,000, according to the label, of which more than half have been in France. The album was released there in June 2006, with extended European distribution following this year. Ayo, whose acoustic-based songwriting style recalls the work of Sarah and Tracy Chapman, was living in France until early October, when she moved to New York to ease promotion of the album’s U.S. release by Interscope on Nov. 20.

Ayo is booked globally through the William Morris Agency and published by her own Ogan Music, administered by Universal Music. She takes a refreshingly objective view of her career. “My music is a reflection of myself,” she says. “It’s universal because I myself am universal. I’m trying to be myself—I don’t need to be a world star.” Paul Sexton

80 | BILBOARD | OCTOBER 20, 2007

www.americanradiohistory.com
HITS SO GOOD

With Help From Shanks, Evans Bounces Back From Divorce

For most artists, a greatest-hits package brings a mix of emotions. There's a sense of accomplishment and celebration, but there's also the challenge of continuing that success into the future. Sara Evans, whose "Greatest Hits" (RCA Nashville) was released Oct. 9, can relate.

“It’s something I’m really, really proud of, but then the other side of it feels like my kid is graduating from high school,” she says. “I can’t believe I’m at this point.”

But when it came to writing and recording new songs for the package, Evans’ heart wasn’t initially in it. She was in the midst of an almost yearlong divorce that played out in local and national headlines. (The divorce was finalized Sept. 28.)

“I just didn’t feel inspired at all,” Evans says now. While heartache and loss sometimes turn into creative inspiration for songwriters, it wasn’t the case with Evans. “I can’t create when I’m sad,” she says.

Songs that outside writers sent her way didn’t interest her either. “I was getting pitched a lot of divorce songs, breakup songs, and there were a lot of songs about ‘All I want to do is go out with my girlfriends and drink wine and forget about him,’” she says.

At her label’s suggestion, Evans, who has previously recorded with Pete Anderson, Mark Bright and Paul Worley, among others, went into the studio with John Shanks (Sheryl Crow, Keith Urban).

The two hit it off immediately. “He has a really positive approach,” she says of Shanks. “He made me laugh and feel comfortable. The pressure was instantly lifted. It was meant to be. Every song we wrote we recorded.”

One of their tunes, “As It,” is a let’s-not-get-too-serious-yet exploration of budding romance. The co-write with Hilary Lindsey is No. 18 on Billboard’s Hot Country Songs chart.

“Love You With All My Heart,” penned by Evans and Shanks with Aimee Mayo, finds Evans tapping into her sultry side. “You don’t need to wonder, ‘cause tonight you’ll get it all,” she tells her beau in the song. The trio also penned the ballad “Pray for You.”

“It just sort of flowed out,” Evans says of the latter. “It was my way of expressing how I was feeling about everything that was going on.”

A testament to the joys of family and love, “Some Things Never Change” was written by Evans with brother/bandleader Matt Evans, Lindsey and Shanks.

Evans has scored eight top 10s in her 10-year career, including four No. 1s—"No Place That Far," "A Real Fine Place to Start," "Suds in the Bucket" and "Born to Fly"—all of which are included on the album. The hits will also be featured prominently when Evans kicks off a new tour with Josh Turner Oct. 19 in Fort Wayne, Ind.

Evans has made the TV rounds to promote the record, including stops at ABC’s "Good Morning America" and "The View," and Fox News Channel’s "Hannity & Colmes." She also visited key radio stations on a jet tour and performed at special listener events.

KQGO Denver PD Joel Burke says “As I’ll” started out strong for the station and has maintained its momentum.

“The early response to this song is very similar to ‘Suds in the Bucket,’ which was and is huge for us,” he says.

Evans says that the last year, as difficult as it has been, has helped put things in perspective for the mother of three. “When you go through a crisis, you start to re-evaluate everything. I know that I love entertaining and I love singing and I love songwriting, but the thing that I come back to as being the most important is being a mother,” she says.

Despite the challenges, “I still feel like I’m living my dream in a lot of ways,” Evans says.

“Parts of my dream have been fulfilled, but for the most part I’m incredibly grateful and I have a lot of peace.”

—

Waxx Ecstatic

Digital Servicing Company Branches Out Far and Wide

Most people in the hip-hop industry have at least one side project they dream of making their main focus. And while dreams die every day in favor of paying rent, Corey "CL" Llewellyn’s became a reality. Llewellyn, who also manages rapper Mims, hasn’t looked back since founding Digiwaxx Media, a digital distribution, promotion and marketing company.

After landing a biz internship at 18, Llewellyn quickly moved up the ranks via stints at Sony, serving as A&R director at Grave Records and working as national rap promotion director at Elektra.

By 1998, Llewellyn and his initial partner, Drew Edgar, figured the Internet could prove a creative place to service records—if they could figure out how. Fortunately, the pair were not only enterprising but tech-savvy.

“We thought we’d promote records through waxx and sell them through the Internet, which is how we thought of our company name,” Llewellyn says.

But after investigating the cost of pressing their vinyl product, they quickly decided against it.

“When we came up with the digital service idea, I was a DJ promo guy, so I investigated MP3s,” Llewellyn says. “We were already playing around with them but only servicing a couple of DJs. Then, most people had Hotmail and their storage space was limited.”

At yet another impasse, the guys returned to the drawing board.

“My partner figured out a way to distribute the music without clogging their inbox, and I organized the back-end comments feature,” Llewellyn says. “Our site males participants answer questions about the record first for the label’s research, in trade for free MP3s. We started at a good time because it was right before Serato, the digital DJ mixer, took over and everyone started going digital in 2003.”

After about 18 months, the company crafted deals with each major label to distribute its urban music to DJs and tastemakers. Unfortunately, in the process Edgar’s and Llewellyn’s business relationship soured over creative differences. Llewellyn powered on alone until he linked with current CFO/GM Neil Ceaser in 2005.

And once DJs universally embraced digital music, Digiwaxx’s service became quite popular. Such brands as Puma, Adidas, PC DJ, Digital Media One and eventually Microsoft’s Zune took note.

“Zune reached out to us, and I laid out a small-scale plan to increase their product’s marketplace awareness,” Llewellyn says. “They tried us out, and we took the Zune device to 2006’s Power Summit. We got all of the DJs and artists to take pictures with it. When we got back, and showed Microsoft our photos, they hired us.”

Expanding Digiwaxx into a marketing company, Digiwaxx/o/0, Llewellyn organized such events as Zune’s Live at the BBQ concerts in Los Angeles, New York and Chicago. Such artists as the Clipse and LL Cool J performed, and Digiwaxx nabbed promotional tie-ins with local radio stations.

Now, Digiwaxx is organizing a Zune party honoring Chris “Ludacris” Bridges in conjunction with the BET Hip-Hop Awards. At the event, Microsoft staff will be on hand to meet the tastemakers themselves.

The company’s third arm is Spinworld Music Promotions, which promotes urban music internationally. Now with 14 employees behind him, Llewellyn is anticipating world domination.

“We started from nothing and really got a chance to build,” he says. “Our aim is to become a digitally distributed record label.”

—
Three To Grow On
Dwele, Ray J, Williams Bolster Koch’s R&B Roster

One of the artists trumpeting Koch Records’ deeper immersion into R&B will be singer/songwriter/producer Dwele. The former Virgin artist and gifted neo-soul forebear is recording songs for his label debut.

The currently untitled album is one of several R&B projects the rap-oriented label has lined up for 2008. Also signed to the roster: Ray J, who has a major R&B hit on Sanctuary with 2005’s “One Wish,” and soul-singing newcomer LeToya Williams from Los Angeles.

No stranger to R&B, Koch has released albums by Chico DeBarge and Boyz II Men in the past. Chuck Mitchell’s recent appointment as VP of jazz/adult music, however, signaled the label’s aim to wade further into R&B waters. Mitchell is a former Verve president and has supervised video/film production for such artists as Joss Stone and Norah Jones.

Tag-teaming with Mitchell on the A&R/recording front is Bob Perry. He terms Koch’s move as simply an extension of the label’s rap/hip-hop reach. “Once Chuck got here, it came together,” he says. “We’re one of the biggest indie labels in the hip-hop game and would like to become that in the R&B world.”

Noting that the label had talked about signing Dwele for some time, Perry says the momentum picked up after the Detroit native delivered several hooks he was asked to pen for some new Koch hip-hop projects. These included a track on the recent 2Pac release “Evolution: Duets & Remixes,” as well as a song each on upcoming albums by the Alchemist and Cormega.


Dwele recently added two high-profile credits to his résumé: collaborations with Common and Kanye West on their latest albums. Working with Common on “Finding Forever” lead single “The People” was “just like breathing,” says Dwele, who is managed by Tim Maynor of RT Music Group. Of “Flashlight,” from West’s top-selling “Graduation,” Dwele says, “Sometimes simple is more, and this was one of those instances.”

Since then Dwele has wrapped a song for Foxy Brown’s new album and plans to record again with Slum Village. Right now, he’s in the middle of a two-week road stint that includes a New York stop where Mint Condition will double as his backing band. During his downtime, Dwele is writing more songs for the Koch album.

“I can never stop recording,” he adds. “After a couple of months, the songs get old to me and I want to replace them.”

Though he says it’s too early to reveal which additional producers and guest artists he’ll bring onboard, Dwele says that his overall aim is to meld the grittiness of “Rize” with the smooth soul of his last two albums.

While many people have yet to take notice of Dwele’s considerable talent, he’s not concerned. “That’s good; it gives me a goal to reach,” he says. “There’s still a lot more for me to do.”

(Not) Just One Of The Boys
Dance Music
Outsider Aoki Finds His Groove

“Paul van Dyk, Eric Morillo, Tiësto. I have never even heard of half these DJs, or know their music. That is really not my world.”

Steve Aoki says the above without a hint of ire. He just wants you to know where he stands. Son of Benihana founder/owner Rocky, brother of actress/model Devon, Aoki is the persona that makes dance veterans shudder: a celebrity DJ. He’s the guy stealing the Vegas bookings, playing hip-hop when he has to and giving

Come Rain Or Come Shine
50th Monterey Jazz Fest Transcends Bad Weather

On opening night of this year’s Monterey Jazz Festival, the rains came, putting a brief damper on the gala three-day party celebrating the event’s golden anniversary. It was only the second significant rainfall in the history of the Northern California festival—while its genesis came in the wake of the Newport Jazz Festival, Monterey holds the record for the oldest continually running jazz bash in the world.

On Sept. 21, a performance by guitarist John McLaughlin and his scorching young band, the 4th Dimension, was drenched on the Jimmy Lyons Stage in the outdoors main Arena. Half the crowd scurried for cover, and the fusion rockers curtailed their molten set.

But the rain gave way to drizzle and by the next day the sun was out. A handful of artists who appeared at the first festival in 1958 were spotlighted, including pianist Dave Brubeck, guitarist Jim Hall and vocalist Ernestine Anderson. But saxophonist Sonny Rollins turned in the best set of a first-year artist, blowing mighty gears while at the same time dancing to the calypso grooves.

The 50th edition of the festival broke attendance records, attracting 45,000 jazz fans to the Monterey County Fairgrounds. It also marked the first time the fest sold out all its arena and grounds tickets.

