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"Before He Cheats"

Published by: Big Loud Shirt, Mighty Under Dog Music, Sony/ATV Music Publishing

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Bill Cur-incton Mike De-de
Hank DeVID
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THE RYMAN
Country Music Award Winners

Dave Berg
Song of the Year Writer
"If You're Going Through Hell (Before The Devil Even Knows)"
Published by: BergBrain Music, Cal IV Entertainment

Craig Wiseman
Songwriter of the Year

Troy Tomlinson
Publisher of the Year
Sony/ATV Music Publishing

John Rich
Songwriter/Artist of the Year

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Melissa Caddence
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Brandon Church
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ON THE COVER: Jeff Dudas and T-Pain Photographed by Kelli Caldwon, Layout illustration by Cynthia Werges

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FILM & TV MUSIC
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TOURING
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Opinion

Radiodread
Contemplating Two Weeks In The Music Biz—That Changed Nothing

I didn’t pay a dime for the new Radiohead album. I feel like the band—along with Madonna and Trent Reznor—owes me for my time. After all, it was impossible to have a conversation with anyone the past week without talking about the end of the Music Business.

It’s true, the majors are in a bad spot when it comes to their top line in the coming years. The big four still lean heavily on the blockbuster, and as the contracts for legacy artists expire, many will be tempted by other arrangements.

But while the mainstream media churns out articles explaining how the Internet enables artists to go labelless, the situation is more complex. If anything, the major labels—by investing money and expertise, and failing to foresee the end of their distribution lock—have enabled that. The Internet doesn’t make celebrities. The Internet is a distribution platform. And now that celebrities are reaching the end of their label contracts, it makes financial sense for them to take their celebrity out the door. If Radiohead was a new band, how much attention would they have received for their efforts?

The majors are victims of their own success, as superstars are taking their label-created celebrity out the door.

"But I’m just curious," one of the publishers asked. "How many of you here tonight want to be superstars?"

If there were 150 people in the room, 149 hands went up. I think one person in the back had nodded off.

That’s a roomful of opportunity for the major-label business. That business may not be as large as it is today, and it may soon make more money from merch and ringtones than from album sales. But I’m betting it will be around.

I included discussed last year. Clap Your Hands Say Yeah, has yet to sell 140,000 of its 2005 album, according to Nielsen SoundScan, while the act’s release from earlier this year just broke 50,000.

And the truth is, people still want to be celebrities, and consume them. Been on Perez Hilton’s site lately?

I occasionally moderate a discussion series for BMI. The most recent featured three publishing executives, explaining opportunities for music writers.

My epiphany that night came after some minutes explaining how, if you just wanted a nice career—to make a living playing and writing music, but not to be a superstar musician—there were lots of paths, and they didn’t all necessarily involve a record label.

It’s a different story if you’re not already a star. Check out our update on Tita Tequila (page 62) to see what a bazillion friends on MySpace can mean for sales. Or, go ahead and list the acts that have established a superstar career without a label. The poster child everyone (Billboard)

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Feedback

Christine Borum
New London, Conn.

Wearing Half of Year

Billboard.Biz Poll
If the stories are true, Live Nation will pay $120 million for a 10-year, three-album deal with Madonna. Live Nation would also get a cut from touring and merchandise. Do you think the deal would represent...

28% A steal for Live Nation. This will be their break. Madonna is too rich.

32% A steal for Live Nation. It’s impossible to put a dollar figure on the material value.

3% Live Nation will make $120 million.

40% A steal for Live Nation. This will be Live Nation’s biggest deal.

WRITE US. Share your feedback with billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification. Let's hear from you.

FEEDBACK

REWARDING REBA
You did such a beautiful cover story on country legend Reba McEntire. The article was fantastic. The cover pic and centerfold spread were beautiful. This woman deserved this honor; not to mention having a debut at No. 1 with her new album, "Reckless." I am a long-time fan of hers and am extremely proud. Thank you very much for giving Mrs. McEntire this Woman of the Year honor and for putting her on the cover of your magazine.

Christine Borum
New London, Conn.

FOR THE RECORD
- On the Latin page in the Oct. 20 issue, a photo of CMU VP of event marketing Elena Sotomayor ran without a caption identifying her. A pull quote from Angela Rodriguez of PR firm AR Entertainment inadvertently ran next to Sotomayor’s photo.
- In a global story in the Oct. 20 issue, the opposition party in Australia should have been identified as the Labor Party.

Eight Percent of Readers Agree

8 | BILLBOARD | OCTOBER 27, 2007

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Eight Percent of Readers Agree

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Microsoft Targets Growing Latin Digital Market With Wisin & Yandel Device

Wisin & Yandel, the reggaeton duo with an uncanny knack for delivering hit singles, will now become the first act to get its own customized Zune player. Billboard has learned.

The limited-edition Wisin & Yandel Zune device will hit Wal-Mart stores nationwide Oct. 29, prior to the release of the duo's new album, "Los Extraterrestres." Nov. 6. Featuring the new album, videos, exclusive pictures and customized packaging, the MP3 player is but one aspect of a multiplatform Microsoft promotion that targets a new Latin consumer at the same time it promotes a hip Latin act.

The choice to go Latin for its first customized device "is a statement," Zune multicultural marketing manager Javier Farfán says. "Latin music as a whole is a big priority for Zune and for Microsoft." In partnership with Wisin & Yandel, Zune picked a youth-appealing, top-selling Latin act that also has traction in mobile and digital sales.

"In this particular partnership we were trying to reach the acculturated Latino in the U.S.," Farfán says. "They are an act that embraces technology and showcases technology to their audience." Wisin & Yandel are Juan Luis Morera Luna (Wisin) and Llandel Veguilla Malave. Their breakthrough album, 2005's "Pal Mundo" (Macetro), has sold nearly 600,000 copies in the United States, according to Nielsen SoundScan, and more than 1 million worldwide, according to their label. In the digital realm, they've sold more than 1 million mobile and digital tracks combined, according to SoundScan, and are Macetro's top-selling digital act.

Last year, the duo became the first act to place four singles in the top 10 of Billboard's Hot Latin Songs chart.

So Macetro has a lot riding on "Los Extraterrestres," and the Microsoft alliance—which contains radio spots and concert sponsorship, and promotion across all platforms, including the Internet—is key.

For Microsoft, it's not just about selling devices, but selling subscriptions to its music service.

The Latin digital marketplace is served primarily by iTunes Latino, which has tapped its marketing and promotion in the past year. For the week ending Oct. 7, digital sales of Latin albums stood at 367,000, which equals 1.5% of total Latin album sales so far in 2007, according to Nielsen SoundScan. That's almost double the 198,000 Latin digital albums sold in the same time period last year, but still significantly below the industry average: Across all genres, 10.6% of total album sales have been digital.

"Within the U.S., the Latin market is one that many technology companies have sought to become more active in marketing to," says Ross Rubin, director of industry analysis at NPD Group. But Microsoft in particular "has talked about working more closely with artists in general."

With Wisin & Yandel, "we are collaborating with them in everything, from the video to the device. They have a bill in Times Square and we have our logo on that. There is even Zune product integration in the video of the first single," Farfán says.

"I don't think we've ever had a record set up like this," Macetro president Gustavo Lopez says. In addition to everything Zune, he says, Wisin & Yandel will be the act of the month on MTV Tr3s and mun2 and album spots will run during the Latin Grammy Awards Telecast Nov. 8.

Retail exclusives are planned with "just about everyone," including Rice Latino and Wal-Mart. The first single, "Sexo Movimiento," is gaining traction beyond reggaeton stations and is expected to reach the top five of Hot Latin Songs by release week.

"I sing reggaeton, that's what I do," Wisin says. "But we do fuse many rhythms, and we have evolved enormously in the past two years."

"Los Extraterrestres," he says, features live instruments on many tracks, as well as fusions that go from reggae roots to pop, and seven collaborations that range from Fat Joe and Eve to Don Omar and Franco De Vita.

When the duo began working on its new album slightly more than five months ago, the act's manager Edgar Andino started looking at other ways to move sales. "We got in touch with Microsoft because we saw they were going after the youth market," Andino says.

Beyond Microsoft in the States, deals have been struck with Sony Ericsson, which will load the full "Extraterrestres" album onto handsets in El Salvador, and with SunCom, which will do the same in Puerto Rico.

As for Microsoft, Farfán says, "This is the beginning of these kinds of partnerships, and we're working closely with labels to develop others."

"We are looking for partnerships that can help us bring things to the masses."
Madonna Deal Will Test New Artist Nation Platform

Live Nation already had a strong presence in many of these areas prior to rolling out Artist Nation, with operations like the direct-to-fan site MusicToday up and running for years before being acquired by Live Nation in 2006. "We're expanding each of our businesses and adding a couple," Cohl explains (see story, this page).

Recently the 360-degree model has become a buzzword. "While everyone's talking '360,' we were quietly building the services to do it right," Rapino says. "If you're an artist sitting at the table and you have your options of the labels or Ticketmaster or whoever they may be, the reason we will exceed any of them in the room is, first and foremost, we are the best live touring company in the world. If you want to be a successful live touring artist or already are, we can help you get better."

But touring is just the shallow end of the profit pool. Rapino asserts, with a margin of about 4%, "Anything we do with the artist beyond the concert is incrementally a higher margin," he says. "Our scale of global concerts buys us credibility in the relationship with the artist to start entering into sponsorships, fan clubs, T-shirts, streaming, VIP, etc. All of those are much higher margins than four."

FIVE FOCUSUSES OF ARTIST NATION

Live Nation's reach already encompasses more than 80 offices in 18 countries, more than 200 national and local sponsorship personnel, exclusive presence in some 160 venues and access to what it says are 35 million fans who attend more than 10,000 shows that Live Nation produces, promotes and/or hosts annually for more than 1,000 artists.

With Artist Nation now part of the picture, here's how the new division breaks down:

**MERCHANDISING**

Michael Rapino has built Live Nation's focus on creative, product development, sourcing, licensing, marketing and fulfillment services under three already-successful brands: Anthill Trading (AC/DC, Neil Young, Pink Floyd, Pearl Jam, the Police, the Rolling Stones), Trunk Ltd., a specialty merchandise company specializing in authentic retro merch, and MusicToday, the official online store for more than 500 acts.

**FAN SITES AND TICKETING**

Last year Live Nation acquired MusicToday, the acknowledged leader in this space. Meanwhile, there has been increasing speculation that Live Nation will sever ties with Ticketmaster when the companies' deals expire next year and will take ticketing in-house (Billboard, July 28). A Live Nation ticketing platform is expected to be unveiled in coming months.

**BROADCAST/MEDIA RIGHTS**

This division provides artists means to produce and distribute live-music audiovisual products. Artist Nation's studios group has produced more than 1,000 recordings, pioneering the delivery of live concerts to third-generation mobile phones in the United States. Artist Nation's media rights group develops and contracts media rights in all forms of distribution, including TV, home video, Internet, mobile, radio, digital cinema and other emerging channels.

**ALLIANCES GROUP**

Artist Nation's alliances group offers music marketing and sponsorship opportunities that have proven a lucrative revenue generator for Live Nation with numerous presale, tour sponsorships, naming rights and other deals.

"Quincy Jones is not only an entertainment icon and legendary music man, he is also a visionary in new technology, most recently in the digital space," Billboard executive director of digital/mobile content and programming Antony Bruno says. "We could not be more honored to have him host this fall's Mobile Entertainment Live conference." More information about the conference and Jones' participation can be found at mobileentertainmentlive.com.

The iLike application allows users to list their favorite artists and find other members that share the same tastes. It also allows users to buy concert tickets (Ticketmaster is an investor) as well as see which other iLike users are attending the same show. The Facebook version of iLike is the most popular music application on the fast-growing social network, with 13 million registered users.

The first new chart, debuting this week on billboard.com and billboard.biz, is a list of the most-added songs to various Facebook profiles running the iLike application. Billboard will follow up with another chart listing the most-added songs to iTunes and Windows Media Player libraries that also work with the iLike service.

Additionally, Billboard will provide live news feeds from billboard.com that iLike will present to users on iLike.com and Facebook profiles running the app. The news items will include article headlines and summaries, all linking back to billboard.com.
The whole world is watching

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**The Mouse in-House**

**Disney Label Acts Increasingly Dominate Radio Disney**

The Hannah Montana tour, which kicked off Oct. 18, likely wouldn’t have been so popular among scalpers and hapless parents without the support of Radio Disney, whose playlist has increasingly reflected the talent developed by TV’s Disney Channel and Disney-owned music labels.

With the exception of a handful of spins on non-Disney stations, and her addition this week to Billy Ray Cyrus “Ready, Set, Don’t Go” (see story p. 62), radio spins for Miley Cyrus and her older alter ego Hannah Montana have come overwhelmingly from the Radio Disney network, according to Nielsen BDS.

Along with fellow Walt Disney or Hollywood Records acts the Jonas Brothers, Aly & Aj and the Cheetah Girls, and selections from “High School Musical 2,” songs by Cyrus/Montana filled the entire top 10 of Radio Disney’s playlist the week of Oct. 9, according to Nielsen BDS.

Songs by acts on Disney labels made up all but 13 of the station’s top 40 spins last week.

In contrast, during the same week in 2002—before Disney-developed its own stable of recording stars—songs by only three Disney-owned acts (Hilary Duff, Simon & Miaoli and Christina Milian) appeared among Radio Disney’s top 40 spins. That playlist also included non-Disney acts ranging from Aaron Carter, No Secrets and A’Teens to Avril Lavigne, Pink, LeAnn Rimes, Lil’ Bow Wow and Britney Spears.

“We still play a lot of their stuff in recurrences, the older stuff,” Radio Disney programming VP Ray de la Garza says of some of those acts that are still active. “The new stuff that we would like to play, lyrically doesn’t belong on Radio Disney.”

Last week, Pink’s “Get the Party Started” was No. 82 on Radio Disney. Lavigne’s “My Happy Ending” was No. 104. The network was left out of last year’s merger between its former owner/operator ABC Radio and Citadel Broadcasting, and is now governed under the Disney Channel label.

**MILEY CYRUS (left), THE JONAS BROTHERS AND ALY & AJ (above, left and right) are among the Disney label acts now getting top spins on Radio Disney.**

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**Total Eclipse**

**UMG-Linked Initiative Aims To Bridge Digital Services**

Although details remain slim, the Total Music initiative led in part by Universal Music Group is raising eyebrows as a potential new business model for the digital music market.

While most press outlets paint the effort as UMG’s competitor to iTunes, sources directly involved say it is more of an attempt to bridge the gap between paid subscription services and a la carte stores—neither of which have yet succeeded in bridging the gap from falling CD sales.

The initiative would allow music fans to access all the on-demand music they want, both streaming online and downloading to their portable devices, for free by hiding the licensing fee in existing payments—such as the cost of a device used to listen to the music or a service required to access it.

That includes MPs players, mobile phones and potentially other devices not yet identified.

BusinessWeek recently reported that the partners in the effort propose adding $90 to the cost of Total Music-compatible devices—reaching that figure by multiplying the $5 monthly fee against the 18-month average life span of consumer electronic devices.

On the service end, the goal would be to add $5 to existing subscription fees, such as monthly Internet access or a mobile phone bill. It’s not yet clear whether this will be an automatic fee—like paying for cable channels—you don’t watch—or an optional one.

Sources directly involved in the Total Music effort say the only way to make music licensing costs low enough to hide in other fees is by attracting a mass market far larger than the current digital music base.

That requires the participation of service providers with many subscribers—such as Internet service providers and cellphone operators.

While UMG is getting most of the press for leading the Total Music effort, sources say it is not solely a UMG project.

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**UPFRONT**

**BUSINESS** BY ED CHRISTMAN

**Merged Management**

Goldberg, Gentles Form New Firm

In a move to address upheaval within the music industry, Danny Goldberg’s Gold Village Entertainment and Ryan Gentles’ Wiz Kid Management will join forces in a new firm to handle projects that they will co-manage. Billboard has learned.

Joint clients so far include film director Vincent Gallo’s musical endeavors. Sean Tillman aka Har Mar Superstar and rock band the Dead Trees, which is co-managed with Bryna Gootkind.

“As the labels cut back on staff, this is a time when managers have to provide more services for artists,” Goldberg says. “Whatever the [artists]’ options were six months ago, they are very different today. It is a time to experiment, and there is a new wrinkle every day.”

“It’s hard to argue with the choices that Madonna and Radiohead have made in the last couple of years,” Goldberg adds.

Gentles and Goldberg say they expect to have a mobile company that can focus on overseeing 10-12 artists. As part of the deal, the two management firms will share office space and staff, including an in-house publicist and possibly someone to handle marketing. Both Goldberg and Gentles will continue managing some acts separately.

Gentles’ experience also includes stints as the booker at New York’s Mercer Lounge. Goldberg is a veteran of the music industry who founded Sneakers Square Entertainment and was president of Atlantic Records in 1993-94, chairman/CEO of Warner Bros. Records in 1995 and chairman/CEO of Mercury Records from 1996 to 1998. The music journalist also formed and co-owned Modern Records and was once VP of Swan Song Records.

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**DIGITAL** BY ANTONY BRUNO

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Since being appointed president of the Latin Recording Academy in 2003, Gabriel Abaroa has launched a campaign of inclusion, working to increase membership, involve voters abroad and educate the Latin music industry on the Grammy Award selection process. With ratings on the rise since their move to the Univision network (from CBS) in 2005, this year's Latin Grammys face the challenge of a new city (Las Vegas) and an industry in flux. Prior to the Nov. 8 awards show, Abaroa, a musician and attorney, answered six questions for Billboard.

1. **What is your biggest challenge this year?**
Companies have had to modify their conventional business model, with the understanding that income no longer comes primarily from record sales. This obviously has repercussions because companies don't have the same budgets to support their acts. And that's the challenge. How can we be creative and interest labels and artists without the same conditions we had before? Fortunately, this challenge is strongly compensated by the musical creativity that has been unleashed by artists who are eager to make music and have released it in any way that they can.

2. **Your ratings went up after you switched to Univision. Does this indicate that the Latin Grammys are really just for Latinos?**
No. We are covered by many international media and have very strong repercuSSIONS in countries that aren't Latin. However, artists, members and those who pay attention to this feel more comfortable with a show in Spanish. That doesn't mean that life won't continue to change and that the form of communication won't continue to change. But today, I think doing the show in Spanish was an excellent decision and our relationship with the network is very good.

3. **It seems that many in the industry still don't understand how the Latin Grammy process works. Is more education necessary?**
More than education, communication. Many people still believe it's a popularity contest or that very few people vote. What they need to know is this is a process where experts vote. We'll have done our job when Latin Grammy winners thank not their fans or the academy, but their more than 4,000 colleagues who voted for them.

4. **Several categories, including best rock solo album, have very few entries. At what moment do you decide there isn't a point in competing anymore?**
It bothers me that there are genres that don't seem to be having as much relevance. But we have to look at what's happening. Maybe they've been unduly affected by piracy, maybe more acts have been cut from labels' rosters. When we see less than 15 entries by a certain date, we contact members within that genre and try to mobilize the troops to get more entries in. And we question it for the following year and consider fusing categories together. This year, for example, the best tropical regional Mexican album was put together with the best grupero album. We tried to get more product and we couldn't.

5. **The Latin Grammy Awards show has been praised and criticized for the variety of collaborations it has onstage. What are your thoughts?**
If I could influence so the show were only collaborations, I would. This is a celebration. It isn't a promotional act. And it's the only moment where artists are together with the artistic community and we can highlight subjective artistry, as opposed to objective things like sales or popularity. And collaborations allow for magical moments that can offer different and surprising things.

6. **For the umteenth time, why a Latin Grammy if we have Latin categories in the mainstream Grammy Awards?**
There are seven Latin categories in the mainstream Grammys. We have 49. Only U.S. members vote in the mainstream Grammys. In the Latin Grammys, members from more than 30 countries, including the United States, vote. And the [mainstream] Grammys only debate product released in the United States. We debate product released in any country where they speak Spanish or Portuguese. If we were in the racing business, NASCAR would reflect the Recording Academy's market and [the Latin Recording Academy] would be Formula 1. ...
SONG AND DANCE ROUTINE
Labels Work To Turn Teen Dance Craze Into Hits

In the wake of phenomenal success of Soulja Boy's song "Crank That (Soulja Boy)—which has spent six weeks atop the Billboard Hot 100—the record label is trying its luck with two new dance crazes: Lil Mama's G-Slide and Huey's G-S. But instead of hatching a dance with a corresponding song and then signing to a label, as Soulja Boy did with Interscope, both Lil Mama and Huey have joined jive first. Lil Mama is recording her debut album, "Voice of the Young People," and Huey is on his third single from his debut, "Notebook Paper." Lil Mama—who wrote the song "G-Slide" and choreographed the dance herself—was adamant that "G-Slide" be her second single, following "Lip Gloss." Five shot and released a video for "G-Slide" in August, and Huey's "Tell Me This (G-S)" video is slated to drop in November. But whether those clips will help generate its remains to be seen.

In the past two years, songs with associated dances—like "Crank That (Soulja Boy)," Cupid's "Cupid Shuffle" and DJ Webstar and Young B's "Chicken Noodle Soup"—have taken off in high schools and clubs, and on user-generated video sites, eventually climbing Billboard's Hot R&B/Hip-Hop Songs and Hot 100 charts. If a label can break an act with a corresponding dance, sales success can be instantaneous and immense. "Crank That" has racked up more than 1.5 million digital single sales in just the last few months.

Damon Williams, VP of programming and production for music and video service Music Choice, says hip-hop videos that feature dances, and "Crank That" in particular, are among the most-requested on his service. Because Music Choice offers the ability to rewind and fast-forward videos, he said during a mid-October panel session at the CMJ Music Marathon in New York, fans often watch the video numerous times in order to learn the dance.

But in many cases, a song gets too significant a head-start on marketing plans for labels to fully monetize the craze. The formula for creating a dance smash has yet to be written, and questions on how to market such a phenomenon are still being ironed out. Which comes first, for instance, the dance or the song? And is it possible to create a dance from a label's marketing office rather than a teenager's bedroom and still sell a healthy amount of singles or albums?

To help answer these questions, here are five recent case studies:

'CHICKEN NOODLE SOUP'
The mother of all online teen dance crazes spilled onto Harlem's scene around April 2006. The track was produced by 19-year-old Troy "DJ Websta" Ryan and written by his friend, 16-year-old Bianca "Young B" Dupree. "I started out DJing and throwing parties in Harlem," DJ Websta says. "And I met Young B through my parties. She came home one day just messing around, singing 'Chicken Noodle Soup,' and it sounded good. So we recorded it and somehow it leaked out. So I just started playing it at my parties and the kids made up the dance."

Within several months, YouTube had racked up more than 2,000 clips of kids doing the dance. R&B/hip-hop WQHT (Hot 97) New York DJ Enuff, who saw the song's popularity at a Harlem basketball game, added it to his radio mix. Within six weeks, the song spread to national radio and eventually Universal's independent arm, Universal Republic, signed Webstar and Young B. The act shot a professional video and the song went on to sell 335,000 ringtunes, according to Nielsen RingScan, and 309,000 copies digitally, according to Nielsen SoundScan. But the single's popularity didn't translate to record sales—the album "Webstar Presents... Caught in the Web" sold only 27,000 units.

'WALK IT OUT'
Hatched from Atlanta's veteran DJ collective the Oomp Camp, DJ Unk created a song that capitalized on a wobbly-legged dance called Walk It Out. The dance, which originated in the Atlanta club scene, combined with Unk's song of the same name to spark a national craze. But initially, radio and label people were skeptical. "By the time we released the album in October 2006, [the song] was a big hit regionally," Koch special markets VP Bill Crowley says. "Many in the music industry didn't think the song would grow, but we thought otherwise." Koch pushed the ringtone through such outlets as Nine-Squared, and "Walk It Out" bubbled in the mobile marketplace and on the radio for nearly a year. The video garnered significant airtime on BET and MTV2. Unk also capped off the 2006 BET Awards last November with a big performance, complete with scores of teen dancers doing the dance.

Grabbing remix verses from MCs Jim Jones, T-Pain and OutKast's Andre 3000, "Walk It Out" was repackaged for radio and eventually spread across the country. Unk wound up selling 1.6 million "Walk It Out" ringtunes, according to Nielsen RingScan, and 1.3 million single downloads and 189,000 copies of his "Beat'N Down Yo Block" album, according to Nielsen SoundScan.

'AUNT JACKIE'
Born from the mind of Harlem's community choreography king, Tone Wop, the Aunt Jackie dance preceded the song of the same name. Tone Wop creates dances for Harlem's children and says he grabbed this routine from his own Aunt Jackie, who uses a wheelchair and focuses on moving her hands to the beat. Tone Wop taught the dance to neighborhood kids, and Harlem natives Jason Fox and the Hood Presidents eventually recorded and released the "Aunt Jackie" song via MySpace in November 2006.

The song picked up little traction until the guys shot their own YouTube video. Then "Aunt Jackie" heated up, spurring almost 400,000 kids to upload their own clips interpreting the dance. Then, earlier this year, WQHT's DJ Enuff played the song on his New York's party to such a great response that he brought the track to Island Urban Music president Jermaine Dupri. In May 2007, Dupri signed Fox and the Hood Presidents to a singles deal.

MEMORIZE THESE STEPS

Five Tips To Pitch A Dance Song

1. PICK AN EASY DANCE Make sure your dance is reasonably easy to mimic. With the Cupid Shuffle, Louisiana native Cupid essentially melded last year's most popular dance, the Walk It Out, into the urban community's most well-known line dance, the Electric Slide. Not hard to do, and participants feel hip doing it.

2. ORGANIC TRUMPS CONTRIVED For the most part, the year's most popular dances originated either in the clubs or from school kids, not in the boardroom. So, instead of starting a dance in an office, pluck a dance from the aforementioned spots. Otherwise, the gig might come off like Vanilla Ice.

3. MAKE AN INSTRUCTIONAL VIDEO Naturally, the dance can only spread if people know how to do it. Soulja Boy's camp produced a step-by-step video for his dance, Crank Dat, where the MC and several other teenagers take the audience through each step. The clip is also on YouTube for anyone to watch.

4. IDENTIFY AND SUPER SERVE YOUR MARKET Don't waste marketing dollars on a broad market if you can pinpoint a specific fan group more cost-effectively. For example, Island Urban took Jason Fox on a Boys & Girls Club promotional tour for "Aunt Jackie," thereby targeting interested preteen and teens. The label also marketed the single heavily in high schools instead of futilely promoting "Aunt Jackie," a regional hit, to national radio.

5. RELY ON WORD-OF-MOUTH If the Web has taught the music industry anything, it's that people would rather think they found an artist themselves than be force-fed. Cupid shrewdly looked at his Louisiana market, full of call-and-response line dances, and created his own that worked perfectly for his audience. As such, the dance spread from party to party and even weddings. "Down South, people have dances and chants," Asylum marketing director Destin Bennett says. "The Cupid Shuffle fits right in."
Island pushed the song online by shooting an official video. The label also partnered with Xbox 360 for a five-market promotional tour, where kids competed in a dance competition; the winners were flown to Harlem's Bucker Championship street basketball game in August to perform with Fox. The song has sold 5,300 ringtones, according to Nielsen RingScan, and 10,000 digital copies, according to Nielsen SoundScan.

*CUPID SHUFFLE*

The Cupid Shuffle was the brainstorm of Lafayette, La., maestro Cupid. The 24-year-old, whose real name is Bryson Bernard, initially built relationships with local Louisiana radio stations by singing in clubs. Sliding self-released solo albums from his trunk, Cupid eventually focused on making a song that would stick. Concocting the Cupid Shuffle dance, he shrewdly branded the song with his own moniker, so no one could steal its popularity. Putting his strong connections with Lafayette radio to use, Cupid got his track played locally and the spins grew from there.

Atlantic's independent arm Asylum Records—known for its promotional strength in the Southeast—took notice and signed Cupid in January. The Cupid Shuffle became so popular that in August, it landed Cupid in the Guinness Book of World Records when 17,000 people line danced to it at Ebby's Coca-Cola-sponsored Black Family Reunion tour in Atlanta. The cut has also become a favorite of wedding DJs. The song was really spurred by word-of-mouth," says marketing director Deston Bennett. "People just started calling it 'the New Electric Slide.'"

*Cupid Shuffle* has sold 139,000 ringtones, according to Nielsen RingScan, and 165,000 copies digitally, according to Nielsen SoundScan.

*CRAKTHAT (SOULJA BOY)*

Soulja Boy, born DeAndre Way, incorporated line-dancing's step-by-step aesthetic with parts of Atlanta's Lean Wit It dance to create "Crank That (Soulja Boy)—by far the biggest dance-connected hit of 2007. And as with "Chicken Noodle Soup," Soulja Boy used a viral approach, releasing videos of himself via his MySpace page.

Originally recording "Crank That" via his home computer's audio software program Fruity Loops, Soulja Boy posted the song on his MySpace page in February 2006 beneath more popular titles like Beyoncé's "Irreplaceable." The 17-year-old from Mississippi eventually accumulated more than 16 million MySpace page views and more than 25 million music streams—and inspired thousands of YouTube videos featuring fans' personal "Crank That" impressions. The demand for Soulja Boy was so high that he attracted the attention of producer/label owner Mr. Collipark, and in May he signed with Interscope Records.

The label pushed the single to radio and negotiated the song's addition on iTunes, "Crank That" has sold 1.5 million digital singles, according to Nielsen SoundScan, and 1.1 million ringones, according to Nielsen RingScan.

Additional reporting by Cortney Harding.
As mobile and entertainment executives converge this week in San Francisco for a pair of industry conferences, one of the primary points of discussion will be the future of the mobile music market.

On one hand, it is a maturing space. Ringtones remain a $3 billion business, but sales have peaked and growth is expected to remain flat for the next several years. On the other hand, there are a host of other mobile music products like full-song downloads and ringback tones that are relatively new to the mix.

As ringtone revenue comprises close to 40% of the music industry's digital pie, labels are keen to expand their mobile footprint into these emerging areas and are busy creating a more robust catalog of such mobile products as video ringtones, downloadable mobile music videos, text tones, full-song downloads and wallpaper images.

Needed to manage this influx of new content is a mobile merchandising system that can effectively present all these products to mobile customers in a manner that makes them easy to find and buy. Traditionally, that's been a challenge. As new mobile products or applications are introduced, mobile operators tend to create a new storefront or service for each. Customers would need to launch a video player to view music videos; or go to separate menus for ringtones, wallpapers and ringback tones, or open yet another application to download full songs.

That's changing. Verizon Wireless now allows customers to buy ringtones and ringback tones, pay for them and launch the music all from one single click. Sprint lets customers search by artist and in the results lists every type of mobile content available for that artist. The company will soon launch a Music Center to let users immediately buy the ringtone or full song of any track played via its streaming radio services.

"Early adopters are six to 12 months ago." But the next step is a more direct bridge between the online and mobile music worlds. Historically, mobile applications and content existed completely separate from the services and content available online. We're only just now seeing the early signs of these worlds colliding.

For instance, iTunes customers can now design their own ringtones from most songs purchased via the digital music store and transfer them directly to their iPhones. The company also allows users to buy songs directly from iTunes and download them to their iPhone via the device's Wi-Fi connection.