Other highlights included impressive sets in the Night Club by guitarist Anthony Wilson’s sonet and trumpeter Christian Scott’s band, in his Monterey debut. Also noteworthy was a double treat of pianists in the Coffee House Gallery, where Craig Taborn and his trio serenaded on percussive play while dynamo Jacky Terrasson took it solo, fracturing melodies with delight—a revelation, given his focus on the trio setting for much of his still-young career.

At 89, arranger/orchestrator leader Gerald Wilson premiered his festival-commissioned suite “Monterey Moods” that lusted with high spirits. His record label, Mack Avenue, unveiled the studio version of the work at the fest two days before the official release date of Sept. 25. But the creme de la creme of the specialty
Lindsay Lohan turns talkative lessons while cameras flash. One of his monikers is Kid Millionaire.

But this summer, Aoki traveled off the West Coast and across turf lines into the heart of dance culture: the party island of Ibiza, Spain. At first he had to convince local promoters to hire him. Then he played the 14,000-person party Manu- mission and had revelers swaying from the lighting truss to his tech-ed-out rock. He returned to Ibiza for several gigs this summer, and last week walked away with the coveted Set of the Season prize at the annual Ibiza DJ Awards, won in previous years by dance stalwarts like Masters at Work and Groove Armada.

Is the red-headed stepchild inheriting the kingdom?

"I threw a curveball, and it worked," Aoki says of his Ibiza success. "You play these electronic clubs and play stuff that works in their world—that's not electronic music, and all of a sudden it's got energy that's so much bigger."

Hollywood-based dance label Thrive caught the connection and commissioned a mixed CD. Between running Dim Mak (the record label he started in his apartment in 1996, home to bands like Bloc Party and the Kills), its successful clothing line and touring the world, Aoki threw something together. "Pillowface and His Airplane Chronicles" is the best compilation of the year so far: a set of from the grinn rock, acid and squelch that transcends its inherent hipsterism and makes a good case for Aoki being more old-school than the DJs who say he isn't.

"The best DJs are more about how they flow, rather than how they mix," he says. "When I started getting better at mixing, I was really into the idea of mixing fast. But the biggest complaint was, 'Fuck, man, I really like that song, I want to hear more of it.' That's when I realized that it's just about the same song at the right time. The bigger rooms I've been playing, the crowds light up when it's the right psychological transition, if you're able to tap into the emotional pattern of the room and the one in your own head." "Pillowface" licks off with a blast of guitar from defunct Swedish hardcore band Refused, blended seamlessly and gradually into French electro duo Justice's nasty beats. In fact, all of the mixes—ever when they're from disparate or noisy, choppy styles—are as smooth as a twist on a Boaz mixer.

Aoki also addressed an old compilation quandary. Apart from the DJ's name, "why would I buy this? I already have these songs for free on Limewire," he says. So he commissioned guest drops from "all the homes": Club scenarios like Santogold, Mickey Avalon and Uffie. On "Shake and Pop," Chicago rapper Kid Sister joins original artist Green Velvet in a studio-made duet like Natalie and Nat "King" Cole gone ghetto-tech. Why didn't some DJ think of this before?

For Aoki, there's a revolution in the making, and it's Los Angeles, not New York, rock, not house, and freshness, not nostalgia. "This new global dance energy, it's really distorted and dirty," he says. "It's not electronic music. It's no longer electronic music."

---

made-for-Monterey fare was the quartet proj- ect of Monterey Jazz Festival Records, which brought together bassist Dave Holland, tenor saxophonist Chris Potter, pianist Gonzalo Rubalca and drummer Eric Harland. Each member composed material for the band, which played two sets at the festival. Both performances were recorded so they could be released on the Concord Music Group imprint and distributed by Universal next year.

"This band has been in the works for four years," says festival GM Gary Olaine, who oversees the archival live Monterey CDs. [The next batch, including the 1972 blues show of Jimmy Witherspoon and Robben Ford, arrives in January.] "We're hoping to do this every year—pointing toward the future with a newly formed group while building the label's catalog."

Clint Eastwood, longtime festival board member and this year's recipient of Berklee College of Music's honorary doctorate, had his band of cameramen at the fest, filming the event and interviewing the actor conducted with Rollins, Hall, Brubeck and Ornette Coleman. He plans to make a documentary on the festival via his Malpaso Productions company.

"We have 50 years of archival material to work with," producer/director Bruce Ricker says. "Television doesn't like long instrumental works against jazz. But the advantage of working with Clint is that the music will go longer because he's a jazz fan."

---

**Questions with Slash**

He was the chain-smoking, Jack Daniels-drinking guitarist for one of the most explosive bands in history. But in his memoir "Slash," out Oct. 30 via HarperEntertainment, the former Guns N' Roses member wants to set the record straight. Fans can take note: riots, overdoses and con- troversies all make appearances. There are also surprises, from who dubbed him Slash to what it was like living with Axl Rose in their rehearsal space.

Just don't bother asking Slash, now playing guitar in Velvet Revolver, if the original Guns will get back together, because he insists it won't happen.

1. **In the book, you mention that you felt rock biographies were "inaccurate and full of shit." How did you go about setting the tone to avoid this?**

I've been approached about doing a book for probably all the wrong reasons so many times, I couldn't validate it in my own mind. For one, it seemed very self-indulgent, very self-centered and very final—and I have no plans of retiring. Finally, I started to realize all this Guns hype that goes on, all this bullshit that surrounds that band, it's inaccurate, and most isn't even inaccurate, it's just made up. I got fed up with it. [The book will] answer a lot of these questions. I just figured, "Be as honest as possible."

2. **Drugs and drinking are a big part of the story. How did you feel to see this down on paper?**

A lot of that stuff I came back and cut out be- cause I didn't want it to be one of those books that basically bragged about how hardcore [we were], blah, blah, blah. Especially nowa- days, [because] a lot of musicians and rock bands have this badge they wear that says that they can party really hard, and I hate that. But I probably talk more about that than I ac- tually talk about music. The music was sort of a natural thing you don't have to talk about, but chemical abuse was sort of every living, breathing moment.

3. **A huge part of the book is Guns as you're touring and the tardiness of Axl Rose. Was there ever any explanation of what was behind that?**

There's no mention of that in the book at all because it's not my place. In other words, if there was some sort of history that was com- mon knowledge, it would be different. Be- cause there was no real logic behind any of it, the only thing I could do was sort of put the facts there the way I saw it. There could be a lot of stuff that I don't know about that goes on even behind the scenes, behind the scenes, behind the scenes.

4. **There's two years of footage from the Use Your Illusion tour. Any chance a film will be made?**

I know right now there's no rhyme or reason behind the business really that is the Guns N' Roses original lineup or as close to the original lineup as we ended up with. All that stuff is in such a topsy-turvy state, and there's really no relationship—a healthy, positive relation- ship, at least—between myself and Axl. [So] I really don't have any idea as to how any of that stuff will see the light of day. The situation will hopefully be rectified at one point.

5. **This go with Velvet Revolver, are there plans to add dates? Are you writ- ing new material?**

We have Japan and Australia booked for No- vember and December, and then I think we'll probably be heading to Europe at the begin- ning of the year. We're going until the end of next summer for sure. We just got started touring, so as a group I can't say that we've actively working on the new record, but I've got my little recording apparatus on my gui- tar in my room, and that's what I do during the days off on the tour. That's where I start putting ideas down.

6. **Finally, "Chinese Democracy." Will lit ever see the light of day?**

Everybody asks me that. I didn't mention that in the book because it's on Axl's watch. It'll get done, and it'll come out when he feels com- fortable with putting it out. And Axl works in a different time zone than I do. So what may seem like a long time to other people is a tick of the clock to him. It'll come out though, it will.

---
# ALBUMS

## R&B

**TREY SONGZ**  
**Trey Day**  
Producers: various  
Atlantic  
Release Date: Oct 2

While "Trey Day" got off to a slow start with the first single, "Wonder Woman," a synth-laden track, fans will still appreciate the album's saucy grit. "Can't Help But Wait"—complete with an accompanying man-saves-battered-woman video—should regain fans that might have been alienated by the electronic leanings of "Wonder." Songs like "Store Run" (about a quick corner store trip for condoms) combine a street swagger and the appeal of a ladies’ man. Bryan-Michael Cox, Johnna Austin, Dre & Vidal and Nokio all contribute songs, but R. Kelly's "Grub On" is especially hilarious. Song’s lyrics, like "You can be my IHOP baby/the food in here is crazy" may raise an eyebrow, but they're a key part of the sweaty R&B that women and teenagers love. —HC

## ROCK

**JIMMY EAT WORLD**  
**Chase This Light**  
Producer: Butch Vig  
Interscope  
Release Date: Oct. 16

Having first blazed down the teary-eyed emo trail in 1999, Jimmy Eat World keeps successfully tapping into the teenage angst-ridden emo/punk-market five albums in. "Chase This Light" finds the band returning to the more accelerated power pop of 2001's "Bleed American" rather than the darker tone heard throughout 2004's "Futures." With Butch Vig producing, there is an extra coat of studio sheen on anthemic rockers ("Big Casino"), finger-snapping dance-y numbers ("Always Be") and such borderline Fall Out Boy sounding political shout-outs as "Elected (Give It Up)." Sharp, angular guitar play is at work all over, and frontman Jim Adkins still belo-mows lost love. But there is a hopeful spirit on songs like the title cut, which instructs, "The beauty is in what you make it so get up on your feet." —JM

**R.E.M.**  
**R.E.M. Live**  
Producer: Euter Patten Warner Bros.  
Release Date: Oct. 16

R.E.M. has been generous with greatest-hits and rarities compilations, but it hasn't released a live album until now. "R.E.M. Live," recorded in February 2005 in Dublin, pits classics (1986’s "Crazy"/hoga") against recent tunes ("Leaving New York") and hits all the marks ("Everybody Hurts," "Walk Unafraid"). R.E.M. knows there is a sweet spot between Michael Stipe's deep warble and bassist Mike Mills’ hon- eyed tenor backing vocals, and that pairing is deployed often during the night, with Mills taking the lead on "(Don't Go Back To) Rockville." Attention does seem to wander during some of the post-millennial songs, and the insistent clapping on the wrong beat during "Drive" is irritating, but the crowd's love is audible and the band more than earns the affection. If "R.E.M. Live" feels at all incomplete, it's only because one show can not sufficiently convey three decades of music. —JL

## UNDERWORLD

**Oblivion With Bells**  
Producers: Karl Hyde, Rick Smith  
Side One Recordings  
Release Date: Oct. 16

Underworld's fifth studio album (and second without DJ/producer Darren Emerson) doesn't have the moments of apocalyptic electro-bombast that won the band its legions without the benefit of a high-charting hit. The beauty here—and there is plenty—is of the muted kind: a rare sustained note for beatnik frontman Karl Hyde on the chorus of "Crococo"—the low-toned synth swelling over congas and strings on "Beautiful Burnout," the Tori Amos tinkle of untreated piano keys on "Good Morning Cockeye." This is the Underworld that scored two films last year, not the one that made chanting "lager, lager, a declaration of defiant slacker-dom on the "Trainspotting" soundtrack. If this is the band's version of maturation, we'll take it. "Oblivion" simmers without boiling, and the tension is intoxicating. —KM