Mobile technology mSpot introduced a similar Make-a-Ringer service that lets users do the same with a preselected list of songs and unleash an application called Ringerz that will let users download their own music collection from their PC to their mobile phone over the air using the carrier network. Regardless of how content is reaching mobile phones—be it side-loaded, over a Wi-Fi connection or via the cellular network—the overall effort is to make the phone an interoperable part of the broader digital entertainment experience rather than a stand alone element.

"It's about building bridges between the different platforms," says Greg Clayman, executive VP of digital distribution and business development at MTV. "When you take a PC experience, an online experience and the mobile experience, you bring a better product."

—Greg Clayman, MTV
Reshaping The Biz Model

EverGreen Begins With Pub Assets, Then Diversifies

Mixing traditional music publishing with other revenue-generating opportunities seems the business model du jour. Whether it’s Sony/ATV Music Publishing launching Hickory Records or Primary Wave Music Publishing acquiring writers’ shares in songs, entrepreneurially-minded executives are creating more opportunities for songwriters and their songs. Now, EverGreen Copyrights is negotiating for expanded songwriters’ rights in deals so it can license rights for their merchandise and executive-produce documentaries about some songwriter/artists.

“[If songwriters] control their name and likeness rights and their life story rights, we’re saying we’d also like them to transfer those rights when we buy their publishing rights so we can do merchandising and move into other areas,” EverGreen co-CEO David Schulhof says. “You can do more with the music and, you can market the content better, if you have these other rights. We’re buying them out in perpetuity.”

While no deal has been finalized for the name, likeness and life story rights at press time, Schulhof says that three such deals are in negotiations. In fact, EverGreen is exploring opportunities to finance documentaries based on some artists signed to the company, he says.

This branching out by EverGreen after it first acquired publishing assets in 2005 is no real surprise. Schulhof, who co-founded EverGreen with co-CEO Richard Perna and partner Joel Katz, came from the film world. He was VP of motion picture music for Miramax Films and Dimensional Films, and has produced or executive-produced more than 100 soundtracks.

But this latest avenue for potential revenue is just one facet of EverGreen that demonstrates what a fledgling publisher can do to diversify a business, whether or not it exclusively controls all the publishing assets acquired. Although not new or unique, EverGreen’s approach to making the licensing (i.e., the clearance of rights) process easier for potential licensees also shows how a publisher can build value in a brand.

PRECleared RYKO MUSIC

One of EverGreen’s first acquisitions was the Rykomusic publishing assets, which include Warlock Music. Nick Drake’s “Mayfair” and “Northern Sky” are among the works. Rating that the Ryko brand name will be popular enough to draw the attention of music supervisors and others who place music, EverGreen embarked on a project to pre-clear titles so licensees only need to agree to set terms rather than try negotiating them.

EverGreen worked with Warner Music Group, which acquired Ryko, and together, EverGreen and Warner Music came up with discs of more than 500 Ryko titles, pre- cleared for publishing and master use. The multigenre music on the discs include rate cards to license the work for motion picture, TV, promotional spot and other uses. The more songs a licensee wants to use, the greater the discount on the total licensing fee, Schulhof says.

EASY-TO-CLEAR TUPAC MUSIC

When EverGreen acquired rights last year in Tupac Shakur’s writer’s share in songs he co-wrote, EverGreen knew that licensing could be complicated—not only in the publishing, but in the master rights.

First, EverGreen worked with Universal Music Publishing Group and Universal Music Group, which hold extensive rights in Shakur’s music, to gain permission to offer certain rights to potential licensees, Schulhof says.

Next, EverGreen contacted all other rights holders in certain titles to inform them of the “easy-to-clear” plan.

The result is three CDs, totaling about 60 Shakur titles. The discs include contact information for all rights holders, making them easier to locate and to negotiate licenses with. None of the titles has more than two co-publishers, one of which is Universal, Schulhof says.

PRODUCTION MUSIC

Meanwhile, EverGreen has entered the music production business by acquiring a portion of the writer’s share of Scott Scherer’s catalog and signing a co-publishing deal with him. The Emmy Award-nominated TV composer/producer’s catalog includes rights in roughly 8,000 songs in music works, such as those used in “The O’Reilly Factor,” Fox News, NBC Sports and many sports leagues.

While each activity viewed separately is not unique to the music business, performed together they present a question: What should those new hybrid music publishers be called?

For 24/7 publishing news and analysis, see billboard.biz/publicing.
Ears To The Ground
The Music That Latin Tastemakers Are Enjoying This Fall

With the changing seasons, Latin Notas likes to poll readers on new music they have discovered and loved. In this case, we thought we'd give other writers and tastemakers, whose likes may radically differ from ours, an opportunity to recommend the music they're listening to now.

RAMIRO BURR
San Antonio Express News music writer
"I like the new single by Juanes and I can't wait to get my hands on the album. I also like Gloria Trevi's new album, 'La Rosa Blu,' because it has jazz tinges in it and she displays new vocal maturity."

JAVIER ORELLANA
New York Post Tempo Latin music writer
"I am listening to B-Side Players, Ozomatli and José Conde and Olé Fresca. They are taking the next step in the evolution of Latin music. People like Eddie Palmieri, who is a great artist, reaches an older audience. B-Side Players and Ozomatli reach a younger crowd, and their fusion of styles makes them accessible to a wider audience, not just Latinos. As for Conde, he plays mellower versions of traditional salsa, and it makes for great listening."

JAVIER FARFÁN
Zune multicultural marketing manager
"I've been listening to the classics, more specifically, the new Vicente Fernández and Héctor Lavoe. I recently went to a Fernández concert in Seattle and saw how passionate audiences were about him, and his latest album gives you a hint as to why. To be honest, I like drinking tequila to it."

GABRIEL ABAROA
Latin Recording Academy president
"I'm listening to the soundtrack of the film 'Fuera del Cielo' ['Universal Music]. It has tracks by Vaquero, Emmanuel del Real, Chetes, Babasonicos. The songs are refreshing, often very complicated but also magnetic. Even though it's a soundtrack, there is a cohesive-ness to the selection."

JORDAN LEVIN
Miami Herald Latin music critic
"I can't stop listening to Ozomatli's new album, 'Antidiotico.' Their music is so melodically rich, and it has love of the swing. Oddly enough, my 3-year-old daughter loves it as well. She also loves Lila Downs's 'Copa a Copa.' I also love Spanish singer Buika. Her voice is so rich and the music is indescribable. It has flamenco, jazz and blues."

CELESTE RODAS JUÁREZ
People en Español music critic
"I love the way Notch [whose album "Raised by the People" is out on Machete] combines pataos, English and Spanish. The sound is so refreshing and original. Some of the tracks such are in the new Manu Chao ["La Radiolina"]. I also like the album for the strong message he delivers in many of his songs, which makes us think and rethink. And Putumayo's 'Tango Around the World' is a good invitation to accept a first-class ticket to that trip: from Argentina to the rest of the world."

CECILIA ELIZALDE
"Billboard Latino" producer
"The new Belanova. They still maintain their signature pop/electronica sound, but it's refreshed . . . it's definitely a different sound from a band that's taking risks by playing something completely different from all else in Latin pop radio."

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THE BILLBOARD Q&A?
Aibel De Luna's career has taken him from farm worker to small businessman to the mayorality of Healdsburg, Calif., at the age of 29. De Luna then moved into what he calls "another type of leadership" in the music industry, as founder of indie label Luna Music. He branched out into publishing and artist management for 25 years before founding regional Mexican radio chain Luna Communications, where he is chairman/CEO.

In the years you've been in the business, has anything changed in the way the regional Mexican audience wants? I think the new generation likes a good song, a good voice or a different style. Unfortunately a lot of artists sound the same and copy each other, so they don't have impact. As an artist you should be looking for a different style, for songs that have a message and sing with conviction.

An issue on the touring panel you moderated at Billboard's Regional Mexican Music Summit was talent development. What's the promoter's responsibility in that? The promoter, apart from putting on shows, should look after artists. They have a better idea of what type of talent the audience likes because they see it every day in their concerts and dances. If a promoter dedicates himself to finding talent, maybe he can associate with a good promoter or an agent . . . because he'll have the experience of knowing the public likes and what type of production to do and how to promote it.

So instead of reacting to someone else's hit . . . Sometimes promoters just wait for an artist to come out and then they get him. It's more difficult [that way]. The problem is that people think, 'Let someone else do it, and then I'll grab on to it.' But it's everyone's job.

—Aiyail Ben-Tyehuda

GATEWAY TO EUROPE
VivAmerica Showcases Latin-American Acts In Spain

MADRID—Festival VivAmerica—an extensive celebration featuring floats, parades and musical activities held Oct. 5-14 in the Spanish capital—marks a turning point for new Latin acts seeking to use Spain as a gateway to other European markets.

The festival’s primary musical events were televised live in Spain and in many Latin-American countries via Hispanic satellite.

The $2.8 million fest—featuring more than 250 events in all artistic disciplines—was put together by Casa de América, a cultural consortium created by Spain’s foreign ministry and Madrid’s regional and city governments. Sponsors included telecoms giant Telefonica, oil/gas group Repsol YPF, Spain’s biggest department store chain El Corte Inglés and public broadcaster Televisión Española.

One highlight was a three-hour procession of floats on which acts from 22 Latin-American countries—including Colombian vallenato star Carlos Vives and Cuban timba act Los Van Van—performed live. Equally important were a series of shows in midsize venues, featuring such emerging Latin acts as Colombia’s Naty Botero, Argentina’s Immigrants and Puerto Rico’s b’—Carla Garcia, as well as such icons as Marco Antonio Solís and Armando Manzanero, getting their first real push in Spain.

VivAmerica director Laura Demaria says the festival’s success reflects the growth of the Latin immigrant population in Spain in recent years.

According to Spain’s National Institute of Statistics, at 2 million strong, Latin Americans comprise the majority of foreigners in Spain, surpassing Moroccans, who were the majority less than a decade ago.

"VivAmerica is a festival of Ibero-American integration in Madrid," Demaria says. "Some 500,000 Latin immigrants live in Madrid, and music is fundamental to their cultural identity. We worked with Sony BMG to provide a showcase for new Latin artists. Everyone has to be at VivAmerica, including old favorites like Vives, Van Van, Solís and Armando Manzanero."

Artists performing at VivAmerica included Mexican icon Manzanero and top-selling singer/songwriter Solís, who played his first Spanish concert at the sold-out 1,600-capacity Palace of Congresses. The concert was recorded for a February 2008 release on DVD/CD, much in the way that Alejandro Fernández’s "Mexico-Madrid: En Directo Y Sin Escalas" was recorded in Madrid in 2005.

Solís, who is signed to Fonovisa Records in the United States but distributed by Sony BMG in Spain, is planning a Spanish tour to coincide with the release. VivAmerica will now be an annual event based around Oct. 12. Its first goal is to arrange a Latin musical extravaganza in 2010 to mark the 200th anniversary of Latin American independence from Spanish rule.

"We hope to have a permanent role in VivAmerica," says Sony BMG senior product manager Carlos Iglesias, who worked closely with VivAmerica in providing talent. "VivAmerica is the biggest event yet where we have employed our [new] Spot management division to provide sound, logistics and marketing."

—Hovell Leavely

EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete round-up in Spanish, go to Billboard.Latino.MSN.com.
In The City Returns After Founder’s Passing

LONDON—This year’s in-the-City conference is facing up to the challenges of a future without its creative figurehead’s guiding influence.

U.K. independent label pioneer Tony Wilson, who co-founded ITC in 1992, passed away this summer. But the annual A&R-focused confab in Manchester has a life of its own, with a rich history of discovering new bands and airing controversial opinions.

And more than ever, ITC is adapting with the times, GM Jon Paul Waddington explains.

“[In the early years, it] used to be an A&R frenzy, but we’ve tried to expand to cover other subjects and parts of the industry,” he says.

This year, he says, daytime panel discussions at the Oct. 20-22 event will dig deep into such topics as music production, social networking and the live sector.

Yvette Livesey, who co-founded the event with her longtime partner Wilson, says ITC retains a strong focus on talent-spotting at a time of shrinking budgets in A&R—an area where Wilson, who signed Joy Division/New Order and Happy Mondays to his Factory Records label, was pre-eminent.

One such panel discussion, “This Town’s A Different Town Today: A Modern Guide to...”) draws strong interest.


The secret power behind the throne has always been Yvette,” Shalit says. “Because Tony was such an idol, he did not always make the best business decisions. But Yvette is a brilliant creative and business lady, and she will now take this conference to be one of great international importance.”

The 2007 Manchester con-fab comes on the heels of the inaugural ITC New York, held June 13-14. And Livesey says she plans to extend the brand internationally, with an event in Perth, Australia, currently under discussion to cater for the Southeast Asian music industry.

“The future for ITC was never in doubt—we’ll actually be announcing ITC 2008 at this year’s event,” Waddington says.

“There are ways of making ITC bigger and better and stronger,” he adds. “The horrible irony is that Tony has died just when we’ve assembled a team capable of doing that.”—L.B.
Global by Nichola Browne

Heavy Duty
Spinefarm Expands European Metal Power Base To U.K.

Legendary Finnish metal label Spinefarm is putting its back into an expansion program, with the opening of its first international office in London.

The label—set up in 1990 by managing director Riku Päkkönen and home to such Euro-metal titans as Nightwish and Children of Bodom—has long had a reputation as the leading rock label in heavy metal powerhouse Finland, but previously relied upon import copies, licensing and distribution deals to spread the word internationally.

The development of the label's U.K. arm will be led by Dante Bonutto, international A&R consultant with Universal Music Group International. Universal Music Finland acquired the Helsinki-based label for an undisclosed sum in March 2002. “This is Spinefarm, and we’ve arrived,” Bonutto says.

“We want to give greater exposure to the label in the U.K. market and not just in terms of the bigger acts. It’s more about building the brand and that means representing the up-and-coming bands.” Spinefarm’s biggest act internationally is Nightwish. Its current album, “Dark Passion Play,” bowed at No. 1 in Finland, Germany and Switzerland, landing at No. 4 on Billboard’s Pan-European albums chart. In the United States, where Nightwish is licensed to Roadrunner, the album entered at No. 84, the band’s first Billboard 200 chart ink.

Nightwish is signed to Spinefarm for only Finland, Asia and South America, a source of some frustration for the label, according to production and international exploitation manager Nelli Ahvenlahti.

“We would naturally like to have Nightwish for as many territories as possible,” he says. “Now that we are expanding internationally, our opportunities in creating musical success stories are ever ex-

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Global by Robert Thompson

Levy Brakes
Canadian Labels Oppose Charge On Digital Music Players

Toronto—Canadian record labels have opened up a major split with music publishers by turning their backs on a multi-million-dollar windfall from a levy on digital music players.

Labels body the Canadian Recording Industry Assn. (CRIA) announced in September that it was joining a Retail Council of Canada (RCC) challenge to the levy filed with the Federal Court of Appeal. Both organizations oppose extending Canada’s private-copying levy to cover “digital audio recorders.”

The Copyright Board of Canada (CBC) approved the levy extension in July despite the protestations of nonprofit trade body the RCC, which represents more than 40,000 Canadian retail outlets, that it could add as much as $75 Canadian ($76) to the price of MP3 players and iPads. Specific levy amounts would be based on the amount of memory in a given device. The extension is due to take effect in January 2008, but the Appeal Court challenge is expected to delay its implementation at least until after the hearing, which is anticipated to take place in April.

CRIA president Graham Henderson claims the public will see the levy—extending the existing scheme for blank media—as legitimizing illegal downloading by introducing the perception that labels are compensated for it.

“We want to be clear that the source of the copying matters, something we think is clouded by the levy,” Henderson says.

“We want it to be clear that the source of the copying matters, something we think is clouded by the levy.”

—GRAHAM HENDERSON, CANADIAN RECORDING INDUSTRY ASSN.
pand—instead of each band having its own licensor/distributor in every country, we can focus on running the whole label coherently from a local office."

Eventually, Spinefarm U.K. may make local signings, but initially Bonotto will focus on catalog and "front-line releases by artists we think are viable in the U.K. market."

"When we started, we didn't pay much attention to the U.K. market because the music we put out was not very fashionable," Päkkönen says. "But now that is changing, and having people in the U.K. who are in constant contact with that gives us different possibilities."

In the States, where Children of Bodom is the label's biggest-selling act with more than 326,000 career album sales, according to Nielsen SoundScan, Spinefarm acts are licensed to other companies on a case-by-case basis, something Päkkönen plans to change.

"We hope to launch the label in many other key territories," he says. "The U.S. would be a natural step forward."


Other European metal labels with a presence in the United Kingdom include Broadrunner (Netherlands), Century Media (Germany) and Nuclear Blast (Germany). And according to the BPI's Statistical Handbook 2007, albums classified as "metal/ heavy" accounted for 7.2% of all album units sold in the United Kingdom in 2006, up from 4.2% in 2000, although slightly down from 7.4% in 2005.

Rival labels declined to comment, but others on the vibrant U.K. metal scene are enthusiastic about Spinefarm's expansion.

"The opening of the U.K. office is a welcome one," says Daniel P. Carer, host of BBC Radio 1's influential rock show. "As a label that has stayed true to its roots and provided an outlet for real metal without pandering to the fashion-led tides, it can only be seen as something that will help and support the bands."

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$10-15M

CRIA sources say Canadian labels could potentially receive this much more per year through the proposed levy extention

Canada's existing levy on blank media, including CD-Rs, tapes and other recordable media, was introduced in 1997. It was designed to compensate publishers and labels for revenue lost due to private copying of music from one medium to another.

Industry observers have suggested that the CRIA's opposition to extending the tariff indicates it is considering U.S.-style civil suits against file sharers. However, the CRIA previously suffered a setback in March 2004 when a federal court ruled it could not force Internet service providers to turn over the names of alleged file sharers, and Henderson contends his organization has no interest in pursuing Canadians copying their own CDs onto MP3 players. "I've said it before, and I say it again," Furlong says. "We're not about to sue anyone."

Record company sources privately admit the industry's long-term goal is to have law enforcement treat music piracy as a criminal offense, rather than a civil one.

After administration costs, music publishers receive approximately two-thirds of the existing levy. CRIA members, who claim they have sustained more than $1 billion Canadian ($1.03 billion) in lost sales since file sharing became popular in 1999, receive 15.1% of the levy, according to the CPCC. The collective says it has collected $199 million Canadian ($204 million) since 1999 and has distributed slightly less than $103.5 million Canadian ($106.2 million). CRIA sources say the labels would expect to receive an additional $10 million-$15 million per year through the proposed levy extension.

But RCC VP of government relations Kim Furlong says he understands the CRIA's position.

"Consumers feel right now that if they steal a song and have paid the levy, well, they aren't stealing," Furlong says. "And if they are forced to pay a $7 levy on every iPod, do you think they'll feel less justified in taking songs for free?"
Beetle stuff.

As George Harrison’s solo records become downloadable and Martin Scorsese documents his life, Wu-Tang Clan has received permission from Olivia Harrison and Warner Music, the publishing company that represents George Harrison’s estate, to do a rerecording of “While My Guitar Gently Weeps” that features Red Hot Chili Peppers guitarist John Frusciante and Erykah Badu. It is not a sample from the Beatles’ “White Album” as previously reported, but a rerecording. The Wu-Tang Clan album is called “The 8 Diagrams,” and will be out Dec. 4.

Other Beatles news includes Ringo Starr, Olivia Harrison and Sean Lennon joining Yoko Ono in Iceland for the unveiling of the Imagine Peace Tower on Vísey Island near Reykjavik. A choir sang “Imagine.” The tower will be lit every year from John Lennon’s birthday, Oct. 9, to the anniversary of his death, Dec. 8.

And the Rock and Roll Hall of Fame will feature a “Help!” memorabilia exhibit starting Nov. 16 to coincide with the release of the cleaned-up DVD of the movie. The exhibit will include George Harrison’s original script and, reportedly, archives of material including artifacts and photography documenting the making of the film. It will be fab, we’re sure, and another worthwhile reason to go to the hall.

We’re celebrating the release of the very underrated “Help!” DVD in spite of it, again reportedly, having virtually no extras like the ones that the amazing Martin Lewis produced for the “A Hard Day’s Night” DVD.

Not that the wonderful movie needs it—it doesn’t. It’s just a shame when people get lazy or cheap when it comes to historically significant artists like the Beatles and fantastic pieces of work like “Help!”

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**LITTLE STEVEN’S UNDERGROUND GARAGE**

**GARAGE ROCK**

**The Indies**

Cortney Harding
cortney.harding@billboard.com

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**Saturation Season**

Are Too Many Indie Bands On The Road At Once?

On a rainy Wednesday night in Philadelphia a few weeks ago, live music fans could choose between catching dance-punk band !!!, Aussie indie pop act Architecture in Helsinki or Wolf Parade side project Sunset Rubdown. The city wasn’t in the midst of any sort of festival or special event; rather, the multiple line-ups represented a typical night this fall in any reasonable-size city, where listeners can choose which live show to see from an embarrass of indie riches.

But independent promoters who book and manage shows at midsize (400-1,000 capacity) venues in urban markets aren’t necessarily seeing those riches. Rather, faced with an overabundance of touring bands and a limited audience, one has publicly complained about his worst season since 2001, and five others that: I spoke with said they are enduring slow seasons as well. Sean Agnew, an independent promoter in Philly who heads up 85 Productions, posted a screen on a local message board last week, explaining that he and his contemporaries were losing money every night due to low turnouts and high guarantees.

“No one books anymore, so bands now make the majority of their income on live shows,” Agnew wrote. Therefore, he says, bands remain on the road much longer than they used to. Many acts, he says, increasingly hit a market multiple times in one year, and are pushed by management to charge higher prices and play larger venues than a group is ready to play.

Andrew Colvin of booking agency Ground Control has witnessed the same phenomenon. “Bands have to make up the loss of revenue from album sales somehow,” he says, “and many are touring nonstop as a way to do that.”

But Todd Cote, booking agent for metal band High on Fire, blames the logjam on promoters who overbook, taking every show offered to them in an effort to fill their calendars. He also attributes higher ticket prices to increasing surcharges by ticketing companies and higher guarantees offered to acts. “Bands take the money upfront and don’t think about how it will affect them on the road,” he says.

In the end, says Pete Toalson, program coordinator of Chicago venue the Empty Bottle, “everything is getting stretched thin.”

There are more bands and more clubs than ever before,” Toalson says. “You also find a lot of bands that have booking agents before they even have records out, and are being pushed to headline when they really should be opening. They think just because they have some buzz they should be at the top of a bill.”

Colvin says that while he personally discourages bands from headlining right out of the gate, he sees it happen on numerous occasions.

Todd Patrick, an independent promoter in Brooklyn, blames “a cottage industry that has grown around indie rock.”

“Publicists and booking agents are trying to make a middle-class livelihood based on hype,” Patrick says. “As a result, people are being pushed to charge higher prices.” Patrick says he works to keep his cover charges low and claims that strategy has helped some promoters avoid the slump and have a profitable autumn.

Other promoters, like Scott McLean, who books Portland, Ore., venue Holocene, also say that an effort to keep ticket prices down has resulted in solid turnouts. “We keep the covers for our local shows at $6 and only occasionally go up to $15, in the cases of huge national touring acts,” he says.

For the three aforementioned Philadelphia shows, ticket prices ranged from $12 to $17; the last time !!! and Architecture in Helsinki played Philly, the cover charge was $8. And while the recent prices may not be bank-breaking, they are also not an amount that every college student or working twenty-something can drop on a nightly basis. Agnew says that although cover charges are the result of negotiations between the booker and agent, “the starting point for the talks has gone up recently.”

But what the crunch really comes down to, some promoters and agents say, is audiences with a limited amount of time and energy, which results in too much supply and not enough demand. “People have a limited entertainment budget and an unusually high number of shows to choose from,” says Christian Bernhardt, who runs the Kork Agency, an indie booking shop. The situation has led Bernhardt to tell many of his bands to take it easy this fall, unless they are touring in support of a recent release. “I tell them to hold off until the winter” when fewer bands usually tour, he says, “because they will lose in the end.”
Fan Unfair
Updating Labels' Bad Habits For A Brave New World

It may have initially seemed like Radiohead's brave new world to sell its music directly to fans meant the symbolic end of the record label model, but that didn't last too long, did it? Within the week, it became clear Radiohead was seeking a label deal to put out the conventional CD version of the album on the back end. But Radiohead's move explores other interesting dynamics. One, with no new product available for almost two months, it almost fulfills the dream of the most fervent digerati—those who want to force everyone to go digital by not putting out any physical product. Now, we, or at least Radiohead, will see what happens when a large, rabid fan base has no choice but to buy digital.

More important, Radiohead is the best test to date on adapting a reverse book industry model to the music business. In the publishing business for the past couple of years, best-selling authors like the late Jim Rigney (pen name Robert Jordan) would allow 100-page prologues of his "Wheel of Time" heroic fantasy series to be sold as digital downloads for $5. Two months later, the high-priced $29.98 hardcover book would arrive, and then a year later the $8.99 paperback version.

Radiohead announced the (mass market paperback equivalent) download and the (hardcover equivalent) boxed set at the same time, but put a window between their release, with the download available Oct. 10 and the boxed set Dec. 3.

The problem is, Radiohead didn't initially mention the (trade paperback equivalent) CD version and still hasn't said when it's coming out. By presenting its product this way, Radiohead is not giving fans who want physical product all the information they need to make a satisfying choice. Remember retail's axiom: Give the customers what they want.

So if the music industry is evolving into a new world, I have a few recommendations. Mainly, if superstar artists are going to initially sell directly to their fans, they shouldn't encourage unfriendly consumer practices.

For years, the record labels used questionable tactics to get fans to buy their favorite artists' albums, and then buy them again and again. Some methods actually fulfill consumer demand, but other times labels go too far.

Currently, most superstar albums come out in four or five different exclusive versions. True, that's done mainly to benefit the big accounts like Wal-Mart, Target, iTunes and Best Buy. But that means fans face a choice: either be deprived of some music by their favorite artists or buy all the versions available. The latter decision ultimately benefits the labels and the artists, frustrates the fans and gives the rest of retail conniptions.

That's not the only way fans are induced to purchase multiple copies of the same album. How about putting out a record, and once the devoted fans buy it, relaunching the same record with different songs or as a higher-priced limited edition? Sure, sometimes that's done in good faith as a way to revive an album not performing up to expectations. But usually, devoted fans get screwed and buy the album all over again—although nowadays, they could download the new songs, if the labels would let them.

But that didn't happen in 2004, when Good Charlotte released two versions of "The Chronicles of Life & Death," each with 14 of the same songs. The "Life Art" version had a bonus song called "Falling Away," and the "Death Art" version had bonus track "Meet My Maker." Of course, iTunes carries both versions, but guess what? Its "Death" version has "Meet My Maker;" and another bonus song called "Wounded" that can only be bought as part of the album purchase. Strangely, the iTunes "Life" version doesn't have "Falling Away." But any way you look at it, fans needed to buy the album twice to get all the tracks.

Or how about issuing an album with different covers to stimulate multiple purchases? I remember when Led Zeppelin's "In Through the Out Door" came out in multiple covers: not two or three, but six. Even worse, the album was wrapped with brown paper, so you didn't know which cover you were getting. You could buy six copies and still not wind up with all the covers.

Music fans will put up with a lot of rubbish, but no one likes to feel the fool. In the new world of selling directly to fans, the artists can't blame such tactics on the labels anymore. In fact, if artists aren't careful, the disdain that many consumers feel for labels could soon find a new focus.
## BOXSORE Concert Grosses

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### A Prince Among Thieves

Affordable Pricing Drives Demand For Prince’s London Run

Last year, Madonna did eight; Wembly, Billy Joel did 12 Gardens and Luis Miguel did 30 Auditions nationwide on this tour.

This year, it’s all about the Purple One, knocking down 21 O2s.

**Prince’s remarkable 21-night August/September run at the new O2 in London grossed more than $82 million and drew 351,277 people, according to Billboard Boxscore.** AEG Live subsidizes concerts West and Marshall Arts promoted the stand.

**PRINCE**

The promoters initially put up seven shows. "On our first day on sale we had rolled into 15 by lunchtime," Meglen says. "The London" record was Pink Floyd, 14 at Earls Court, so that first day we had already broken the record.

After two weeks with no tickets available, demand built again, "so we relaunched the final six shows," Meglen says. "Every show was sold out. Every seat."

Production was center stage, in-the-round, and other O2 bookings forced four load-outs and load-back-ins. "But all we did was strike the stage, pull down most of the PA stacks, then run our lighting rig on long chains up into the ceiling, out of the way," Gogaware says. "We even had the Stones in during the middle of our run, but the big things was for Prince."

Multiples are the most profitable of all concerts, particularly when not attached to a full-blown tour. Prince producers outsourced lights and sound, "so we had very little in the way of shipping, trucking or even hotel and travel costs for our crew," Gogaware says. "We brought major 15 crew people from the U.S.A. Everyone else was local, so cost savings over a typical touring situation were substantial. And when you play 21 nights in any arena, you can cut a pretty sweet deal."

Even so, a 21-date stand is not without its challenges. "When the artists tell the world he’s doing 21, we needed to find a way to get there," Gogaware says. "In the end, we could have done more."

Similarly, such a mammoth booking lends itself to marketing opportunities. "Distributing 2.9 million copies of his new CD free with the Sunday Mail newspaper or 350,000 plus CDs given to ticket holders at the gig, those are the real benefits," Meglen says. "It’s about finding new ways to get the artist’s music into the ears of people—lots of people."

The AEG Live London team saw more than 95% of the audience came from London. "That was the real surprise to us," Gogaware says. "We originally thought of it like Vegas, letting the fans from all over Europe come to Prince, but it was all about London and the new O2 arena."

Asked what they learned from the experience, Gogaware says, "We could write a book, but the big thing was probably the enforcement of our beliefs about ticket price. We were at $31.21, about $62 U.S."

By pricing conservatively, the pair believes lighting could strike again for Prince in London. "His shows were so powerful, so totally engaging to the audience, that we’ll be able to go back to London and do this again—and again," Meglen says. "Lots of people want to go see a great live show. When you make it so that most can afford to go, they will. We’re lucky to have an artist who can see that and doesn’t view ticket price as a competition with his peers."

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

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*www.americanradiohistory.com*
Michael Rapino
Arthur Fogel
Michael Cohl

BEHIND THE MADONNA DEAL

Live Nation's new artist services model—now being tested with Madonna—aims to cover all revenue bases. In a rare interview, the deal's power brokers provide the story behind the story.

Live Nation is now in the recorded-music business . . . and the merch business, the digital distribution business, the branding business and, of course—still—the live music business. And, to great fanfare, the Madonna business, with the announcement of a new, all-encompassing 10-year deal that published reports say is worth $120 million. With the deal Live Nation unveils its Artist Nation division, headed by veteran Rolling Stones dealmeister Michael Cohl (see story, page 10). Artist Nation will serve as a conduit between artists and fans, via fan sites, VIP ticketing, digital rights/DVDS, merchandising, sponsorships and branding.

In a rare three-way sitdown, Live Nation power brokers Cohl, Michael Rapino and Arthur Fogel discussed the Madonna deal and Artist Nation with Billboard. Rapino is president/CEO of Live Nation and has headed the company since before it spun off from its predecessor Clear Channel to become a free-standing public company. Fogel is Live Nation chairman of global music, as well as producer of Madonnna's last three world tours and this year's Police reunion. Rapino and Fogel both once worked for Cohl, whose pioneering Concert Productions International is now under the Live Nation umbrella.