## ELECTRONIC

**SOULSAVERS**  
**It's Not How Far You Fall, It's The Way You Land**  
Producers: Soulwax Columbia

Release Date: Oct. 16

Not unlike the Josh Homme-equipped U.N.K.L.E. album from earlier this year, this nifty little long-player pairs two moody English beatsmiths with a member of Queens of the Stone Age. In this case, it's singer Mark Lanegan, who counts the early-'90s dissolutions of the Screaming Trees has kept himself busy with a full slate of projects, solo discs and one-off collaborations. Lanegan lends his typically whiskey-scared vocals to eight of the 10 tracks here, including a new version of his tune "King- doms of Rain" as well as covers of Span's "Spiritual," Neil Young's "Through My Sails" (also featuring alt-country Oddball Will Oldham) and the Rolling Stones' "No Expectations," which in the Soulwax's melancholy mits could be a B-side from Beck's "Sea Change." —MW

## WORLD

**TARAF DE HAIDOUKS**  
**Maskarada**  
Producers: Stéphan Karo, Vincent Kenis  
Crammed Discs  
Release Date: Sept. 25

This gypsy band has again tracked an album that piques the ears. For its first studio recording in six years, Taraf de Haidouks has gone classical, after a fashion. It has taken on tunes by Bar- tok, Khachaturian and Al- beniz, and given them a good going-over, gypsy style. It's quite an accomplishment, especially considering that no-body in this 12-piece crew can read music. The record opens, appropriately, with Bartók's "Romanian Dances," and TDH plays the hell out of it. It also knocks off a scorching rendi-tion of Bartók's "Romanian Folk Dances" and fashions a gorgeous rendition of Khach- atarian's "Waltz From Mas- querade." Intoxicating vocal number "De Cind Mă Află Mutimea" highlights six original tunes. —PVV

## JAZZ

**STANLEY CLARKE**  
**The Toys of Men**  
Producer: Stanley Clarke Heads Up  
Release Date: Oct. 16

Stanley Clarke is one of the finest jazz art-
ists of his generation, and "The Toys of Men" is the masterpiece we'd expect from this master bassist/composer. The overarching theme is the lunacy of war. The 11-minute, six-part opening title track is an instrumental articulation of Clarke's perception of the dark side of human nature and of his hope for the future. Serious themes do not preclude swingin', however, so check "Bad Asses," where Clarke and drummer Ronald Brown go light-years for five minutes, and indulge yourself with Clarke's riveting acoustic bass solos on "El Bajo Negro" and "Back in the Woods." —PPV

CHRISTIAN

DAVID CROWDER BAND

Remedy

Producer: David Crowder Band

Sixstepsrecords

Release Date: Sept. 25

David Crowder, the bearded leader of this Texas-based worship band, has one of those voices that just gets under your skin. It's not a pristine instrument, but there is a passion and sense of purpose that infuse every track on this collection with a conviction that's impossible to ignore. First single "Everything Glorious" is an upbeat celebration of God's impact that Christian radio has quickly embraced, and the Glory of it All is an understated anthem with a potent lyric that will resonate strongly with the church crowd. One of the album's high points is the poignant ballad "Never Let Go," which serves as a reminder that no matter the depth of tragedy, God is ever present. This is a well-conceived (check the CD art) and creatively executed project in every sense of the word. —DEP

VITAL REISSUES

ARETHA FRANKLIN

Rare & Unreleased Recordings From the Golden Reign of the Queen of Soul

Producer: Jerry Wexler

Rhino/Atlantic

Release Date: Oct. 16

From the opening bars of the title-track demo for "I Never Loved a Man (The Way I Love You)," there's no trouble channeling the gospel bump-raising atmosphere that yielded Aretha Franklin's groundbreaking Atlantic debut. But that song is just one of the enthralling, you-are-there moments on this double-CD of '60s- and '70s-era demos and outtakes. The fervor and versatility of Franklin's gospel-tinged vocals and emotional piano playing still mesmerize, whether on the demo of another classic ("Dr. Feelgood") or the outtake of Leonard Cohen's "Suzanne." Other gems include a jazzed-up reading of the Beatles' "The Fool on the Hill," an Aretha- covered version of the Supremes' "You Keep Me Hangin' On" and a church-stompin' duet with Ray Charles on "Ain't But the One." Listening to this treasure trove, it's instantly clear why no one has been able to wrest the crown away, from the Queen of Soul. —GK

SINGLES

POP

FEIST

1, 2, 3, 4 (3:06)

Producers: Gonzales, Feist, Renauld Lelang, Ben Mink

Writers: Seltmann, Feist


Cherrytree/Interscope

This is the kind of song that radio PDs initially refused to play, insisting that it just sounded too different to fit on top 40 or triple-A, blah, blah. But Feist's talent became a hit by way of an iPod nano commercial: "1, 2, 3, 4" is one of those one-line songs that begs the listener to take notice: it's cute and just quirky enough—and therein lies its charm. Consider it the perfect pop song. "1, 2, 3, 4" is one of numerous perfect notes struck on Feist's sophomore album, "The Reminder." Speaking of which, funny how the ears of Madison Avenue creatives know better than radio programmers what mainstream America wants to hear.—MP

COLBIE CAILLAT

Realize (4:05)

Producers: Mikal Blue

Writers: C. Caillat, J. Reeves, M. Blue

Universal Republic

Artist: Colbie Caillat gained her initial following with jauntily debut "Bubbly" via an organic campaign at MySpace, ultimately leading to a top 10 hit on the Billboard Hot 100, crossover at triple-A, adult top 40 and AC, and No. 1 sales on iTunes. Sophomore track "Realize" is comparable with its acoustic folk-pop imprint and simplistic declaration of steadfast love. This song may be "Bubbly's" twin, spare but significant in the promising new melodic singer/songwriters to brighten the 2007 musical landscape. —CT

AC

BARRY MANILOW

It Never Rains in Southern California (3:47)

Producers: Barry Manilow, Dave Davis, David Benson

Writers: A. Manilow, M. Hazlewood

Publisher: EMI April, ASCAP

Artist: Among the few things one can count on in life: the taste of McDonald's cheeseburgers, "I Love Lucy" reruns are still funny—and Barry Manilow never wearing out his welcome at the top of the charts. His latest album, "The Hits of the Seventies," busts onto The Billboard 200 at No. 4; his 33rd charting album, 11th top 10 and 10th top 10 debut. Barid radio may be less indulgent than stalwart dedicated fans, launch single "It Never Rains in Southern California" (a No. 5 Billboard Hot 101 hit and No. 2 AC hit for Albert Hammond in 1972) is the ideal blend of Manilow's earnest signature meshed with a modicum of kitsch. The arrangement is true almost to the note, while the idol of millions adds his own touch with well-placed modulation at the peak, accompanied by a swirl of country candy strings. in all, exactly what one would expect: an elegant ride down familiar turf.—CT

ROCK

ALTER BRIDGE

Rise Today (4:21)

Producer: Michael "Elvis" Baskette

Writer: Alter Bridge

Publishers: various

Universal Republic

Artist: "Rise Today" aptly demonstrates the renewed energy that infused Alter Bridge's latest album "Blackbird." The foursome lightyears transverse bluesy territory in the intro, bringing to mind the moody fare that can be heard drifting across foggy bayous. Beyond that, the song gradually builds until "Rise becomes a straight-up radio rock that struggles to contain the enthusiastic guitars of Max. Tremonti and singer Miles Kennedy. The solo that cuts across the song's bridge and finale are exuberant screams of freedom as the band steadily pushes to realize its musical vision. Solid and satisfying.—CLT

JAY-Z

Blue Magic (4:12)

Producers: Pharell, Neptunes

Writers: various

Publishers: various

Roc-a-Fella/Def Jam

Artist: The debut single from nov. 6 relae "American Gangster," the hit song like the same hiphop that arguably is the best rapper of all time. With help from longtime production partner Pharell and Neptunes partner Chad Hugo, the combination of a smooth arrangement and Jay-Z's confident, laid-back flow shows that his music gets better with age. With Pharell's sample of En Vogue's "Hold On" as a finishig touch on the hook, "Blue Magic" is a mature, albeit nostalgic single that reminds of the best that Z can be.—CP

DURAN DURAN

Falling Down (3:43)

Producer: Justin Timberlake

Writers: Duran Duran, S. Le Bon, J. Timberlake

Publisher: not listed

Artist: Justin Timberlake was not yet 2 years old when Duran Duran bombarded the charts with debut "Hungry Like the Wolf" in 1982. The generations collide on "Falling Down" —the group's launch single from 12th album "Red Carpet Massacre," due Nov. 13—which Timberlake produced, co-wrote and contributes vocals to. At first glance, such a proposition seems tenuous: DD has remained relatively new, but singer Simon Le Bon's lyric addressing a tragic motorcycle accident he endured—though, as usual, it's cryptic enough to leave much to the imagination. Adult top 40 should have no trouble indulging the familiar here, while showcasing brazening rights to connect moms and daughters on a united front, thanks to JT.—CT

CRITICS' CHOICE:

#1: A release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

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

CONTRIBUTORS: Jonathan Cohen, Hilary Crossley, Gayl Graf, Katie Hath, Jeffery Leekmann, Kern Mason, Jill Mezhe, Gail Mitchell, Michael Papietta, Charles Perez, Deborah Evans Price, Chuck Taylor, Crista L. Price, Philip Van Vleck, Micat Wood

PICK ➤ A new release proclaimed to fit this top half of the chart in the corresponding format.

CRITICAL ACCLAIM

The Billboard Reviews

OCTOBER 20, 2007 | www.billboard.biz | 85

www.americanradiohistory.com
Radio Roller Coaster

Faith Hill's Country Airplay Looks To Rebound

Faith Hill's "The Hits" (Warner Bros. Nashville), which sold 69,000 units in its first week of release, according to Nielsen SoundScan, and debuted at No. 1 on Top Country Albums and No. 12 on The Billboard 200, comes on the heels of rapid airplay for the album's first single: "Lost" peaked at No. 32 on Hot Country Songs in August. Second single "Red Umbrella" is off to a better start—No. 36 and rising after three weeks—but Hill has had mixed success with country radio in recent years.

Hill, who first debuted on Hot Country Songs in October 1993, scored eight No. 1 records in her first seven years on the chart, including a duet with her husband, Tim McGraw. Her 2002 album "Cry," however, didn't produce any top 10 hits. Hill's next album, "Fireflies," featured a more mainstream country sound and produced four top 10 singles, including the No. 1 "Mississippi Girl."

In September, Hill told Billboard sister publication Radio & Records that she feels some distance from country radio right now. "For some reason there's a disconnect between me and them—and that comes from them. I do give radio challenging material, I realize that."

While his station didn't play "Lost," KPLX Dallas PD John Sebastian says that "Red Umbrella" is Faith's best song in quite a while. She can have a hit anytime she picks a great song.

Like KPLX, WXBQ Bristol, Tenn., didn't play Hill's last single but is playing the new one. OM Bill Hagy says the song "seems to be off on an encouraging start with listeners, meaning it rings the phone."

Additional reporting by R.J. Curtis.

Hood Figures

Boyz N Da Hood's Start Can't Match Labelmate Gorilla Zoe's

Last week, Block Entertainment rapper Gorilla Zoe bowed at No. 18 on The Billboard 200, selling 35,000 units of his debut album, "Welcome to the Zoo," according to Nielsen SoundScan.

This week, another Block Entertainment act, Boyz N Da Hood, falls far short of those numbers. The Atlanta group's new album "Back Up N Da Chevy" enters The Billboard 200 at No. 51 on slightly fewer than 16,000 units sold, according to SoundScan. In fact, even in his second week, Gorilla Zoe's album bests Boyz N Da Hood's by a hair—"Welcome to the Zoo" checks in at No. 50 on The Billboard 200 after selling slightly more than 16,000 copies this week. And Block Entertainment CEO Russell "Block" Spencer says he can explain the difference.

Spencer says that the efforts of his distributor, Bad Boy/Atlantic Records, were focused on Zoe since his single "Hood Figga" has been receiving more radio play than Boyz N Da Hood's "Everybody Know Me." Block Entertainment signed a 50/50 distribution deal with Sean "Diddy" Combs' Bad Boy Records, which is distributed by Atlantic Records, in 2005.

"When you have a [regional] group like Boyz N Da Hood, you need that label machine to take it to different regions like Los Angeles and New York," Spencer says. "Zoe taking off the way he did took much of the focus away from Boyz N Da Hood. There's only so much a label can focus on at a time."

Spencer says that, for such acts as Boyz N Da Hood and Young Jeezy, Block frequently uses regional performances and mixtapes to build buzz in the Southeast.

But Zoe's buildup was different. "We had a long time to set up 'Hood Figga,' especially with Zoe being featured on Yung Joc's "Coffee Shop,"" Atlantic senior VP of marketing Eric Wong says. "We also put him on the Screamfest tour."

Zoe is prepping his next single, "Tryna Make a Jug" featuring Big Gee. Boyz N Da Hood, meanwhile, are readying their follow-up, "Table Dance" featuring T-Pain.

DOWNHILL?

Faith Hill's peaks on Billboard's Hot Country Songs chart with singles promoted officially to country radio rebounded beginning with 2005's No. 1 "Mississippi Girl," but have recently shown some slippage.

Your Songz

Personal Connection With Fans Boosts R&B Artist's Opening Week

Trey Songz has been known to pamper his fans. The Virginia native, whose sophomore R&B album, "Trey Day," was released Oct. 2 via Atlantic Records, recently hosted a Ladies' Night promotional tour with radio stations in various cities in which participants dialed in for the chance to win a spa day with the 22-year-old singer. The winners were flown to Miami, where "they got manicures, pedicures, massages and henna tattoos with my name on it," Songz says. "It gave me a chance to take time out of my day and chill with my fans."

The pampering seems to be working, "Trey Day," which features production from Jimmy Jam & Terry Lewis, Stargate, R. Kelly and Bryan-Michael Cox, debuts at No. 11 on The Billboard 200 this week after selling 73,000 copies, according to Nielsen SoundScan.

Atlantic Records product manager Dionne Harper says the chart positioning is a direct result of the label constantly making sure Songz remains connected with his audience. "It really makes the fans feel important and special," Harper says. "He takes the time out to really interact with them on a personal level."

In addition to the spa tour, Songz has filmed various webisodes where he is featured singing snippets of tracks off the album and chatting with admirers on the streets of New York. The marketing team behind the project has also created a widget with links to exclusive content and songs, downloadable from Songz' MySpace page. "The way I go about my artistry is, I want my fans to have a connection to me," says Songz, who also recently recorded with Japanese singer Ai and a German hip-hop group to cater to his international fan base. "It's definitely a good feeling for me to associate with my fans and for them to get a feel for me."
**Springsteen Retains Chart ‘Magic’**

Welcome back, Boss.

The prolific Bruce Springsteen collects his eighth career No. 1 on The Billboard 200 with "Magic," and his third in the last five years, with "Magic."

On an opening sale of 335,000 copies, Springsteen’s latest effort was supported on the album by the E Street Band, which features laid-back, soulful arrangements. The album marked the first studio album release since 1992, when the Boss released "BORN IN THE U.S.A." to critical acclaim.

Springsteen’s previous release, "The Rising," reached No. 1 on the Billboard 200 in 2002, making him the first artist to have their first six studio albums debut at No. 1 since The Beatles in 1969.

**Weekly Album Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Sales (Million Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>35</td>
</tr>
<tr>
<td></td>
<td>2007</td>
</tr>
<tr>
<td>1</td>
<td>30</td>
</tr>
<tr>
<td>2</td>
<td>25</td>
</tr>
<tr>
<td>3</td>
<td>15</td>
</tr>
<tr>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
</tr>
</tbody>
</table>

**Year-To-Date**

**Album Sales**

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales (Million Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>1,000,000</td>
</tr>
<tr>
<td>2007</td>
<td>1,200,000</td>
</tr>
</tbody>
</table>

**Sales by Album Format**

<table>
<thead>
<tr>
<th>Format</th>
<th>Sales (Million Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>738,960</td>
</tr>
<tr>
<td>Digital</td>
<td>25,357,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>919,000</td>
</tr>
<tr>
<td>Other</td>
<td>697,000</td>
</tr>
</tbody>
</table>

---

**Market Watch**

A Weekly National Music Sales Report

**Overall Unit Sales**

<table>
<thead>
<tr>
<th>Format</th>
<th>2006</th>
<th>2007</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>403,569,000</td>
<td>346,250,000</td>
<td>-14.2%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>428,093,000</td>
<td>627,117,000</td>
<td>+46.3%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>3,003,000</td>
<td>1,777,000</td>
<td>-40.8%</td>
</tr>
<tr>
<td>Total</td>
<td>835,150,000</td>
<td>975,145,000</td>
<td>+16.8%</td>
</tr>
</tbody>
</table>

**Album No. 1**

"Magic" by Bruce Springsteen

**Top Distributors’ Market Share**

<table>
<thead>
<tr>
<th>Distributor</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>UMG</td>
<td>12.4%</td>
</tr>
<tr>
<td>Sony BMG</td>
<td>18.5%</td>
</tr>
<tr>
<td>WMG</td>
<td>11.2%</td>
</tr>
<tr>
<td>EMI</td>
<td>6.5%</td>
</tr>
<tr>
<td>Indies</td>
<td>16.2%</td>
</tr>
<tr>
<td>Other</td>
<td>44.3%</td>
</tr>
</tbody>
</table>

---

**Over the Counter**

Geoff Mayfield

GMayfield@billboard.com

---

**SALES ‘REVIVAL’**

John Fogerty’s "Revival" bows at No. 14 on The Billboard 200 with 65,000, the singer’s best sales week since Nielsen SoundScan began tracking data in 1994, besting a 47,000-unit start for 2005’s "The Long Road Home." The 47,000-unit debut for "Revival" marks the first time in the history of the list that versions by two different artists of the same song have charted simultaneously.

---

**When It Rains**

As music enters a new era of streaming, Rihanna’s "Umbrella" reemerges at No. 43 on the Adult Top 40 chart. With Rihanna’s original at No. 37, this marks the first time in the history of the list that versions by two different artists of the same song have charted simultaneously.

---

**World View**

The soundtrack to "The Daylight Limited" moves to No. 1 on Top World Albums (up 26%). It’s the first time a soundtrack has topped the chart since March 19, 2002, when "The Motorcycle Diaries" led the pack.

---

**Chart Beat**

**"High School Musical 2"** continues to be a chart juggernaut, with the single "What Time Is It?" leading the Hot Singles Sales chart for the 12th consecutive week. That’s the longest-leading No. 1 on this tally to date in more than two years.

Fred Bronson also reports on a blast from the past with the reappearance of a musical collection with The Billboard 200, The 101 Strings Orchestra returns after a gap of 44 years.

Fred Bronson pulls six top 50 hits on The Billboard Hot 100 from his current album, and three artists who also charted in duos or groups are back on The Billboard 200 with solo works. Their first names: John, Anne, and Mick.

---

**Riding the Storm:** With the consumer press watching hawk-like to see whether news from Britney Spears’ personal life affected her recording career, the lead single from her forthcoming album shows no signs of turbulence.

The first-week sales of 179,000 downloads that helped “Gimme More” charge 68 to No. 1 on The Billboard Hot 100 last issue happened before headlines announced that she was losing custody of her two children. But, in the tracking week when that troubling news broke, the song’s sales dropped by only 12%, a modest second-week slide for a hit that opens big (No. 2) on Hot Digital Songs.