The three native Canadians may have just reshaped the music business, as power firmly shifts from the label side of the equation to the live music stage. While the Madonna deal has its detractors, as tour producers Fogel and Cohl are known for profitable ventures for artist and promoter. Can they guarantee the same under a 360-degree model?

What's your take on some of the negative reaction when news of the Madonna deal first leaked? Arthur Fogel: All of the people, or most of them, who talk about (offering) a 360-degree model are full of shit. They don't have a clue what they're talking about and how they're going to get there. Secondly, there was more than one bidder in the game with Madonna for this deal, and the reality is that when the spin in our business is, "They overpaid," that's always and ever about covering up your failings and your inability to deliver the deal.

When may we see a new record by Madonna under the Live Nation contract? Michael Cohl: I would think that our first record will be in two or three years, approximately.

So who knows what distribution model will be in play then, given what Radiohead showed us recently. Michael Rapino: We're so excited that we have some time to watch the market be innovative. We have no fear that by the time we sit down with Madonna and talk about distribution that there will be a lot of exciting opportunities.

Michael Rapino: We're so excited that we have some time to watch the market be innovative. We have no fear that by the time we sit down with Madonna and talk about distribution that there will be a lot of exciting opportunities.

Cohl: The opportunities have been there forever, and people just haven't seized on them.

The traditional thinking is that promoters aren't in the label business.

Fogel: We're in the recorded-rights partnership business; we're not in the record-label business.

Much has been made of Madonna's age. Is that a factor?

Cohl: Absolutely. She's right at the prime of her career, and we're ecstatic to get her now.

In 1989, I did a deal with the Rolling Stones—two of them were 46, one of them was 49 and one of them was 52. That's almost 20 years ago. Arthur and I in Toronto quite a while ago promoted Frank Sinatra when he was 82 and sold out. Talk about age is ridiculous. It's a boogeyman that young people like to throw at older people.

Fogel: It's typical male bullshit—if it were a man named Madonna, age wouldn't even have been raised.

Is the record now a marketing tool for touring, branding, merchandising, etc.?

Cohl: I'm sure it serves that purpose, but if you're asking if [the record] has economic properties to it, the answer is, "Absolutely." How do you think Radiohead did on that little adventure last week? My instinct tells me that there was a fairly substantial financial gain . . . more so than if it went to a record label.

This seems to follow through to the extent on Live Nation's goal to form longer-term relationships with artists.

Rapino: When you do one show in Cleveland for four hours, your risk/reward is limited. When you do a tour it gets better, when you do a global tour it gets better, when you do a global tour plus T-shirts it gets better. Now add global tours plus product lines plus time: dream. If I could take all of my thousand artists and turn them all into longer, deeper relationships, we would be on rocket fuel. And this is the start of it.

Fogel: What motivates me and has for a long time is people in 1988 telling Michael Cohl and the rest of us, "You're out of your mind. The Rolling Stones are finished," and then 20 years in, people saying, "The Police? Are you nuts? It's not going to be that big." I'm OK with people saying we don't know what we're doing, we're reaching, we overpaid, all those things that people like to throw out there in our envious little business.

Cohl: I'd be really worried if they said it was a good deal. It might be the first time we were wrong.

How does this Artist Nation model work with developing artists?

Cohl: It works exactly the same. We're involved with 3,000-4,000 club shows a year, so in terms of developing an act from the ground up on a live basis, this is probably the best place anybody could be.

Rapino: This is a $75 billion business. We do about $4 billion in revenue. We don't really subscribe to, "We win, they lose." We think the pie is big enough for all. We're not everything to everybody. Our core competence at the end of the day is if you sell tickets and are a touring-based artist, we probably bring incredible value to you in the first and most important piece of your business: touring and concerts. From there we believe we can on a global basis take and extend our relationship with you and help you build your business.

Would that be for any stage of a career?

Cohl: We don't want to be in the business of pouring tens of millions of dollars into unknown acts, throwing it against the wall and then hoping that enough sticks that we only lose some of our money and not all of our money. In the right circumstances we would look at an unknown act. But Michael's point was if you're already at the House of Blues and you're already selling 1,000 tickets, then it makes sense for us to sit down and talk about how our platform can help you. It's not part of our business plan to be out there signing 50 or 60 young acts every year.

All of the people, or most of them, who talk about offering a 360-degree model are full of shit.

—Arthur Fogel
From left, Avenged Sevenfold's JOHNNY CHRIST, SYNYSSTER GATES, M. SHADOWS, THE REV and ZACKY VENGEANCE favor hard rock, but they've made room for new and varied sounds on their latest project.
Avenged Sevenfold
Busts Loose From Metal Constraints On Fourth Album

BY MIKAEL WOOD

"YOU GUYS USED TO BE GOOD. WHAT'S UP?!!?" "Why'd you sell out? GO BACK TO SCREAMING!"

Opinions like that were commonplace on message boards in the wake of Avenged Sevenfold's 2005 album "City of Evil," on which the Huntington Beach, Calif.-based foursome outfitted its speedy hard-rock chug with dramatic film-score strings, fluttering acoustic guitars and Queen-style vocal harmonies.

Frontman M. Shadows says he knew his band was in for some backlash as a result of that stylistic exploration. But two years after its release, he points out that whatever gripping "City of Evil" provoked from old-school Avenged fans has been readily forgotten with the band's "upward trajectory." And once again he's not at all worried about what the group's detractors might have to say.

"We've always been very ambitious in terms of our goals and our dreams of where we want the band to be," the singer says. "When we write, we're not after the biggest or the heaviest thing. We're not in the mindset of, 'Let's thrash as hard as possible.' We're interested in making something that still has heavy guitars and different metal elements. We like pop music, and we want to get people listening.

"Avenged Sevenfold," the band's fourth full-length, should do that.

A more eclectic effort than "City of Evil," the new album includes pronounced traces of hip-hop, country, electronica and what Shadows refers to as "wacky stuff." "Lost," on which Shadows runs his vocals through a Vocoder, could be T-Pain fronting Metallica, while "Gunslinger" and "Dear God" feature contributions from pedal-steel whiz Greg Leisz and singer Shanna Crooks, a member of Big & Rich's Muzik Mafia.

The group came close to hiring producer Rob Cavallo based on his work on Green Day's "American Idiot" and My Chemical Romance's "The Black Parade" before deciding to go it alone. "But we also wanted to make the songs more focused, to make every part count," Shadows says. "We didn't want to have eight-minute songs that don't need to be eight minutes long." Avenged wrote 24 tunes and recorded 18, then picked the strongest 13; during mixing, the band de-cided the album felt like it was dragging, so it cut another three. Shadows singles out the Beatles' "White Album" as an example of the kind of concise artistic sprawl the band was after. "That was a huge influence," he says. "Every track has a different motif—different singers and different instruments. It's not dabling in individual songs but across an entire album.

Band manager Larry Jacobson says that his client's serving as its own producer "wasn't about self-indulgence.

From the label's perspective, "this is your worst nightmare," says Jacobson, who prior to forming World Audience Media Group headed the now-defunct Giant Records. "Here's a band ready to step up to that next level on a big fourth-quarter record, and they want to produce themselves?" he says with a laugh. "But because the band was open-minded—and took meet-ings with producers, "Warner Bros. turned around and said, 'You know what? They've been honest—we're going to let them do it.'"

And then they stayed out of the studio, which is pretty unheard-of."

According to Warner Bros. marketing VP Xavier Ramos, the label's long-term strategy for Avenged Sevenfold has always been built around breaking the band out of what he calls the "metal ghetto," an effort he says gained traction thanks to the unexpected success of the "Bat Country" clip. But Ramos insists that the label's first priority is "keeping the band's vision intact."

"You sit down with these guys and their ideas are very specific," he says. "Everything we do is in partnership with the band." Ramos points to the new album's cover—a stark black-and-white rendering of the band's winged-skull logo—as an example. "That's probably not the best cover for endcaps or promo materials," he says. "But it's what the band wants, so we go along with it. There were no compromises with this record."

Warner's pre-release campaign included a contest in which fans were invited to post video-clips to YouTube explaining why they should serve as the band's guest producer; two winners spent a day in the studio with

Video Victories

Avenged Sevenfold went from being an underground metal band to topping "TRL" thanks largely to the success of the act's video for "Bat Country." Here are four lessons learned about how to best leverage video as a key component of a marketing plan.

1. Get in where you fit in. Warner Bros. marketing VP Liz Lewis says MTV's credit squeezes provide great exposure for artists whose videos might not get huge play on the video channel. "It's almost as if we're getting a 30-second advertisement during some of MTV's highest-rated hours," Lewis says.

2. Don't fear the Web. A quick clip of an artist's video on MTV drives viewers to mtv.com, Lewis says, where music fans "usually end up seeing more than just the video."

"The band wants, so we go along with it. There were no compromises with this record."

Avenged, Ramos says, "sees how a record's made." On Oct. 20 the band is scheduled to play a free show at Los Angeles' Key Club, footage from which will figure heavily into the label's new-media plan. And "Avenged Sevenfold" will hit stores in two separate configurations: the standard release and a CD+MVI package that will retail for an additional dollar.

"It's not your standard B-roll from the studio," Ramos says. "There's an animated piece, an in-depth-making-the-album feature and tons of other stuff. The band spent months working on it."

A current contest rewards cus-
tomers who purchase "Avenged Sevenfold" through the iTunes Music Store with a bonus track: a "jam-along" version of lead single "Almost Easy" that doesn't include guitarist Synyster Gates' solo. Fans are encouraged to record themselves playing along with the track and upload the footage to YouTube; one winner will receive tickets to an Avenged show and a guitar signed by the band.

Despite the attention paid to attracting new listeners, Jacobson says that Avenged's commitment to its core supporters "is constantly manifesting."

"When they won the best new artist [Video Music Award in 2006], the first thing they did was thank their old fans," the manager says. "They love those kids, and those kids still feel superserved by the band." Jacobson says fans respond to the band's "courageousness."

"What I mean by that is they don't sit there and try to write a song for radio," he says. "They simply try to follow whatever's interesting and intriguing to them. The songs on the new record are between five and nine minutes long—their core fan base isn't going to sit there and
Enter most any dance club and odds are you’ll soon hear “Buy U a Drank (Shawty Snappin’)” by R&B sensation T-Pain before the night is through. But the hit single gets most of its spins as a 30-second clip. “Buy U a Drank” is the best-selling master tone of 2007, according to Nielsen RingScan, moving more than 2.3 million units year to date. That figure nearly doubles the very respectable 1.5 million digital downloads the same track has sold, according to Nielsen SoundScan, and completely dwarfs the 686,000 CDs that the album it supports—“Epiphany”—has moved since its debut June 23.

For the Jive Records artist, this is a familiar story. His first album, “Rappa Ternt Sanga,” sold 597,000 copies on the strength of the first single “I’m N Love (Wit a Stripper).” According to the label, the song sold more than 5 million ringtones, 4 million of them in less than five months—aaking it the fastest-selling ringtone in Sony BMG’s ringtone history and earning it a 2006 BMI Urban Music Award as ringtone of the year.

It’s something T-Pain himself can explain. “I don’t concentrate on it,” he says. “When I’m in the studio, I don’t finish the song and say, ‘That’s going to be a big ring one.’ I don’t know if a song is going to be a hit or it’s going to flop. I never know. I just do the music and if people like it, they like it.”

The Southern soulster does give credit to ringtones—in addition to a close relationship with hitmaker Akon—as a significant factor behind his success. In a May 2007 Billboard interview, T-Pain said it was his ringtone sales that forced his label to support his first album.

“I had people at Jive tell me they didn’t believe in my product and let me know that they didn’t see much care,” he said at the time. “But selling 6.7 million ringtones [for “Stripper” and another single, “I’m Sprung,” combined] changed their minds.”

Since then, T-Pain has charted 12 singles on The Billboard Hot 100, five of which were in the top 10, and sophomore effort “Epiphany” debuted at No. 1 on The Billboard 200. Yet T-Pain was still surprised when lightning struck twice with “Drank” moving similarly.

“I didn’t know any song could generate ringtone sales like that,” he says. “I didn’t think the ringtone game could be so essential to the industry.”

T-Pain’s success in the mobile space is the result of a delicate balance of science and opportunity that involves an army of promotions, A&R, mobile marketing, and other executives at Jive Records and parent company Sony BMG, who help drive these sales to their impressive totals.

Whether it’s T-Pain or any artist in the label catalog, every element of a ringtone is closely studied—from which portion of the song is used, to when it is released to wireless operators, to how many subsequent remixes of the track are then created to maintain sales momentum.

Making up 40% or more of major labels’ digital revenue, ringtones are far too “vitally important” according to Jeff Dodes, senior VP of Jive Records’ digital business unit, to simply leave up to chance. Examining T-Pain’s record ringtone run illustrates exactly how it all breaks down.

How A Multimillion Mobile Sales Made T-Pain A Superstar

BY ANTONY BRUNO | PHOTOGRAPHY BY BEN CLARK

www.americanradiohistory.com
When Jive executives first heard "Buy U A Drank," they immediately narrowed in on it as the key hit single off the "Epiphany" album and from the very beginning decided on a ringtone-centric campaign. Labels tend to look at their artists as one of three types—those that sell CDs, those that sell digital downloads and those that sell ringtones.

"We kind of map out the artist," Dodes says. "We create a pie chart and [determine] where the artist fits and then move our planning accordingly... a hip-hop or urban artist is generally going to lean more mobile when you break it down, or maybe mobile with physical, and digital will be the big gap."

T-Pain is a ringtone artist. As well as "Stripper" did as a ringtone, it sold less than 1 million digital downloads. Meanwhile, female pop artists like Britney Spears or Pink sell fewer ringtones, but do very well with digital downloads. Country acts skew lower in ringtones and downloads, but have the best physical sales.

"Buy U A Drank" had all the elements of a hit ringtone. First, the song has a catchy hook that Jive felt could do well in various formats.

"When you get a track that hits urban, R&B and then goes to pop, potentially, that's an explosive sales situation from a ringtone standpoint," Dodes says. They also singled out the high-pitched sounds of T-Pain's signature electronic vocal effects as an important element of what makes a song a successful ringtone (see story, page 31), not to mention lyrics that phone-toning chidogons could relate to. Ringtones are, after all, a personalization app.

The first version of the ringtone, highlighting the verse, was released Feb. 6—four months in advance of the full album's street date.

"The timing is very important," Dodes says. "I don't know that you can come too early with a ringtone, but you can come too early with a digital track. With a ringtone, you need to have it widely available at the peak of your exposure, but also going into it as well."

Dodes says the early ringtone release provides two strategic plusses: It gives wireless operators time to incorporate the ringtone into their systems and at the same time allows Jive to monitor initial ringtone sales as a way of determining whether the label identified the right single to push.

"Ringtone information on what's going on is definitely asked about among our promotions and sales department," Dodes says. "It's definitely an indicator of what's happening with a track."

"Drank" then debuted on Billboard's Hot R&B/Hip-Hop Airplay chart Feb. 17 at No. 67, a few weeks after the ringtone came out. The relationship between radio and ringtones is critical, Dodes says. Ringtones are a way for fans to identify themselves with something popular, similar to a concert T-shirt. It's no accident that the most successful ringtones are generally radio hits as well.

It's the reason why few artists create songs only as ringtones, despite some early interest. Certainly an outtake or unused beat from a recording session could be included as an exclusive ringtone for fans who buy the CD or as some other sort of incentive, but Dodes says those unique ringtones will never achieve the kind of sales that "Drank" or "Stripper" did. Both radio and ringtones take time to build momentum, and the trick to multi-million sales is to save the biggest ringtone promotional push for when the single is doing best on radio.

"It can take a while to get a ringtone out widely across all carriers and platforms," he says, "so we try to prepare the track as early as possible. It can take several weeks or more to get on all decks while it's building on radio. So we need to have it ready for when radio is peaking and all our marketing activities around the project are hitting."