With radio play holding flat, the song steps 18-17 on Radio & Records’ CHR/Top 40 chart, the format that is giving the track the most support.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Country</th>
<th>Weeks</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rascal Flatts</td>
<td>Still Feels Good</td>
<td>12</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Matchbox Twenty</td>
<td>Exile On Mainstream</td>
<td>11</td>
<td>20</td>
<td>3</td>
</tr>
<tr>
<td>Soulja Boy Tell'em</td>
<td>Duncanville (Remix)</td>
<td>10</td>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>Faith Hill</td>
<td>Back Of My Lac'</td>
<td>9</td>
<td>22</td>
<td>10</td>
</tr>
<tr>
<td>Kanye West</td>
<td>Just Like You</td>
<td>8</td>
<td>23</td>
<td>13</td>
</tr>
<tr>
<td>Reba McEntire</td>
<td>Songs Of Mass Destruction</td>
<td>7</td>
<td>24</td>
<td>18</td>
</tr>
<tr>
<td>Soundtrack</td>
<td>High School Musical 2</td>
<td>6</td>
<td>25</td>
<td>22</td>
</tr>
<tr>
<td>Trey Songz</td>
<td>Trey Day</td>
<td>5</td>
<td>26</td>
<td>29</td>
</tr>
<tr>
<td>Faith Hill</td>
<td>The Hits</td>
<td>4</td>
<td>27</td>
<td>37</td>
</tr>
<tr>
<td>Brookes &amp; Dunn</td>
<td>Cowboy Town</td>
<td>3</td>
<td>28</td>
<td>40</td>
</tr>
<tr>
<td>John Fogerty</td>
<td>Revival</td>
<td>2</td>
<td>29</td>
<td>35</td>
</tr>
<tr>
<td>Jill Scott</td>
<td>The Real Thing: Words And Sounds Vol. 1</td>
<td>1</td>
<td>30</td>
<td>30</td>
</tr>
<tr>
<td>Foo Fighters</td>
<td>Echoes, Silence, Patience &amp; Grace</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>50 Cent</td>
<td>Curtis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dashboard Confessional</td>
<td>The Shade Of Poison Trees</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td>Just Who I Am - Poets &amp; Pirates</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jagged Edge</td>
<td>Baby Makin' Project</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miley Cyrus</td>
<td>Hannah Montana (Soundtrack)/Meet Miley Cyrus</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nickelback</td>
<td>All The Right Reasons</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Blunt</td>
<td>All The Lost Souls</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fergie</td>
<td>The Dutchess</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Mayer</td>
<td>Shine</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Justin Timberlake</td>
<td>FutureSex/LoveSounds</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cross Canadian Ragweed</td>
<td>Mission California</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timbaland</td>
<td>Timbaland Presents Shock Value</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Linkin Park</td>
<td>Minutes To Midnight</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casting Crowns</td>
<td>The Altar And The Door</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>Taylor Swift</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maroon 5</td>
<td>It Won't Be Soon Before Long</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rob Dylan</td>
<td>Dylan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td>Now 21</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daughtry</td>
<td>Daughtry</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feist</td>
<td>The Reminder</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chaka Khan</td>
<td>Funk This</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barry Manilow</td>
<td>The Greatest Songs Of The Seventies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jonas Brothers</td>
<td>The Very Best Of Diana Krall</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sugarland</td>
<td>Enjoy The Ride</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>High School Musical</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Botti</td>
<td>Italia</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>RiHanna</td>
<td>Good Girl Gone Bad</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chaminillaire</td>
<td>Ultimate Victory</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td>Harmony</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gorillaz</td>
<td>Welcome To The Zoo</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**The Billboard 200 Artist Index**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Name</th>
<th>Distribution Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rascal Flatts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matchbox Twenty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soulja Boy Tell'em</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faith Hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kanye West</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reba McEntire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trey Songz</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faith Hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brookes &amp; Dunn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Fogerty</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jill Scott</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foo Fighters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50 Cent</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dashboard Confessional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenny Chesney</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jagged Edge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miley Cyrus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nickelback</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Blunt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fergie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Mayer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Justin Timberlake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cross Canadian Ragweed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Timbaland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Linkin Park</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casting Crowns</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taylor Swift</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maroon 5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rob Dylan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Various Artists</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daughtry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feist</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chaka Khan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barry Manilow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jonas Brothers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sugarland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chris Botti</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RiHanna</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chaminillaire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soundtrack</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gorillaz</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**The 12-track album features new songs and hit title "The Story of My Life," but one has much more than 40."**
## HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist / Label</th>
<th>Airplay Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Crank That (Soulja Boy)</td>
<td>Soulja Boy</td>
<td>12</td>
</tr>
<tr>
<td>2. Bed</td>
<td>J. Reiger</td>
<td>22</td>
</tr>
<tr>
<td>3. Stronger</td>
<td>Jonas Brothers</td>
<td>19</td>
</tr>
<tr>
<td>4. The Way</td>
<td>The Week</td>
<td>13</td>
</tr>
<tr>
<td>5. Who Knew</td>
<td>Empire</td>
<td>8</td>
</tr>
<tr>
<td>6. Good Life</td>
<td>Will.i.am / Apl.de.ap.</td>
<td>13</td>
</tr>
<tr>
<td>7. Cyclone</td>
<td>Will.i.am / Fergie / T.I.</td>
<td>10</td>
</tr>
<tr>
<td>8. Kiss Kiss</td>
<td>Lovestoned</td>
<td>14</td>
</tr>
<tr>
<td>9. Apologize</td>
<td>The Wanted</td>
<td>8</td>
</tr>
<tr>
<td>10. Bubbly</td>
<td>Social Distortion</td>
<td>14</td>
</tr>
<tr>
<td>11. Hey There Delilah</td>
<td>Plan B</td>
<td>13</td>
</tr>
<tr>
<td>12. Baby Don't Go</td>
<td>England Shaker</td>
<td>14</td>
</tr>
<tr>
<td>13. Hater That I Love</td>
<td>Ferreira</td>
<td>7</td>
</tr>
<tr>
<td>15. Don't Blink</td>
<td>Toby Love</td>
<td>9</td>
</tr>
<tr>
<td>16. Love Me If You Can</td>
<td>A. J.</td>
<td>8</td>
</tr>
<tr>
<td>17. The Way I Am</td>
<td>Boyce Avenue</td>
<td>11</td>
</tr>
<tr>
<td>18. The Way</td>
<td>The Week</td>
<td>13</td>
</tr>
<tr>
<td>19. What I Love</td>
<td>Pretenders</td>
<td>11</td>
</tr>
<tr>
<td>20. The Great Escape</td>
<td>A. J.</td>
<td>8</td>
</tr>
<tr>
<td>21. Who Knew</td>
<td>Empire</td>
<td>13</td>
</tr>
</tbody>
</table>

## ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist / Label</th>
<th>Airplay Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. First Time</td>
<td>Kanye West</td>
<td>4</td>
</tr>
<tr>
<td>2. Where You're From</td>
<td>Justin Timberlake / T. I.</td>
<td>13</td>
</tr>
<tr>
<td>3. Uptown Funk</td>
<td>Fergie</td>
<td>16</td>
</tr>
<tr>
<td>4. Welcome Back</td>
<td>Rihanna</td>
<td>10</td>
</tr>
<tr>
<td>5. We Are Family</td>
<td>T. I. with K. E.</td>
<td>8</td>
</tr>
<tr>
<td>7. Come and Get It</td>
<td>T. I. / The Game</td>
<td>11</td>
</tr>
<tr>
<td>8. Can't Feel My Pain</td>
<td>T. I. with Mary J. Blige</td>
<td>13</td>
</tr>
<tr>
<td>9. Make It Rain</td>
<td>T. I. / Chris Brown / The O.C.</td>
<td>8</td>
</tr>
<tr>
<td>10. I'm So Happy</td>
<td>T. I. with Mary J. Blige</td>
<td>4</td>
</tr>
</tbody>
</table>

## ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist / Label</th>
<th>Airplay Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Home</td>
<td>Dan + Shay</td>
<td>3</td>
</tr>
<tr>
<td>2. Girls Don't Cry</td>
<td>Avril Lavigne</td>
<td>16</td>
</tr>
<tr>
<td>4. Alone</td>
<td>Shinedown</td>
<td>13</td>
</tr>
<tr>
<td>5. The Pretender</td>
<td>Fall Out Boy</td>
<td>10</td>
</tr>
<tr>
<td>6. Breathe</td>
<td>Fall Out Boy</td>
<td>8</td>
</tr>
<tr>
<td>7. One More Time</td>
<td>Fall Out Boy</td>
<td>3</td>
</tr>
<tr>
<td>8. I'm On One</td>
<td>Fall Out Boy</td>
<td>11</td>
</tr>
<tr>
<td>9. One In The Dark</td>
<td>Fall Out Boy</td>
<td>14</td>
</tr>
<tr>
<td>10. My Blood</td>
<td>Fall Out Boy</td>
<td>12</td>
</tr>
</tbody>
</table>

## MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist / Label</th>
<th>Airplay Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bleed It Out</td>
<td>My Chemical Romance</td>
<td>20</td>
</tr>
<tr>
<td>2. Breathe</td>
<td>Fall Out Boy</td>
<td>12</td>
</tr>
<tr>
<td>3. The Pretender</td>
<td>Fall Out Boy</td>
<td>10</td>
</tr>
<tr>
<td>4. Everything's Magic</td>
<td>Fall Out Boy</td>
<td>14</td>
</tr>
<tr>
<td>5. I'm On One</td>
<td>Fall Out Boy</td>
<td>11</td>
</tr>
<tr>
<td>6. My Blood</td>
<td>Fall Out Boy</td>
<td>12</td>
</tr>
<tr>
<td>7. One More Time</td>
<td>Fall Out Boy</td>
<td>8</td>
</tr>
<tr>
<td>8. I'm On One</td>
<td>Fall Out Boy</td>
<td>3</td>
</tr>
<tr>
<td>9. One In The Dark</td>
<td>Fall Out Boy</td>
<td>11</td>
</tr>
<tr>
<td>10. My Blood</td>
<td>Fall Out Boy</td>
<td>12</td>
</tr>
</tbody>
</table>

## HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist / Label</th>
<th>Airplay Weeks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Crank That (Soulja Boy)</td>
<td>Soulja Boy</td>
<td>12</td>
</tr>
<tr>
<td>2. Blue (G)</td>
<td>The Week</td>
<td>13</td>
</tr>
<tr>
<td>3. Apologize</td>
<td>The Wanted</td>
<td>14</td>
</tr>
<tr>
<td>4. Umbrella</td>
<td>The Week</td>
<td>13</td>
</tr>
<tr>
<td>5. So Small</td>
<td>The Week</td>
<td>13</td>
</tr>
<tr>
<td>6. Bleed It Out</td>
<td>My Chemical Romance</td>
<td>20</td>
</tr>
<tr>
<td>7. I'm So Happy</td>
<td>Fall Out Boy</td>
<td>11</td>
</tr>
<tr>
<td>8. Beautiful Girls</td>
<td>Avril Lavigne</td>
<td>16</td>
</tr>
<tr>
<td>9. Shinedown</td>
<td>Fall Out Boy</td>
<td>8</td>
</tr>
<tr>
<td>10. The Pretender</td>
<td>Fall Out Boy</td>
<td>10</td>
</tr>
</tbody>
</table>

## Data for week of October 20, 2007

For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
### POP 100

#### Title | Artist | Week | Artist | Week | Artist | Week | Artist | Week | Artist | Week
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

#### Hot Singles Sales

#### Title | Artist | Week | Artist | Week | Artist | Week | Artist | Week | Artist | Week
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

### POP 100 AIRPLAY

#### Title | Artist | Week | Artist | Week | Artist | Week | Artist | Week | Artist | Week
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

### HitPredictor


#### Pop

| Title | Artist | Week | Artist | Week | Artist | Week | Artist | Week | Artist | Week |
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

#### Adult

| Title | Artist | Week | Artist | Week | Artist | Week | Artist | Week | Artist | Week |
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---

### Adult Contemporary

| Title | Artist | Week | Artist | Week | Artist | Week | Artist | Week | Artist | Week |
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---
1 | #1 | A Thousand Miles | September 15, 2007 | 2 | #2 | Searching For The One | September 15, 2007 | 3 | #3 | Unlimited Love | September 15, 2007 | 4 | #4 | Someone Like You | September 15, 2007 | 5 | #5 | If Ever You're Lonely | September 15, 2007 | 6 | #6 | Winter Snow | September 15, 2007 | 7 | #7 | In The grand Scheme of Things | September 15, 2007 | 8 | #8 | Good To Be King | September 15, 2007 | 9 | #9 | Next At The Top | September 15, 2007 | 10 | #10 | Misery Business | September 15, 2007

### Modern Rock

| Title | Artist | Week | Artist | Week | Artist | Week | Artist | Week | Artist | Week |
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---
1 | #1 | Chickenpox | September 15, 2007 | 2 | #2 | Stone Cold | September 15, 2007 | 3 | #3 | On Fire | September 15, 2007 | 4 | #4 | Just Do It | September 15, 2007 | 5 | #5 | Only The Young | September 15, 2007 | 6 | #6 | I'm Not So Happy | September 15, 2007 | 7 | #7 | The Perfect Crime #2 | September 15, 2007 | 8 | #8 | Numb | September 15, 2007 | 9 | #9 | The One You Want | September 15, 2007 | 10 | #10 | Can't Stop | September 15, 2007
**TOP R&B/HIP-HOP ALBUMS**

<table>
<thead>
<tr>
<th>#1</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>J. HOLIDAY</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Back Of My Lac'</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#2</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>TREY SONGZ</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Trey Day</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#3</th>
<th>14</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>SOULJA BOY TELLM</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>souljaboytellem.com</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#4</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>KANYE WEST</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Graduation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#5</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>JILL SCOTT</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>The Real Thing: Words And Sounds Vol. 3</td>
</tr>
</tbody>
</table>

**SALES DATA**

16

15

for

8

43!