While it's impossible to sell ringtones directly to fans via the artist's Web site or third-party partners, the majority of ringtones sold come through the mobile carrier. All but 3% of the sales for "Drank" came through the carrier deck.

The most important factor to a best-selling ringtone is featured placement on wireless operators' ringtone menus. Ringtones that have been available for months can suddenly spike as much as 75% once they reach the top of a carrier's "What's Hot" section.

Securing that spot is a bit of a trick. First, labels have to show that the song is indeed hot by pointing to early ringtone sales as well as radio airplay chart positioning. It also helps to give the wireless operator an exclusive, either of the original ringtone or an alternative version. Sometimes it's part of a broader deal between the label or artist and the operator in the case of a tour sponsorship or promotional campaign. Regardless, the goal is to secure the featured placement for the ringtone at a time when it will generate the most sales.

"You want to hit that so if you're going to get a 75% spike in sales, you're getting that off of a bigger base," Dodes says.

In April, Jive created four alternate versions of the ringtone—three of them available to all carriers and one as an exclusive. A fifth alternate version was created in May, and it, too, was an exclusive.

Ringtone remixes are a common strategy to lengthen the sales cycle for successful singles. The ringtone for "Stripper" has five versions featuring collaborations with Mike Jones and Paul Wall. "Drank" has six versions with help from Kanye West and Yung Joc.

"It's a personality product, so you need to give people what they want," Dodes says. "It's 50% of the sales."

BRING THE PAIN
Rapper To Remain Ubiquitous Next Year

T-Pain may sell more ringtones than full songs, but he still dedicates his time to thinking about music, not formats.

"I do all my music the same way. I try not to concentrate too hard," he says. "Wherever God takes me, I just let him take the wheel."

It appears the powers that be are steering T-Pain and his label toward a very busy 2008. The rapper says he will continue supporting his "Epiphany" album, writing and producing for other artists, and developing the acts signed to his label, Nappy Boy, which has various major-label partners. Of his Nappy Boy artists, he's particularly excited about a group called Girlfriend—which he expects will have a single out early next year, via Nappy Boy/Atlantic.

Expect Nappy Boy to launch as a digital label early in January. Two other label acts will be rapper Tay Dizm, whose album will arrive in March, and T-Pain's original rap group, the Nappy Headz.

"Nappy Boy is T-Pain's brand and umbrella label," manager Michael Blumstein says. "The label will be a full-fledged indie label with PR, promo and everything else a physical label has, but will never go physical. You'll never see any albums in retail stores."

Meanwhile, T-Pain's own work will be everywhere in the coming months. On the branding side, he's working with eyewear maker Oakley to develop a signature line of T-Pain "Oil Can" frames. Musically, he's produced at least four songs, Blumstein says, on Usher's spring album, including possible first single "At the Time," and is featured on upcoming songs from Mariah Carey, Jennifer Hudson and Rick Ross. He's also co-producing Omari's next project with Timbaland.

While the rapper obviously loves work, he's less fond of his time on the road. "I don't really like tours," he says. "It's too demanding. You got tour rules. You can't be you and they stop you from doing stuff and you can't do what you want to do onstage." Still, Blumstein says T-Pain is "99%" confirmed for Kanye West's Glow in the Dark tour, which is slated to begin in late February/March 2008. And, T-Pain plans to tour on his own after releasing his next album, its title still to be determined, in summer 2009.

Plans are even loosely being discussed for T-Pain to eventually ditch physical releases entirely.

"Pain's got to fulfill another three albums for Jive, say five or six years," Blumfield says. "But once he fulfills that, he'll release records through Nappy Boy Entertainment. By then there'll be no physical stores outside of larger chains."

—Antony Bruno and Hillary Crosley

DIALED IN
The top 10 best-selling master tones of the year (through the week ending Oct. 7), according to Nielsen RingScan.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Sales</th>
</tr>
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<tbody>
<tr>
<td>1. &quot;Buy U A Drank (Shawty Snappin')&quot;</td>
<td>T-Pain (Featuring Yung Joc)</td>
<td>2,259,000</td>
</tr>
<tr>
<td>2. &quot;This Is Why I'm Hot&quot;</td>
<td>Mims</td>
<td>2,081,000</td>
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<tr>
<td>3. &quot;Party Like A Rockstar&quot;</td>
<td>Shop Boyz</td>
<td>1,705,000</td>
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<tr>
<td>4. &quot;Don't Matter&quot;</td>
<td>Akon</td>
<td>1,456,000</td>
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<tr>
<td>5. &quot;Pop, Lock &amp; Drop It&quot;</td>
<td>Huey</td>
<td>1,382,000</td>
</tr>
<tr>
<td>6. &quot;Beautiful Girls&quot;</td>
<td>Sean Kingston</td>
<td>1,350,000</td>
</tr>
<tr>
<td>7. &quot;A Bay Bay&quot;</td>
<td>Hurricane Chris</td>
<td>1,329,000</td>
</tr>
<tr>
<td>8. &quot;Crank That (Soulja Boy)&quot;</td>
<td>Soulja Boy</td>
<td>1,256,000</td>
</tr>
<tr>
<td>9. &quot;I'm A Flirt&quot;</td>
<td>R. Kelly Feat. T.I. &amp; T-Pain</td>
<td>1,140,000</td>
</tr>
<tr>
<td>10. &quot;Shawty&quot;</td>
<td>Pies (Featuring T-Pain)</td>
<td>1,087,000</td>
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5 LESSONS OF T-PAIN'S RINGTONE SUCCESS

Ringtone sales have begun to flatten, but artists like T-Pain still need to move big numbers if the right group of circumstances is in play. While live senior vp of digital at Sony BMG says that T-Pain "just has the magic dust" when it comes to ringtones, he also knows the artist's success is no accident. "We've got a lot of experience in seeing what sells and what works," Dodds says, pointing to five must-have elements for a successful ringtone campaign:

A CATCHY SONG
Ringtunes are like audio versions of a concert T-shirt. They let fans proudly display the songs or artists they like. Therefore, the song that it's based on needs to be a hit. "It's the first to say, 'Credit our A&R guys and credit our promo guys,'" Dodds says. "They're finding great artists who are making great records and getting exposure for it. We just do the rest."

THE RIGHT HOOK
As great as the song may be, fans need to be able to hear it in a crowded room for it to work as a ringtone. Typically, higher-pitched notes work best. This is one reason why the theme song to "Halloween" remains popular. The synthesized vocal effects that T-Pain uses for many of his songs fill this requirement.

RELATABLE LYRICS
Madonna scored a ringtone hit last year with the song "Hung Up," which featured the line, "Ring, ring, ring goes the telephone," primarily because the words fit the situation of an incoming call. T-Pain's lyrics strike a chord with the club-going urban set who relate to songs about buying girls drinks and apparently falling for exotic dancers. "If there's something in the lyric that the consumer wants to say about themselves, it helps," Dodds says.

WORK WITH THE OPERATORS
For all the talk of labels like to make about getting ringtones to fans directly via the artist's Website or via marketing partners like Jamster, it's still the prime placement on the wireless operators' "What's Hot" menu on the phone that moves sales. Dodds says sales can increase 75% with such featured placement. Only 3% of sales from T-Pain's "Buy U a Drank!" came from outside the carrier sales portal.

EXPOSURE
If the song's not getting decent radio play, club spins or video impressions, it likely won't be a big-selling ringtone. That's why few artists write music solely to be used as ringtones. "If you don't know it and if it's not what everybody in the neighborhood knows, you're not really making that statement," Dodds says. "A hit's going to be a T-shirt for a band that nobody's ever heard of."

Different versions of the song, Dodds says, "Drank!" peaked at No. 1 on the Hot 100 in late May after more than two months on the charts as it also reached No. 1 on Hot 100 Airplay, Hot R&B/Hip-Hop Songs, Hot R&B and Hip-Hop Airplay and Rhythmic Top 40.

Since then, live redefined another single from "Epiphany," "Bartender," which followed much the same pattern to sell more than 1 million ringtones. The label is working a third, "Church," which appears on "Epiphany" and the soundtrack to the movie "Step Up 2." (T-Pain is executive-producing that soundtrack.)

"Certainly we're happy about what's gone on with his mobile sales; it's a great part of his story as a great artist," Dodds says. "He just has the magic dust.

Meanwhile T-Pain suffering from a slight cold after a recent photo shoot, is conducting an interview on one phone and screening calls on another. An incoming call sets off the second phone. The ringtone? Not "Streets" or "Drank!" or even his other ringtone hits "1 In 8" or "Jammer." It's "Tallahassee Love," the opening track from "Epiphany.

"They make a person's phone more exciting, I guess," he says when asked about what ring tones mean to him. "You don't want to hear the Verizon tone all day. They've definitely been a big important part of my/whole career."

Some artists remain conflicted about selling their songs as ring tones (see story, this page), feel it's perhaps that 30-second clips reduce their art to a tech gimmick. At if T-Pain has any reservations being known as a "ringtone artist," he certainly doesn't show it.

"As long as someone wants to hear my music," he says, "I don't care if it's a ringtone or the album or whatever." 

T-Pain sells millions of ringtones per year. Classic rockers like Jimi Hendrix, AC/DC, Bob Marley and Led Zeppelin this year began selling their biggest hits as ringtones for the first time eager to profit from the ongoing trend.

Yet some artists still won't join in the ringtone games. Many don't sell their music as digital singles in any format, either preferring to sell only by the album (like Radiohead) or not participating in any digital format (like the Beatles, although individual members sell their music digitally).

Yet other acts that have no problem selling their music as singles on iTunes still won't sell ringtones. Some are waiting for exclusive deals with operators that include large, upfront payments. Others feel selling their music as 30-second clips devalues it.

Apart from the odd ringtone here and there, acts with no or limited ringtones available include Van Halen, Dave Matthews Band, Pink Floyd, Bruce Springsteen and Rage Against the Machine.

—Aubrey Bruno

IMMOBILE
Tracking Wireless Holdouts
gold or platinum?

what's in

the code?

This code has something to tell you. Show you. Give you.
Can't read code? Grab your cell phone and turn the page.
Sprint Scanbuy Team Up To Test Latest Mobile Marketing Technology

BY DEBBIE GALANTE BLOCK

A fan browsing a music magazine spots an ad for a favorite band. The fan takes out his or her mobile phone and quickly clicks a photo of a bar code that the ad contains. The phone downloads the band’s latest single, captures wallpaper graphics featuring the band and delivers details of the act’s upcoming show in town.

This scenario is just one example of what’s possible with new technology from global company Scanbuy. This month, Sprint will be the first U.S. carrier to widely test Scanbuy’s ScanLife 2D bar code capture technology on several of its camera-equipped phones.

The technology advances efforts to link the physical world with the digital world, using camera phones as the bridge. And it promises to dramatically increase the capability of mobile phones to provide information on commerce opportunities.

A number of companies are active in the area of what’s known as quick-response advertising using cell phones, including Scanbuy Technologies, Semacode, TagMoore and Motext. Various versions of the technology are already widely in use in Asia, but not yet in the United States.

Scanbuy’s ScanLife Client Application allows camera-equipped mobile phones to capture its 2D bar codes that link to Web sites offering information or purchasing opportunities. The ScanLife Barcode Management Platform allows marketers to create, manage and track the bar codes.

Of course, consumers have long been familiar with traditional bar codes. A checkout scanner reads those codes from side to side, translating the thickness and placement of their lines into a numeric code that comes up as a price at the checkout counter.

The ScanLife 2D bar code, with its more geometric shapes, can be read not only side to side but up and down. It can do more information than traditional codes and can be read by the limited optics of today’s camera phones.

Sprint and Scanbuy have been working together on this project for the last three years, but only in the past 18 months have the hardware and software technology come together both in a broad test possible, according to Scanbuy CEO Jonathan Bulkeley.

Although Sprint is the first U.S. carrier to test Scanbuy’s system widely, both companies acknowledge that more carriers need to offer a common technology for bar coding to be a success.

Using the technology, several types of automated activities are possible. For example, users could access specific “deep links” on a Web site or on M-Space. Or they could scan a code associated with an event and save information about the event on their phone’s calendar. In practice, the technology is straightforward.

ILLUSTRATION BY JUDE BUFFUM

OCTOBER 27, 2007 www.biboiload.com | 33
Get free wallpaper from Colbie Caillat. Here's how:

To scan the codes in this issue of Billboard Magazine, you will need a Sprint phone with a camera and a data connection*

- Text 'scan' to 70734 or go to www.getscanlife.com on your mobile device.
- Download the free trial application. It takes only a minute.
- Launch the application on your phone, scan any code, and see what happens!

Each 2-dimensional code, or 2D code, contains specific information.

What's in the code?

Curious? Scan these codes to find out more about each of these hot Universal artists including the option to buy complete music tracks, ring tones, and call tones.

Sugarland's platinum album Enjoy The Ride includes their new hit song "Stay" and previous chart toppers "Want To" and "Settin'".

PANDORA
Available on select Sprint Power Vision phones.

Scan here for a free trial of Pandora†. Personalized, streaming audio.

Pilot sponsored by:

Sprint

For technical assistance visit www.scanlife.com/help

*Standard data rates may apply.
Available on select Sprint camera phones. This technology is available through a pilot program.

† Standard data rates may apply.
Why use codes?

Codes are quick, easy, and relevant to what's hot today. They link posters, print ads, and even CDs to new media content. Codes automatically activate a number of features on your phone saving you time and effort. Navigating from one place to the next has never been easier.

Get classic hits like "Sweet Child 'O Mine," "Welcome To The Jungle" and "Paradise City" available now from the multi-platinum Guns 'N Roses album, Appetite For Destruction.

Hear hits from the new album, Songs About Girls, from will.i.am of the Black Eyed Peas. Including "I Got It From My Mama" and "One More Chance".

Her Name Is Nicole, the solo debut from PCD's Nicole Scherzinger, hits stores on November 20th. Singles "Baby Love" and "Whatever U Like" are available on Sprint now.
A user scans a 2D code in an ad or on a product using a Sprint camera phone.

The phone then connects to the ScanLife server.

Instructions are returned back to the phone.

The phone implements the server's instructions, and the actions are completed.

For companies that want to publish a code, the process is just as simple. In the most common case, an advertiser identifies a Web site to which it wants to direct consumers, copies its URL into the Scanbuy Web application and a bar code is generated. The advertiser then incorporates the code's image into its ads or onto its products.

The business model is expected to follow the scenario of advertisers likely paying for the service while consumers scan the bar codes for free. However, cell phone users will pay normal data and text messaging rates that result from scanning a code.

Scanbuy has deployed its technology with various partners around the world. But no single global standard for quick-response advertising systems exists.

"Imagine how much more powerful it would be for a record label to communicate wirelessly with listeners from all carrier networks, rather than communicate only with the customers of one carrier network," Sprint emerging products manager Serge Bushman says.

"If the code just works for Sprint, will content providers even buy codes? Not likely, because they will only be reaching a portion of cell phone users. We have to figure out how to create a mass market, a shared approach for this shared opportunity," Bushman says.

Bulkeley adds, indicating that no advertiser will put three codes in its ads, each one aiming at one-third of the population using different mobile carriers.

"That scenario is what the U.S. is trying to avoid," he says. "While companies don't usually cooperate with each other, they need to work together this time." In Europe, multiple standards are springing up, with various technologies associated with different brands. Mobile carriers know that will prevent consumers from developing the scanning habit. Users need to be confident that codes will work regardless of their choice of carrier.

But are consumers clamoring for this technology? Awareness is key, Sprint director of wireless data Alana Muller says.

"It's up to us, as well as our partners in this space, to tell customers about the product," she says. "We'll tell them through our handsets. We will tell them through the type of messaging that we do on the handset, including text-based messaging and banner ads that we put out ourselves.

"Education may include direct mail to our customer base as well as e-mails." she adds. "Of course, on our Web site, we will educate people about the capabilities of the device as well."