TO

21

53

dialCORINNE

TRILL

CHAMILLIONAIRE

JUSTIN TIMBERLAKE

BIG GATES

ATLANTIC

SOUNDTRACK

GORILLA

50 CENT

JAGGED ROC-A-FELLA/DEF JAM

KANYE WEST

COLLIPARK/INTERSCOPE

CONFIDENTIAL /IMANI /GEFFEN

KEYSHIA COLE |

| **Title** | Baby Makin' Project |

<table>
<thead>
<tr>
<th>#7</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>50 CENT</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Back Up N Da Chevy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>GUCCI MANE</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Thug-A-Thon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#9</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>TIMBALAND</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Timbaland Presents Shock Value</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#10</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>RIHANNA</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Good Gone Bad</td>
</tr>
</tbody>
</table>

**SALES DATA**

16

15

for

8

43!

TO

21

53

dialCORINNE

TRILL

CHAMILLIONAIRE

JUSTIN TIMBERLAKE

BIG GATES

ATLANTIC

SOUNDTRACK

GORILLA

50 CENT

JAGGED ROC-A-FELLA/DEF JAM

KANYE WEST

COLLIPARK/INTERSCOPE

CONFIDENTIAL /IMANI /GEFFEN

KEYSHIA COLE |

| **Title** | Baby Makin' Project |

<table>
<thead>
<tr>
<th>#7</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>50 CENT</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Back Up N Da Chevy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>GUCCI MANE</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Thug-A-Thon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#9</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>TIMBALAND</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Timbaland Presents Shock Value</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#10</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTIST</strong></td>
<td>RIHANNA</td>
</tr>
<tr>
<td><strong>Title</strong></td>
<td>Good Gone Bad</td>
</tr>
</tbody>
</table>

**SALES DATA**

16

15

for

8

43!

TO

21

53

dialCORINNE

TRILL

CHAMILLIONAIRE

JUSTIN TIMBERLAKE

BIG GATES

ATLANTIC

SOUNDTRACK

GORILLA

50 CENT

JAGGED ROC-A-FELLA/DEF JAM

KANYE WEST

COLLIPARK/INTERSCOPE

CONFIDENTIAL /IMANI /GEFFEN

KEYSHIA COLE |
KEITH ENDS DROUGHT, SETS DECADE RECORD

With his first No. 1 in more than two years, Toby Keith caps Hot Country Songs with "Love Me If You Can" (1-3). The song is Keith's 13th No. 1 since the beginning of 2000, breaking a tie for most No. 1's this decade. Previously, Keith and Tim McGraw were tied a dozen chart-toppers each. The Oklahoman has hit No. 1 16 times, starting with his debut single "Should've Been a Cowboy," which spent two weeks at the top of the page in June 1993. "Love Me If You Can" closes Keith's longest gap between No. 1 singles since the three years that lapsed between "Me Too" (March 1997) and "How Do You Like Me Now?" (March 2000). He last topped the chart when "As Good As I Once Was" ruled for six weeks in 2005. Keith's single is the 23rd No. 1 tie so far this year. That compares with 18 ties by this time in 2006. Brad Paisley has the most No. 1 songs of any artist so far in 2007 with three. In 2006, four acts had two apiece.

-Wade Jesson
### LATIN AIRPLAY POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (imprint / production label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME ENAMORA</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>DIMETO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>ME MUERO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>SO LO PARA TI</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>TE VOY A PERDER</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>SI NOS QEDARA POCO TIEMPO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>OLVIDAME TU</td>
<td>(electronic monitored)</td>
</tr>
</tbody>
</table>

### LATIN AIRPLAY POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARCO ANTONIO SOLIS</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>CAMILA</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>GLORIA TREVI</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>ROCIO DURCAL</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>RICARDO ARJONA</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>LAURA PUGIERA</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>ALICIA CAMARA</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>QUEN</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>TUYA</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>MI DUELE AMARTE</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>LA TRAVIESA</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>POR AMARTE</td>
<td>(LPL)</td>
<td></td>
</tr>
<tr>
<td>ALEJANDRO FERNANDEZ</td>
<td>(LPL)</td>
<td></td>
</tr>
</tbody>
</table>

### RHYTHM...

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (imprint / production label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NO TE VO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>SOLO DIME QUE SI</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>MI CORAZONCITO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>ELLA ME LEVANTO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>YO TE QUIERO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>AYER LA VI</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>KIS SIGNO AMOR ES AB</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>8 LETRAS</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LLORARAS</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>QUE PI</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LA BAY BAY</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>CARITA DE ANGEL</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>BABY DON'T GO</td>
<td>(electronic monitored)</td>
</tr>
</tbody>
</table>

### RHYTHM...

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (imprint / production label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITO EL BAMBINO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>WISNY &amp; YANDAL</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>DADDY YANKEE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>DON OMAR</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>WISNY &amp; YANDAL</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>ZUN DADA</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LUNNY TUNES &amp; TAINY</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>IVY QUEEN</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>R.K.M. &amp; KEN</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>CASA DE LEONES</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>KINTO SOLO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>CARLA</td>
<td>(electronic monitored)</td>
</tr>
</tbody>
</table>

### REGIONAL MEXICAN

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (imprint / production label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BASTO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>ESTOS CELOS</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>A TI SI PUEDE DECIRTE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>DE TEl EXCLUSIVO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LOS PRIMOS DE DURANGO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>VICTOR MONTES</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>CHAY Y MAURICIO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>PAZ EN ESTE AMOR</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>CUANDO REGRESES</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>OLVIDAME TU</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LOS TEMERARIOS</td>
<td>(electronic monitored)</td>
</tr>
</tbody>
</table>

### REGIONAL MEXICAN

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (imprint / production label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOS TEMERARIO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>VICTOR MONTES</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>VICTOR MONTES</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LOS PRIMOS DE DURANGO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>SALTANDO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>GRUPO MONTES DE DURANGO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>CHRISTIAN CASTRO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>VICTOR MONTES</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LOS TUCANES DE TULUJUA</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>PONZONA MUSICAL</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>MARTINEZ CRUZ</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LOS TIGRES DEL NORTE</td>
<td>(electronic monitored)</td>
</tr>
</tbody>
</table>

### ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (imprint / label / distribution label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLACK AUDIO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>MOLF</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>JOHNNY DEP</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>STEPHANE POMPOUDOUX</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>DAFT PUNK</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>TIESTO</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>ERASURE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>CHRYSTAL</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LCD SOUNDSYSTEM</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>SNARLS BARKLEY</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>ERIC DEPECHE MODE</td>
<td>(electronic monitored)</td>
</tr>
</tbody>
</table>

### DANCE AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (imprint / label / distribution label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>GUESS WHO DONT</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>YOU CAME</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>AGAIN</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>GET DOWN</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>DON'T STOP THE MUSIC</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>THE WAY I AM</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>WHITE LIES</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LOVERS</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>LOVE IS GONE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>GIMME MORE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>GIMME MORE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>GIMME MORE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>GIMME MORE</td>
<td>(electronic monitored)</td>
</tr>
<tr>
<td>GIMME MORE</td>
<td>(electronic monitored)</td>
</tr>
</tbody>
</table>
EURECHARTS
SINGLE SALES
#1
BEAUTIFUL GIRLS
#2
AYO TECHNOLOGY
#3
THE WAY I ARE
#4
1973
#5
GARCON
#6
YOU NOW YOU KNOW
#7
DON'T STOP THE MUSIC
#8
LET ME THINK ABOUT IT
#9
HAMMAT
#10
EINSTEIN URBAN
#11
NO U HANG UP (IF THAT'S OK WITH YOU)
#12
KAME
#13
DO IT WELL
#14
ANY WEINHEIDE
#15
LUCIANO PAVAROTTI
#16
ANNIE LENNOX
#17
MANU CHAO
#18
50 CENT
#19
BABYSHAMMES
#20
MIKA
#21
RINANNA
#22
BOY GEORGE
#23
UNITE

ALBUMS
#1
BRUCE SPRINGSTEEN
#2
JAMES BROWN
#3
KATIE MELUA
#4
NIGHTWISH
#5
FOO FIGHTERS
#6
MARK KNOPFLER
#7
ANY WEINHEIDE
#8
LUCIANO PAVAROTTI
#9
ANNIE LENNOX
#10
MANU CHAO
#11
50 CENT
#12
BABYSHAMMES
#13
MIKA
#14
RINANNA
#15
BOY GEORGE
#16
UNITE

TOP 100 SONGS
#1
11TH NIGHT
#2
11TH NIGHT
#3
11TH NIGHT
#4
11TH NIGHT
#5
11TH NIGHT
#6
11TH NIGHT
#7
11TH NIGHT
#8
11TH NIGHT
#9
11TH NIGHT
#10
11TH NIGHT

TOP GOSPEL
#1
MARVIN SAPP
#2
ISHEAL & NEW BREED
#3
RICHIE WINANS
#4
BRYCE DILLARD
#5
VARIOUS ARTISTS
#6
DONNIE McCLURKIN
#7
LEE WILLIAMS & THE SPIRITUAL Q's
#8
VICKIE WINANS
#9
VARIOUS ARTISTS
#10
VARIOUS ARTISTS

TOP AIRPLAY
#1
BEAUTIFUL GIRLS
#2
AYO TECHNOLOGY
#3
THE WAY I ARE
#4
1973
#5
GARCON
#6
YOU NOW YOU KNOW
#7
DON'T STOP THE MUSIC
#8
LET ME THINK ABOUT IT
#9
HAMMAT
#10
EINSTEIN URBAN
#11
NO U HANG UP (IF THAT'S OK WITH YOU)
#12
KAME
#13
FOO FIGHTERS
#14
MIKA
#15
RINANNA
#16
BOY GEORGE
#17
UNITE

Data for week of October 20, 2007

For chart reprints call 646-406-4332

www.americanradiohistory.com
### CHARTS

#### ALBUMS

Sales data compiled from a nationwide pool of retail stores, mass merchandisers, and internet sales reports collected, compiled, and provided by Nielsen SoundScan.

**Top Independent Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DASHBOARD CONFIDENTIAL</td>
<td>GRADUATION/CHERRYTREE/POLYDOR</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>SOUNDCRAFT WEST</td>
<td>HIP HOP/HIP HOP RECORDING/AMERICA</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>IRON AND WINE</td>
<td>MOTOR CITY SOUNDTRACK</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>DETIKLOK</td>
<td>NOTHING ELSE MATTERS</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>DIOGRIP</td>
<td>MEGAMAN</td>
<td>$10.98</td>
</tr>
</tbody>
</table>

**Top Tastemakers**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BRUCE SPRINGSTEEN</td>
<td>GRADUATION/CHERRYTREE/POLYDOR</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>JULIANNE LEWIS BLACK</td>
<td>COUNTRY ROAD/ROCK ROAD</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>JON CAVANAUGH</td>
<td>DRUNKEN MASTER</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>JASON ALDEAN</td>
<td>FLIGHT</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>ELIOT YAMIN</td>
<td>SHEKINAH</td>
<td>$10.98</td>
</tr>
</tbody>
</table>

**Top Comedy Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JIM CARREY</td>
<td>THE DISTANT FUTURE/EPIC</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>TREVOR NOAH</td>
<td>THE COMIC'S COMIC/51ST STUDIO</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>MARIANNE FAITHFULL</td>
<td>JUST LIKE A WOMAN</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>BOB SAGET</td>
<td>JUST LIKE A WOMAN</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>DAVID SPILBERG</td>
<td>JUST LIKE A WOMAN</td>
<td>$10.98</td>
</tr>
</tbody>
</table>

**Top Soundtrack Albums**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FRIED GREEN TOMATO</td>
<td>FRITZ</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>DANNY ELFMAN</td>
<td>MY NIGHTMARE ON ELM STREET</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>ENNIO MORZION</td>
<td>ANOTHER NICE DAY</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>TERENCE MOLONEY</td>
<td>TWO JUNKIES</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>LISA PONDER</td>
<td>THREE CHORDS AND THE TRUTH</td>
<td>$10.98</td>
</tr>
</tbody>
</table>

### SINGLES

Compiled from a nationwide sample of retail stores, mass merchandisers, and internet sales reports collected, compiled, and provided by Nielsen SoundScan.

**Top Independent Singles**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHEIKHIN</td>
<td>ME</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>ELLIE</td>
<td>ME</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>CHICCO</td>
<td>ME</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>JASON</td>
<td>ME</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>CHORDS</td>
<td>ME</td>
<td>$10.98</td>
</tr>
</tbody>
</table>

**Top Tastemakers**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LEWIS BLACK</td>
<td>COMEDY CENTRAL</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>JASON ALDEAN</td>
<td>FLIGHT</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>ELIOT YAMIN</td>
<td>SHEKINAH</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>JASON ALDEAN</td>
<td>FLIGHT</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>JASON ALDEAN</td>
<td>FLIGHT</td>
<td>$10.98</td>
</tr>
</tbody>
</table>

**Top Comedy Singles**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JIM CARREY</td>
<td>THE DISTANT FUTURE/EPIC</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>JAE CHUNG</td>
<td>THE COMIC'S COMIC/51ST STUDIO</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>MARIANNE FAITHFULL</td>
<td>JUST LIKE A WOMAN</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>BOB SAGET</td>
<td>JUST LIKE A WOMAN</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>DAVID SPILBERG</td>
<td>JUST LIKE A WOMAN</td>
<td>$10.98</td>
</tr>
</tbody>
</table>

**Top Soundtrack Singles**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FRIED GREEN TOMATO</td>
<td>FRITZ</td>
<td>$10.98</td>
</tr>
<tr>
<td>2</td>
<td>DANNY ELFMAN</td>
<td>MY NIGHTMARE ON ELM STREET</td>
<td>$10.98</td>
</tr>
<tr>
<td>3</td>
<td>ENNIO MORZION</td>
<td>ANOTHER NICE DAY</td>
<td>$10.98</td>
</tr>
<tr>
<td>4</td>
<td>TERENCE MOLONEY</td>
<td>TWO JUNKIES</td>
<td>$10.98</td>
</tr>
<tr>
<td>5</td>
<td>LISA PONDER</td>
<td>THREE CHORDS AND THE TRUTH</td>
<td>$10.98</td>
</tr>
</tbody>
</table>
**BDSCertified Spin Awards September 2007 Recipients:**

<table>
<thead>
<tr>
<th>800,000 SPINS</th>
</tr>
</thead>
</table>
| With Arms Wide Open/ Creed - "Wind-Up"
Here Without You/ 3 Doors Down - "Universal Republic" |

<table>
<thead>
<tr>
<th>700,000 SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Middle/ Jimmy Eat World - &quot;Dreamworks&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>600,000 SPINS</th>
</tr>
</thead>
</table>
| Sold (The Grundy County Auction Incident)/ John Michael Montgomery - "Atlantic"
Check Yes Or No/ George Strait - "MCA" |

<table>
<thead>
<tr>
<th>500,000 SPINS</th>
</tr>
</thead>
</table>
| Crash Into Me/ Dave Matthews Band - "RCA"
She's So High/ Tal Bachman - "Columbia"
Big Yellow Taxi/ Counting Crows - "Geffen"
I'm With You/ Avril Lavigne - "Arista/FMG"
Meant To Live/ Switchfoot - "Atlantic"
Lonely No More/ Rob Thomas - "Melisma/Atlantic"
How To Save A Life/ Fray - "Epic" |

<table>
<thead>
<tr>
<th>400,000 SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Over And Over/ Nelly Feat. Tim McGraw - &quot;Derrty/Fo Reel/Curso/Universal&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>300,000 SPINS</th>
</tr>
</thead>
</table>
| Listen To Your Heart/ D.H.T. - "Robbins"
What Goes Around... Comes Around/ Justin Timberlake - "Jive/Zomba"
Big Girls Don't Cry/ Fergie - "will.i.am/Interscope"
Umbrella/ Rihanna Feat. Jay-Z - "SRP/Def Jam/IDJMG" |

<table>
<thead>
<tr>
<th>200,000 SPINS</th>
</tr>
</thead>
</table>
| Turn The Page/ Metallica - "Elektra/Atlantic"
I Miss My Friend/ Darryl Worley - "Dreamworks"
Gimme The Light/ Sean Paul - "A&M/Atlantic"
Like I Love You/ Justin Timberlake - "Jive/Zomba"
Gone/ Montgomery Gentry - "Columbia"
She's Everything/ Brad Paisley - "Arista Nashville"
Rockstar/ Nickelback - "Roadrunner/Universal" 
The Way I Are/ Timbaland Feat. Ke$ha - "Blackground/Interscope" |

<table>
<thead>
<tr>
<th>100,000 SPINS</th>
</tr>
</thead>
</table>
| Redeemer/ Nicole C. Mullen - "Word-Curb"
I'll Be Around/ Daryl Hall & John Oates - "U-Watch"
Holy Is The Lord/ Chris Tomlin - "Sixsteps/Sparrow/EMI CMG"
Praise You In This Storm/ Casting Crowns - "Reunion/PLG"
Take Me As I Am/ Mary J. Blige - "Matriarch/Geffen/Interscope"
Who Knew/ Pink - "LaFace/Zomba"
Stay With You/ Goo Goo Dolls - "Warner Bros." 
2 Step/ Unk - "Koch"
Sexy Lady/ Yung Berg Feat. Junior - "Yung Boss/Koch/Epic"
A Different World/ Bucky Covington - "Lyric Street"
Little Wonders/ Rob Thomas - "Disney/Melisma/Atlantic"
Shawty/ Plies Feat. T-Pain - "Slip-N-Slide/Atlantic"
First Time/ Lifehouse - "Geffen"
Crank That (Soulja Boy)/ Soulja Boy Tell'em Feat. /ColiParl/Interscope"
Never Wanted Nothing More/ Kenny Chesney - "BNA"
Let It Go/ Keyshia Cole Feat. Missy Elliott & Lil' Kim - "Arista/Geffen"
Stronger/ Kanye West - "Roc-A-Fella/Def Jam/IDJMG" |

**Congratulations to Every Spin Award Winner!**

[www.americanradiohistory.com](http://www.americanradiohistory.com)
SERIOUS STORAGE!
TRUE ARCHIVAL STORAGE FOR 1,000 CDs IN A 2' x 2' SPACE

Unlike cheap plastic sleeves, The Jewelsleeve is sturdily constructed from four layers of thick, virgin vinyl. Its solid, reinforced seams are welded on all sides for superior strength and durability. It’s the only sleeve on the market that stores every part of the original CD without risk of damage, so you don’t have to cut, fold, or discard the artwork to store your CD’s. Advanced scratchless, anti-static, non-stick cushions protect both sides of the disk. Custom index labels provide generous room for information. When assembled, the disk, label, booklet, and the tray card! combine to make one strong, slim, CD archive.

The Jewelsleeve is simply the best all-in-one sleeve available anywhere!

Please visit us at:
www.jewelsleeve.com
or call Joe at 1-800-863-3312
and ask for free sample!

INTRODUCING
Billboard Music Showcase
Reach the high-powered world of music and entertainment! Feature your products & services in our new advertising spotlight, Music Showcase!

CATEGORIES INCLUDE:
Pressing Plants & Services • Professional Services & Suppliers • Merchandise Suppliers • Apparel & Specialty Items Manufacturers • Recording Studios/Education • Packaging & Mailing Supplies • Digital Music Companies & Services

Music Showcase appears in full color every week in Billboard.
To place Music Showcase ads, please contact:
Jeffrey Serrette at 644-654-6697
or email jserrette@billboard.com

CHARTER ADVERTISER PROGRAM
Call for details on this outstanding offer!
TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS BROADCAST, CABLECAST, COPied, DISPLAYED, DISSEMINATED, DISTRIBUTED, EMBODIED, EXHIBITED, PERFORMED, RECORDED, REPRODUCED, SYNCHRONIZED, SYNDICATED, TELECAST, TRANSMITTED OR OTHERWISE USED IN CONNECTION WITH, OR AS PART OF, THE TELEVISION SERIES SANTA BARBARA IN ANY MANNER OR IN ANY MEDIUM WHETHER NOW KNOWN OR HEREAFTER DEvised, ANYWHERE,

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR COMPOSITION OR SOUND RECORDING THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION, AN ENTITY OR COMPANY AFFILIATED OR RELATED TO A DEFENDANT, OR AN ENTITY IN WHICH A DEFENDANT OR ANY RELATED OR AFFILIATED ENTITY IS LEGALLY OWNED, CONTROLLED OR HAVE A CONTROLLING INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION OR SOUND RECORDING ON WHICH THIS SETTLEMENT APPLIES.

YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court. A hearing will be held before the Honorable Gary A. Feess at the United States District Court for the Central District of California, Western Division, 355 East Temple Street, Los Angeles, CA 90012, on January 23, 2008, at 9:30 a.m. The purpose of the hearing is to determine: (1) whether the proposed settlement of the claims in this class action litigation (the "Class Action") as contained in the Stipulation of Settlement on file with the Court ("Stipulation") should be approved as fair, reasonable and adequate; and (2) whether the Judgment dismissing the Class Action with prejudice should be entered.