The potential of the new technology is clear in Japan. In a survey that it commissioned, Sprint found that 75% of Japanese wireless users are aware of the 2D bar code scanning. Among all mobile phone users, 50% have used the codes. About 44% scanned codes in the three months preceding the survey.

And of those who used the technology in that period, 20% have scanned codes at least a few times, on average, per week. Of those surveyed, 42% said that they use the feature more than they did a year ago.

"Perhaps what is most interesting," Sprint's Bushman says, is that "the technology has a promise of working for everyone, not just the younger demographic. Over the past year, use by people 55 years and over has grown more rapidly than it has among younger users."

Nearly 50% of mobile phones today are equipped with cameras. Muller adds: "This is the first time we would be offering a service that gives another compelling reason to utilize that feature.

"In addition to taking pictures and having the ability to send them right on the spot, the camera now serves as a multifunction tool," she says. "They are being used almost in a search capacity."

Sprint and Scanbuy are encouraged by the potential of its 2D bar code technology, and company officials hope the market for the application will grow.

But the future of any technology is hard to predict. Muller emphasizes that Sprint is offering the 2D bar code capture technology as "a trial, not a commitment, and it is only one potential feature among many" that Sprint is exploring. . . .

### POWERFUL POTENTIAL

Scanbuy's 2D Bar Codes Offer Multiple Options

Beyond the information and marketing applications already in use around the world, Scanbuy's 2D bar code capture technology has multiple possibilities. "If you look at the trends the last couple of years, it's no longer about 'reach,' it's about engagement, getting people to pay attention to your brand," says Ed McLoughlin, managing partner/media director at Mindshare Interaction, a media-buying company.

"This is the one technique that can make print advertisements somewhat engaging," he adds. "Companies that we work with in the pharmaceutical and packaging industries are interested in doing tests" for fourth-quarter rollout.

As Sprint launches its test of the technology this month, officials from the mobile carrier and Scanbuy offer examples of the potential of bar code scanning.

- An attendee at a trade convention could scan bar codes on business cards to enter contact information directly into his or her phone.
- A musician might wear a T-shirt displaying a bar code. A fan taking the musician's picture would be guided to the musician's MySpace page.
- A traveler could consult a guide imbedded with bar codes. When they reach a point of interest, they can scan the code with a phone for information about his or her location.
- A consumer shopping for a major purchase, such as an appliance or high-definition TV set, could scan a bar code and receive a product review right in the store.
- An airline traveler rushing to the airport could scan a bar code in an airline itinerary and get updated flight information.
- A news consumer could scan bar codes in a newspaper and get updates on the printed news story or links to information about an event.

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**Scanbuy's ScanLife 2D Bar Code Scanning Technology, which Sprint is now testing on selected mobile phones in the United States, already has been adopted by consumers around the globe. Here are examples, highlighted by Scanbuy.**

- In the Philippines, Mobits has partnered with Scanbuy to provide a suite of services that allow consumers to access the Web, surf for content or buy products via their mobile phones with the click of their cameras.
- In Brazil, Evromobile has partnered with Scanbuy to provide mobile carriers and media companies with a bar code platform on GSM/EDGE and CDMA networks.
- In Mexico, Cineticetik De Cinepolis is using a mobile commerce solution designed by Codilink for its mobile ticketing services. Consumers can download bar code images that are redeemable in theaters.
- In France, Regie Autonome Transports Parisiens, a major public transportation company in Paris, is working with Scanbuy to give commuters easy access to transportation and tourism information.
- In the United States, the U.S. Air Force and global marketing agency IPSH has teamed up with Scanbuy for its Do Something Amazing tour, which makes stops at sporting events around the country. Once inside the event, consumers can use their camera phone to scan bar codes and download videos about Air Force careers.
- In Spain, Telefonica Moviles Espana selected Scanbuy to design and build an access-to-content platform so that subscribers can receive bar codes that can be redeemed to gain entrance to a venue or event.
- In the United Kingdom, 2nd Dimension is promoting a coupon and subscription solution for the U.K. newspaper industry. The system will send consumers bar code vouchers and coupons that can be redeemed with their mobile phones via thousands of small news kiosks.
- In Spain and the United Kingdom, Codilink S.L. developed a mobile coupon delivery and ticketing solution using Scanbuy technology. Retail outlets, restaurants and marketers can create and manage coupon and ticket distribution and redemption systems.

- Debbie Galante Block
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Perry Bashkoff
VP of digital sales and marketing, Warner Music Group

Perry Bashkoff is everywhere in the mobile market. He manages all of Warner Music Group’s day-to-day sales and marketing efforts, works closely with the company’s digital strategy group and even plays a sales execution and account management role for the company’s WEA distribution arm.

Bashkoff is directly involved with all of WMG’s artist exclusives with wireless operators, overseeing production and delivery of mobile music as well as mobile games.

That’s a lot of work for a company known as being on the cutting edge of mobile music. For instance, Bashkoff was the key figure behind the mobile campaign for T.I.’s 2006 release of “King” with partner Sprint. He also created and implemented the Songs You Know initiative that highlights catalog tracks in an effort to extend the Long Tail to mobile.

He reports to Larry Mattera, senior VP of digital sales and marketing, and is based in New York.

Lauren Berkowitz
Senior VP of digital, EMI Music North America

As senior VP of digital for EMI, Lauren Berkowitz is particularly well-connected in the mobile community. Along with Jay Pomeroy, VP of digital sales for EMI Music Marketing, Berkowitz builds and maintains all of EMI’s mobile industry relationships.

She is a major fixture in promoting EMI’s groundbreaking digital rights management-free music strategy to digital services of all stripes, which may soon include mobile operators. EMI is also conducting a trial of ad-supported mobile music services, which could similarly shake up the mobile business model if widely applied.

Berkowitz has a solid background in digital music licensing, formerly holding the role of VP of global digital business with Sony ATV Music Publishing. Before that she was responsible for Sony BMG’s European digital business development, where she dealt with such progressive European operators as Vodafone.

Based in New York, Berkowitz reports to head of EMI Music North America Roger Ames and global head of digital Barney Wragg.

Mark Collins
VP of consumer data, AT&T Mobility

AT&T Mobility has one of the more unique mobile music strategies among U.S. wireless operators. Rather than offering its own branded music download store, AT&T is partners with such existing music services as eMusic, Yahoo and Napster.

eMusic is the first of these services to establish an over-the-air service on AT&T phones, which allows users to manage their accounts and transfer songs via a connection to their PC.

AT&T also is the exclusive provider of Apple’s iPhone. Managing all these efforts is Mark Collins, who assumed the role of overseeing all of AT&T’s consumer content offerings following the departure of Jim Ryan. He holds all profit and loss responsibility for the operator’s entire consumer content portfolio.

“We want to wirelessly enable existing consumer relationships,” he says.

In the next year, expect wireless access to Napster and Yahoo Music as well.

John Harrobin
VP of digital media, Verizon

Few wireless operators have placed their bets on mobile music as heavily as Verizon Wireless. While it may not have been first out of the gate with an over-the-air music download service, it’s certainly made the most noise about it since.

Holding the bullhorn is John Harrobin. He’s the key dealmaker and most visual cheerleader behind all Verizon music initiatives. They include an exclusive digital licensing agreement with classic rock band AC/DC. another exclusive with Prince that promoted his new album before he even signed a label deal and a free Fergie concert accessible only by tickets sent to Verizon phones.

There’s more. The company has the first Song ID service that allows users to immediately buy a ringtone or a song when they get their results from an artist search. Verizon also is the exclusive wireless provider for the newly merged Rhapsody and MTV U. subscription download service. Details remain slim on how that partnership will evolve, but expect Harrobin to have a guiding hand.

John Burris
VP of wireless data, Sprint

Sprint has the first over-the-air, full-song music store in the United States. It is the two years that it has been available, more than 17 million songs have been downloaded from the service. The company also recently dropped the price of each song from $2.50 to 99 cents, matching the online pricing scheme.

John Burris oversees these and other efforts at Sprint as VP of wireless data. Any content transmitted over Sprint networks is very much in his oversight.

Additional music-related efforts include streaming radio feeds from Sirius Satellite Radio, Rhapsody and MySpace, among others. Sprint was also a pioneer in the video ringer category.

And most recently the operator embarked on an unprecedented partnership with Latin superstar Juanes, producing behind-the-scenes video of the artist and winning the exclusive mobile rights to his new album.

Sprint this month also conducted the first U.S. test of Scansburg’s 2D bar-code-capture technology on several key camera phones, allowing users to more easily access Web information and buying opportunities. As Sprint ramps up its mobile broadband efforts, expect even bigger initiatives down the line.

Rob Lewis
CEO, Omnicom

While online music subscription services have struggled for an audience, many believe the mobile extension of the model will prove more successful. Rob Lewis, co-founder/CEO of startup European firm Omnicome, is one such believer.

To be sure, he has grand plans: compete with Apple for dominance in the mobile music market. With the iPhone becoming available on European shores, the company will have its work cut out for it.

Omnicome’s concept is simple: provide an all-you-can-eat, over-the-air, full-song music download subscription service that is interoperable with most mobile phones. The resulting service, MusicStation, has already beaten the iPhone to the European market. The company succeeded in embedding the service in a large number of music-capable phones across Europe, and is now convincing wireless operators there to turn it on.

First out of the gate was Sweden’s Tele2, then Vodafone, in the United Kingdom and South Africa.

In announcing the South Africa rollout last month, Lewis described the logic of the Omnicome concept: “The only digital device virtually all South Africans use every day is a mobile phone.”

Look for additional agreements in the year ahead, but there are no plans to bring it to the United States.

Anssi Vanjoki
Executive VP/GM of multimedia, Nokia

Few mobile phone manufacturers have stuck their flag in the entertainment ground as boldly as Nokia.

The company is attempting a massive transition from a simple provider of devices to a full-fledged Web services company, building on its dominant 40% global market share for mobile phones. Just this summer, the company went live with its Ovi service, which among other things includes a mobile music download service designed to compete with iTunes.

At the heart of these efforts is executive VP/GM of multimedia Anssi Vanjoki. He is the driving force behind the popular N-series entertainment phones, as well as Nokia’s drive to converge mobility with the Internet.

Add in Nokia’s N-Gage initiative to merge mobile games with computer games, an in-development mobile social networking campaign and the inclusion of place-shifting technology from Sling Media, and it’s clear Nokia is not all that concerned about the iPhone.

Makoto Takahashi
VP/GM, contents and media division, KDDI

As much as the music industry has it hopes pinned on mobile music downloads, few such services have made a real impact. Except for Japan’s KDDI.

The operator’s chaku-uta full service, one of the first full-song music download services in the world, sold 1 million songs in less than two months, and shows no sign of slowing. Since KDDI launched the chaku-uta full service in 2004, users have downloaded more than 100 million songs.

The wireless operator has since signed music content bundling deals with major labels. KDDI also has partnered with Gracenote for song recognition services and launched an MTV-branded mobile entertainment social networking service.

Behind it all is Makoto Takahashi, VP/GM of KDDI’s contents and media division. He is responsible for all of KDDI’s efforts to merge the mobile space with what is traditionally considered PC/Internet content.

And it’s working. KDDI now overshadows its once-dominant competitor—NTT DoCoMo, which introduced the world to the mobile Internet through its popular i-mode service.

Next up is a mobile e-mail partnership with Google’s Gmail service, as well as a U.S. service launch with domestic partner Sprint.
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While Industrywide Challenges Have Affected The Australian Market In 2007, Digital Growth And Domestic Talent Fuel Optimism

BY CHRISTIE ELIEZER

Rising digital sales and support for domestic acts have Australian executives predicting growth through 2008.

The value of the Australian market shrank by 13.64% in the six months ending in June, to $185.9 million Australian wholesale ($119 million), according to figures released by the Australian Recording Industry Assn. (ARIA).

Unofficial figures from July to September show a further 10% drop in physical sales, while digital sales rose 50%. But as the Australian music industry prepares for the annual ARIA Awards Oct. 28 in Sydney, the mood is optimistic for several reasons.

Broadband usage is widening, and consumers have less resistance to paying for downloads. Digital sales now account for 9.5% of business, up from 5.5% in early 2006.

In the first half of this year, single-track downloads rose 61.6% to 7.9 million units, a 63.73% rise in value to $8.3 million Australian ($7.1 million). Album downloads jumped 150% to 383,245 units, while physical albums fell 13% to 17.6 million.

Through 2007, major and independent labels have been a hive of structural changes, as they forged new partnerships with the technology sector, actively surveied customer profiles and tapped new-media executives to consolidate their digital directions.

When such acts as the Sick Puppies, Old Man River and Operator Please can find international deals via exposure on the Web, the future seems bright.

"This incredible change is creating opportunities for us to diversify and innovate," says Sony BMG Music Entertainment Australia chairman/CEO Dennis Handlin, who is also chairman of ARIA. "We are in a very exciting period of innovation."

This year, Sony BMG developed new brand alliances and promotion platforms. Its new Headlock Media developed such shows as the weekly "Music Jungle" and its "Live and Intimate" series on broadcast TV, two new weekly shows launched in November. Next year, Sony BMG pushes into artist management, touring and live events, and Internet and mobile phone episodes and programs.

Universal Music Australia managing director George Ash is equally upbeat: "We have great people in retail, radio, management, publishers and labels that are making things happen," he says. Universal this month launched a new consumer Web site, Get Music, which combines music, social community and e-commerce features. Last month it rebranded the Island and Mercury imprints as homes for local signings. Ash aims to raise his Australian quota of business from 15%-20% to 50% in three years.

It is a strategy that Warner Music Australia adopted in early 2006 to great success. It launched the iconic Mushroom label for domestic signings and drove success for such acts as Eskimo Joe, the Veronicas, Thirsty Merc and Evermore. The A&R and marketing focus saw the domestic roster rise from 18% to 34% of total sales. Warner president Ed St. John this year ramped up the company's digital sales and production teams, and launched aggressive strategies to build content and new partnerships, as well as redesign its marketing approach.

St. John says, "We dismantled our digital department and dispersed digital roles throughout our organization; in essence, we wanted to create an environment in which everyone would be responsible for the digital agenda."

EMI Music Australia also restructured to embed digital into its sales, marketing and promotions, and increased its online marketing from 3% to 15% two years ago. "We've had a cracking year in terms of sales and profit," chairman John O'Donnell says. "Our sales from Australian acts rose to 40%-45%, compared to 24% in 2006."

The independent sector now accounts for 25% of the local music market, according to the Australian Independent Record Labels Assn. (AIR). "The fact that 70% of the artists nominated for this year's ARIA Awards were on indie labels speaks volumes," AIR chief executive Stuart Watters says.

Such a strategy has paid off with rising digital sales.
Independent companies widened operations. Mushroom Group, which pioneered the concept of multiple divisions in the 1970s, added videogames and book publishing.

Chairman Michael Gudinski says, “With acts having more control over their careers, it gives them a stronger chance abroad. New technology won’t necessarily mean our acts like Josh Pyke, the Hot Lies and Low rider will automatically break overseas. There are more opportunities.”

Shock Records moved into touring and merchandising. Next year it will announce an act management partnership. “Our definition of success is not chart places but the deals we have with our artists,” CEO Marcus Seal says.

Another indie, Inertia, which began strictly as a distributor, moved into touring, promotion and publicity.

The future income from the Australian digital world will be from cell phone music. The trend will start at Christmas when customers updating their phones will opt to switch to the third generation network.

Paul Buchanan, GM of digital download service Soundbuzz, predicts sales will rise 15%-20% this Christmas, with a further 10% rise through 2008. Handset manufacturers will sell music, videos and ringtones directly to consumers. “We’re expecting digital consumption to overtake physical sales in three years,” Buchanan says.