If you are (a) the current legal owner of any right or cause of action arising from the copyright in a Musical Composition or Sound Recording that was broadcast, cablecast, copied, displayed, disseminated, distributed, embodied, exhibited, performed, recorded, reproduced, synchronized, syndicated, telecast, transmitted, or otherwise used in connection with, or as part of, the television series Santa Barbara in any manner or in any medium, whether now known or hereafter devised, anywhere; or (b) a current holder of any monetary or royalty interest arising from the copyright in any such musical composition or sound recording that is legally owned by a defendant in this action, an entity or company affiliated or related to a defendant, or an entity in which a defendant or any related or affiliated entity has a controlling interest, your rights may be affected by the settlement of the litigation. If you have not received a detailed Notice of Proposed Settlement of Class Action (the "Notice"), you may obtain copies by writing to the Settlement Administrator at Santa Barbara Class Settlement, Settlement Administrator, c/o The Garden City Group, Inc., P.O. Box 9149, Dublin, OH 43017-4149. An Internet website has been created to give you additional information regarding the settlement and assist you in determining whether you are a class member. The website describes the musical compositions and sound recordings to which this settlement applies. To access that website, go to: www.SantaBarbaraClassSettlement.com.

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the settlement, objecting to the settlement or opting out of the Classes.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: September 24, 2007

BY ORDER OF THE UNITED STATES DISTRICT COURT FOR THE CENTRAL DISTRICT OF CALIFORNIA: WESTERN DIVISION

LEGAL NOTICE
EXECUTIVE TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Hollywood Records in Burbank, Calif., promotes Brian Ressler to director of digital marketing. He was the label's manager of digital marketing.
Koch Records names John Dolan VP of sales. He previously held the same title at TVT Records.
WEA Corp., a division of Warner Music Group, elevates Ariel Taitz to senior VP of business and legal affairs. He was VP/assistant counsel at WGO's distribution companies (WEA and Alternative Distribution Alliance), as well as Atlantic, Warner Bros. and Rhino.
Universal Music Group Nashville appoints Bruce Shindler VP of national promotion for Mercury Nashville and promotes Katie Dean to VP of radio marketing for UMG Nashville. Shindler held the same role at Mercury/MCA, and Dean was director.
Show Dog Nashville names Sloane Cavitt sales and marketing coordinator and Alison Sparico promotion coordinator.
Cavitt was an intern at Universal Music Group Nashville, and Sparico was an intern at Warner Bros. Nashville.

TOURING: AEG appoints Cara Vanderhook communications and marketing services manager for Los Angeles venues Staples Center and Nokia Theatre L.A. Live. She was communications coordinator.
Palace Sports and Entertainment names Larry Thompson VP of sponsorship development. He was director of corporate marketing.

PUBLISHING: Murrah Music in Nashville taps Dan Ekback as senior director of administration and international affairs. He was VP of operations at Bluewater Music Services.

MEDIA: Nickelodeon/MTVN Kids and Family Group names Doug Cohn senior VP of music marketing and talent. He was senior VP of video promotion and production at Atlantic Records.

RETAIL: Best Buy names Darren Jackson executive VP of the customer operating groups. He was CFO.

RELATED FIELDS: 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.
Initiative Musik in Germany appoints Dieter Gorny chairman of its supervisory board. He is deputy chairman of the German Recording Industry Assn. and former CEO of music TV channel Viva.
Performing rights organization SESAC promotes James Leach to senior director of writer/publisher relations. He was director.

———Edited by Mitchell Peters

REGIONAL MEXICAN MUSIC SUMMIT
A jam in attendance and the benefit of a new awards show, Billboard's second annual Regional Mexican Music Summit enjoyed exponential growth from its successful 2006 launch. Presented in association with Starbucks, the three-day summit, held Oct. 1-3 at the Universal Hilton in Los Angeles, received national press coverage and presented unprecedented networking opportunities for the top-selling genre of Latin music in the country.

1. Voces del Rancho performed an acoustic set during the ASCAP Acoustic Showcase at the Rumba Room in Universal City Walk.
2. Pricing and innovation were key discussion points at the retail panel. From left are Three Sound Recordings director of sales Daniel Fernandez Garcia, Ritzo Latino president David Mussay, Hispanic Latin product manager Sandra Ramirez, Universal Music Group VP of sales Jeff Young and Billboard director of charts/senior analyst Geoff Mayfield, who moderated.
3. The "Women of Regional Mexican" pose next to the Billboard cover published the week of the summit. In the brick, from left, are

Yolanda Perez, Diana Reyes, Virginia TreviÃ±as and Maritza Tovar of Los Monticulos del Quindio and Billboard executive director of content and programming for Latin music and entertainment Laila Coza, who moderated.

TALK OF THE TOWN
Taking a New York promo break from its spot on tour with Sugarland (which lately has been doing an excellent bluegrass version of Beyoncé's "Irreplaceable," by the way) and ramping up to the Nov. 6 Equity Music Group release of its astounding new "A Place to Land," co-ed Nashville foursome Little Big Town stopped by New York's Housing Works Bookstore Café Oct. 8 for an intimate set.
Track had fun figuring out which songs sound more like Fleetwood Mac's "Go Your Own Way" (the new record's great, amious "Fine Line") or more like Fleetwood Mac's "The Chain" ("Bones," off LET'S platinum 2005 breakthrough "The Road to Here"), not to mention which sound more like Neil Young's "Old Man" ("Vapor," another devastating new one).
Track's only complaint about the set was how many new songs he's left unplayed: "Nope
20," "Eva
00..." "Firebird Fly," "Fury." Singer/guitarist Jimi Westbrook told us he
ears the Eagles' "Life in the Fast Lane" and the Gap Band in "Fury.

We'd toss Don Henley's "Dirty Laundry" and the Beatles' "Come Together" into that equation. However you stack it up, it's got the funk.

JOIE DE VERVE
Indie rockers were abuzz last month when word leaked out that My Bloody Valentine might play its first show in more than a decade next April at the Coachella Valley Music & Arts Festival in

GOOD WORKS
Funds for College Students
MerleFest 2008, a tribute to the memory of Merle Watson—and celebrating the music of Merle and his father, Doc Watson—.touches down April 24-27 on the campus of Wilkes Community College in Wilkesboro, N.C. Presented by home improvement center Lowe's, the four-day music festival will feature performances by Sam Bush, the Old Crow Medicine Show, RickySkaggs & Bruce Hornsby, the Avert Brothers and others. MerleFest raises money for Wilkes Community College and more than 50 nonprofit organizations.

IN SIDE TALK
Indio, Calif. Now, Track understands it's very likely that fellow re-formed Brit band the Verve will also take the stage at the event. The Richard Ashcroft-led outfit has been at work on its first album since 1997's classic "Urban Hymns," and will play a few U.S. shows in November and December to test the waters.
INSIDE TRACK

REASONABLE DOUBT

It's been six years since the last No Doubt album, and in the time since, even Stefani has become an even bigger worldwide superstar thanks to two hit solo albums. But according to Stefani manager Jim Guerinot, No Doubt is recording tracks for a new project without Stefani. "They will be recording all together in the new year," he says.

Stefani, who is now in Europe for some shows, will be on the road in North America until early November, potentially signaling the end of the campaign for last year's underrated "The Sweet Escape." But there's talk of a fourth single from the set; Track votes for the moody "Early Winter," which soundtrack a new Stefani ad for HP, or "U Started It," a pop gem à la Madonna's "Borderline."

REGIONAL MEXICAN MUSIC SUMMIT

continued from page 109

Event highlights included the opening-night showcase presented by concert promotion association Promotores Unidos, which also staged the first Premios Premiocus Awards, hosted by Pablo Montero and featuring performances by Diana Reyes, Paquita la del Barrio and Conqueroo Primamaz; the first "Women of Regional Mexican" panel, featuring the 12 female acts in the genre, the industry leaders panel, and the ASCAP Acoustic Showcase. The list of courtesy of Alina Herring Photography.

1 Label heads from across the country discussed new business models. From left are Universal Music Latino president John Echevarria, Veleda Internacional VP of music Jorge Pino, panel moderator and Billboard executive director of content and programming for Latin music and entertainment Leila Cobo, Lisa VP/CM Carlos Ruiz Diaz, Billboard records president Adriana Rios and Mackie Music PRs dent Gustavo Lopez.

2 Los Aliados de la Sierra elected cheers from attendees at the luncheon showcase.

3 Getting acts in the hands of brands was the topic for licensing the Band." Standing from left, are Orquia Entertainment president Eddie Orjuela, Billboard executive director of content and programming for Latin music and entertainment Leila Cobo, panel moderator and Riptides executive VP Richard Bull, Universal Music Latino senior VP of marketing Gilberto Lopez and Twings Enterprises founder Omar Valenzuela (kneeling, from left, are Orquia Entertainment executive VP Jan Bidlo, Grupo Norte de Durango lead singer Jose Luis Terrazas and Twings Enterprises founder Adolfo Valenzuela.

4 Los Angeles' leading radio hosts were the stars at the "DJ Power" panel, sponsored by Balanga, and moderated by Key & Peele. Latin trends editor Jackie Malagutti from left are Spanish Broadcasting System's "El Cuervo de la Manana" host Vicente Almendarez Coello, Universal Radio's "La Kelpecial" host Rocio Sandovalli and La Que Bueno's Juan Caro Razo and of courtesy of Juan Crespo/Paparazzi.

5 Los Tiranos del Norte perform at the ASCAP showcase at the Rumba Room in Universal City Walk.

6 Multicultural showcase, shown. From left, are Orquia Entertainment president Eddie Orjuela, Grupo Norte de Durango's lead singer Jose Luis Terrazas and Universal Music Latino's Richard Bull, Universal Music Latino senior VP of marketing Gilberto Lopez and Twings Enterprises founder Omar Valenzuela.


8 Los Angeles' leading radio hosts were the stars at the "DJ Power" panel, sponsored by Balanga, and moderated by Key & Peele. Latin trends editor Jackie Malagutti from left are Spanish Broadcasting System's "El Cuervo de la Manana" host Vicente Almendarez Coello, Universal Radio's "La Kelpecial" host Rocio Sandovalli and La Que Bueno's Juan Caro Razo and of courtesy of Juan Crespo/Paparazzi.

9 Los Tiranos del Norte perform at the ASCAP showcase at the Rumba Room in Universal City Walk.

10 Multicultural showcase, shown. From left, are Orquia Entertainment president Eddie Orjuela, Grupo Norte de Durango's lead singer Jose Luis Terrazas and Universal Music Latino's Richard Bull, Universal Music Latino senior VP of marketing Gilberto Lopez and Twings Enterprises founder Omar Valenzuela.

HISPANIC WOMAN OF THE YEAR

America Ferrera received the Hollywood Reporter/Billboard Hispanic Women of the Year Award at the Hispanic Women in Entertainment Breakfast, presented by Nielsen Oct. 9 at the Hollywood Roosevelt Hotel.

ABOVE: The Hollywood Co. executive VP/Senior Media Relations director Susan Whiting, left, with America Ferrera.

www.americanradiohistory.com
Some artists don't last long. Enjoy them 24 hours a day.
AEG LIVE & STAPLES CENTER

CONGRATULATES

MANÁ

AMAR ES COMBATIR WORLD TOUR

MORE THAN 2 MILLION TICKETS SOLD WORLDWIDE
ONLY LATIN BAND TO SELL OUT FOUR NIGHTS

STAPLES CENTER, LOS ANGELES
SEPTEMBER 20, 21, 22 AND 23

WWW.MANA.COM.MX