In-store kiosks will play a larger role and incorporate more services. The Sanity chain will expand kiosks to 37 of its 200 stores nationally. The digital music service Destra will launch kiosks “through a major retailer,” Destra CEO Domenic Carosa says.

There has also been recent growth in publishing. The Australasian Performing Right Assn. (APRA) and the Australasian Mechanical Copyright Owners Society announced this month a 12.8% rise to $189.7 million Australian ($162.2 million) in sales.

AMCOS’ digital delivery royalties, excluding settlement recoveries, increased by 179% to $2.7 million Australian ($2.3 million), and mobile ringtone revenue is up 15% to $6.8 million Australian ($5.8 million).

APRA chief executive Brett Cottle expects the society’s digital revenue to double next year, “but I think ringtones, which make up much of the digital delivery royalties, have peaked,” he says. APRA’s online and mobile revenue grew by 134%, to $2.9 million Australian ($2.4 million).

Strong support for domestic acts continues unabated. Albums by Silverchair (Eleven A Music/EMI), Missy Higgins (Eleven A Music/EMI), Damien Leith (Sony BMG), Powerfinger (Universal) and the John Butler Trio (Jarrah/MGM) sold at a faster pace than international superstar releases.

Such acts as Katie Noonan (Mushroom/Warner, the Waifs (Jarrah/MGM), Angus & Julia Stone (EMI) and Crinsoop (Universal) also sold strongly in 2007.

“Many of the Australian context is much better than what we’re getting from overseas,” according to Greg Milne, CEO of Braziin, which operates the Sanity, HMV and Virgin music retail brands.

Through 2008, among the major issues that the Australian biz has to face are multichannel pricing for digital tracks and pressuring Internet service providers to take responsibility for illegal transactions on their networks.

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**SNEAKY SOUND SYSTEM**

In September, Sydney dance trio Sneaky Sound System were midway through its first European dates when the band heard it had received the leading six nominations for the Australia Recording Industry Assn. Awards. Fronted by singer Connie Mitchell (Kanye West asked her to guest on a track), the band’s relentless touring saw its self-titled debut album (Wacka Recordings) cross over to sell 100,000 units (Platinum in Australia is 70,000 units.) An appearance on the Live Earth telecast in July sparked U.S. label interest. While negotiating label deals, the act released “Pictures” in the United Kingdom through Pineapple, and will visit the United States in January. “You need to see these live to get what they’re about,” manager Amber Zada of Bacon Fat Mamma Management says.

**OLD MAN RIVER**

Israel-born and Sydney-raised Oded Reif, aka Old Man River, returned from a walkabout around the world and threw himself into writing songs about his experiences. His debut album, “Good Morning” (Red/Sony BMG), had an infectious quality that helped it gain airplay on the national Triple J radio network. The track “Sunshine” was used as the theme to Seven Network’s “Sunrise” show. “It’s a perfectly written during OMR’s weekly music workshops with disadvantaged kids, was used in promos on Seven’s travel show “The Great Outdoors.” Red’s Italian subsidiary heard the song on Sony BMG’s Web site and turned it into a chart hit. “That was of major assistance in setting up the record for the rest of the European Union,” Sony BMG chairman/CEO Denis Handlin says.

**GABRIELLA**

Sixteen-year-old Gabriella’s debut single, due early next year through Warner Music Australia, is highly anticipated at radio and retail. In the year out, she signed a development deal with Warner A&R president Michael Parisi and a publishing deal with Mushroom Music. Her debut album, “Lessons to Be Learned,” was recorded in the United Kingdom during school vacations with producer Brian Higgins. Earlier this year, she relocated to London to play clubs and set up for the album’s U.K. release through Island and its U.S. debut through Mercury. Parisi’s strategy is to use TV appearances. “When people hear that old soul-rock voice coming out of a young body, they’ll know she’s the real deal,” he says.

**SKYBOMBERS**

Newcomers to the chart last month of Melbourne rock band Skybombers’ appearances on Australian TV shows. But the band’s Australian record label Albert Music and Far Management have their eyes firmly set on the U.S. market. After showcases in Southern California this year, the act picked up U.S. co-management (Ron Stone from Gold Mountain Management), a booking agent (Val Wolfe at the Agency Group), airplay on the influential alternative KLD (Indie 103.1 FM) Los Angeles, and has made its licensed music by EA Games. A U.S. deal will be finalized by year’s end. Albert A&R manager Danny Keenan says, just as its debut album is recorded. “They’re an energetic, exciting band who are not afraid of melody,” he says.

**VANESSA AMOROSI**

The return to the chart last month of Melbourne soul-rock singer/songwriter Vanessa Amorosi with the single “Kiss Your Mammy” (Universal Music Australia) broke a five-year hiatus. As a teen prodigy, Amorosi sold 1.4 million albums in Europe and Australia. Her new manager, Ralph Carr, sent her to Los Angeles to write, record and produce her new album, “Somewhere in the Real World.” The set is scheduled for release in the first half of 2008 in Europe and the United States. Amorosi will tour clubs and festivals in Europe extensively, booked by London-based Primary Team, before dates in the States. “Audiences are going to respond to the fact she’s a dynamic performer in the Pink vs. Janis Joplin vein,” Carr says.

**GYROSCOPE**

Sydney-based rock band Gyroscope originally created a buzz on social networking sites. The video for the band’s new single “Snakeskin” (Warner Music Australia) was shot near Stonehenge in the United Kingdom. In the clip, the band plays in the middle of a crop circle on the same farm where the Led Zeppelin crop circle was made for the cover of its “Remasters” release. The band’s third album, “Breed Obsession,” out in early 2008, was recorded in Liverpool with Manic Street Preachers producer Dave Eringga. Singer/guitarist Daniel Sanders says, “Spending eight months in hibernation whilst writing this album has made for some great progressions.”

—Christie Eliezer
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Australia's Live Market For International And Domestic Acts Is Thriving

The buoyancy of the Australian live scene continued unabated through 2007. Pink led the way with 225,000 tickets sold, followed by the British comedy duo Little Britain, who has a hit TV show here (135,000 tickets); the Red Hot Chili Peppers (130,000); and Eric Clapton (125,000). “It was our biggest year in our history,” says Michael Coppel of Michael Coppel Presents, the promoter for those tours. Coppel, who ranked among Billboard’s top 10 promoters of the year in 2006, is on track to rake in that tally again in 2007 with $200 million Australian ($177 million) in ticket sales this year. Coppel estimates overall concert ticket sales have increased 10% from 2006. Other top ticket sellers in Australia this year were Justin Timberlake (120,000 tickets), Elton John (100,000), Gwen Stefani (95,000), Roger Waters (90,000) and Bob Dylan (75,000).

Australia's strong dollar keeps the local concert circuit a priority for international artists. Already for 2008, the Police and Rage Against the Machine are confirmed, and Iron Maiden's upcoming tour has sold out. Bruce Springsteen, Bon Jovi, Brooks & Dunn, Fleetwood Mac and Barbra Streisand are rumored to have the continent in their sights.

Promoters are ecstatic about the new generation of consumers who discover music through file sharing, also want the live experience. “I don’t know how it’ll last or where it’ll go, but right now the tour and festival scene is incredible,” says Michael Chugg, managing director of Sydney-based Chugg Entertainment.

“Age is no longer an issue,” he adds. “You put on a tour expecting an age group of 20-30, and you get [a] 15-60 [demographic]. People are not thinking in terms of styles, only in good music.”

Promoters doubt that the bubble will burst in the near future. Mid-level and baby acts still return to build up fan bases. “The result is we’re seeing the rise of two generations of future superstars who can replace those who are retiring,” says Michael Jacobsen, CEO of promoter Jacobsen Entertainment and venue manager Arena Management.

The Internet has proved to be a boon to live entertainment. “With kids finding new acts so quick, the live sector has the capacity to grow 10 times within the next five years,” says Don Elford, GM of business development at Sydney’s Acer Stadium. It also slashes marketing budgets.

For instance, by just working the database on the Chugg Entertainment site, Kings of Leon presold 10,000 tickets before they went public, and Rufus Wainwright sold out two Sydney shows.

But Frontier Touring managing director Michael Gudinski warns, “Touring is strong, but it’s also highly...”

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from >>p50 competitive. Agents, managers and promoters have to keep a lid on ticket prices spiraling out of control because of ego and greed."

At least 220 festivals are staged per year. The Homelake Music Festival, Meredith Music Festival and the Falls Festival, all in December, sell out three months in advance. Byron Bay’s East Coast Blues & Roots Festival drew a record 80,000 fans this Easter, and is moving to a larger site next year. Six months ahead, it has sold $1 million Australian ($850,000) worth of tickets. V Fest is returning in March and expanding from two cities to four.

Splendour in the Grass, which draws 14,000 fans to Byron Bay in July, is also moving to larger premises. But the idea is not to get more people through the gates, co-promoter Paul Piticco of Secret Service says. “You’re selling an experience, so it’s about giving people more space to feel relaxed, not to increase profits.”

Secret Service’s star act, Powderfinger, and Silverchair, represented by John Watson Management, are on a 31-date tour that has sold 220,000 tickets. “That tour is a benchmark that other Australian acts will imitate,” Acer Stadium’s Elford says. "No one’s tried this kind of pairing since Midnight Oil and Cold Chisel in the 1980s. It’s not only pulled amazing numbers but it’s lived up to fans’ expectations."

Surveys by Live Performance Australia show that the performing arts have a larger audience than football, rugby and cricket combined. “Consumers are price-conscious, but they’re very loyal to their bands and their festivals,” says Anna Joy Hoffman, a policy and strategy adviser with Live Performance Australia.

A survey published in July by Web-based ticketing company moshtix found that 41% of those surveyed thought that local music was better than it was 10 years ago, 33% preferred to listen to a local act and 48% are listening to more local acts than they did five years ago.

The financial buoyancy of the touring and festival business has pushed growth in other areas. Sponsorship dollars are moving from sports to music events, promoters say. Frontier’s Gudinski reports record sales for his merchandising arm, ATM, and his Mushroom Music Publishing.

Arena Management announced a 55 million Australian ($4.4 million) revamp of the Sydney Entertainment Centre and is expanding its venue operations in Australia and into Asia.

Australian performance event travel and freight service provider Stage and Screen Travel Service is opening an office in Hollywood in November and in New York and London next year. Its GM Gregory Lording says that not only is the moive inspired by the volume of international tours coming to Australia, but also “the growing international travel needs of Australian artists like Eskimo Joe.” —Christie Eliezer
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During the Kansas City shows, Yearwood will perform for more than 130,000 fans, but even that pale in comparison to the millions of impressions she'll garner appearing on "Late Show With David Letterman," "Today" and "The View," not to mention the radio promotions and online initiatives Big Machine has lined up.

The activity is complemented by the strong performance of the single/title track, which is No. 23 on Billboard's Hot Country Songs chart this issue. Beginning Oct. 15, station are able to offer a free download of the single for 30 days.

"It's one of the fastest-moving singles of her career," Big Machine president/CEO Scott Borchetta says. "People are thrilled to have something new from her, and there's been a very warm welcome at radio."

The new album is a diverse collection that runs the gamut from the playful Western yam 'Cowboys Are My Weakness,' which she admits reminds her of Brooks, to the poignant 'This Is Me You're Talking To,' a strong contender for the yet-to-determined second single.

"I love songs that tell stories, but when you do those songs, you become the narrator," the Monticello, Ga., native says. "When you start singing, this happened to me, instead of 'This happened to her,' you instantly become a lot more vulnerable."

That emotion is best felt on "Sing You Back to Me," which deeply affected Yearwood. "The song says, 'If I could write a song that would bring you back to me, it would be the only song I'd ever sing,'" says the artist, who lost her father in September 2005. "Listening to the demo, I just would cry and cry. It's so personal to me."

The new album will join Yearwood's recently issued MCA greatest-hits package in the marketplace. But Borchetta says that rather than cannibalizing sales, the latter CD will "bring awareness to the fact that Trisha is alive and well and in play. We're going to make it clear that Trisha has a new studio album."

Retailers are counting on Yearwood's loyal fan base to snap up "Heaven." "Given that the first single has been received well at radio and the fact that we are getting regular requests at store level, I think it is a perfect time for the new album," says Brian Smith, VP of store operations for Maretta, Ga.-based Value Music Concepts.

During street week, Yearwood will fly back and forth between the Kansas City shows and events in New York and Nashville.

There will be two flyaway contests involving radio: 10 station are sending winners to Atlanta Nov. 3 for a show at the Fox Theatre, and about 10 separate winners will be sent to Nashville on street date.

There, Yearwood will "give them a tour of the Country Music Hall of Fame, where she used to be a tour guide," Big Machine director of national promotion and new media, John Zanling says. "They'll get a chance to interview her the next morning on their respective station's morning shows."

In addition, Yearwood will play a live acoustic concert the night of Nov. 13, which is being offered for simulcast on radio and website. A Los Angeles-based radio special will also be serviced in conjunction with Westwood One.

As for Yearwood, she'll perform her dates in February and March, then take time in April to promote a cookbook she has coming out through Random House that she wrote with her mom, Gwen, and her sister, Beth Bernard. Fair dates are in the works for summer.

"Somewhere in the back of my mind, I felt like this album as a whole had to be undeniable," Yearwood says. "After 15 years, you've got to find a way to make people say, 'I know you've heard her sing for 15 years, but you need to hear this.' And that's a hard thing to do."
**GENRE' Drama**

Two-Disc Concept Album Builds On Say Anything's Success

So, anything isn’t particularly known for doing little things. So it’s logical that for what’s essentially its major-label debut, “In Defense of the Genre” (out Oct. 23 on 1 Records), the band has delivered a guest-jammed, double-album concept album about, among other things, the rise and disintegration of love, a comprehensive mental breakdown, the pleasures and pains of life on the road and one man’s evolution from a precocious young songwriter into an unusually ambitious adult.

“I knew that all the songs were done that I wouldn’t be able to cut [the record down],” says Say Anything singer and mastermind Max Bemis, whose personal travels once again provide the lyrical fodder for “Genre.” “It all formed the story.”

Drummer Coby Linder, who formed the band with Bemis in middle school, says that a concept record seemed almost expected at this point. “The last record (2004’s “Is A Real Boy”) was a concept record, and we wanted to do everything with it — make it a musical, that sort of thing. But we realized we really couldn’t afford our budget. Then we got on a major label, which was like, ‘OK, now we have the opportunity to make the record we want to make.’”

Bemis is no stranger to throwing himself out there, a penchant that paid great dividends on “Is A Real Boy,” originally released on Doghouse Records and repackaged with seven new songs by J in February 2006. The set has sold 190,000 copies in the United States, according to Nielsen SoundScan, and scored the band its first Modern Rock airplay with “Alive With the Glory of Love.”

“Writing personal songs has never really been an issue for me,” he says. “But at this point it’s more of a challenge to see how much more personal, more_rooted reality we can get. You can never too much honesty in music.”

Gerard Way, Chris Carrabba, Pete Yorn, Saves the Day’s Chris Conley, Paramore’s Hayley Williams and DJ Swamp are among the guests helping flesh out Bemis’ vision.

Bemis says the challenge of packing so much into the two-disc “Genre” was always in the back of his head, but that he was “sort of thinking the whole time, ‘This is a double-album, so we have to man up if people are going to sit through the whole thing.’”

Is positioning “Genre” less like a new release and more like a continuation of the campaign behind “... Is a Real Boy.”

Because of the release, “we never really stopped marketing the last record,” RCA Music Group VP of marketing Max Paherty says. “We’ve consistently had something going with this band, so we’re sort of tying the two campaigns together.”

“Genre” will be sold at a developing-artist price, according to RCA Music Group VP of A&R/marketing Matt Shay, and three of the album’s songs have been available on the band’s MySpace page and iTunes in advance of the release. First single “Baby Girl, I’m a Blur” impacts radio Nov. 5.

Taking the album concept a step further, J is inviting fans to “build the biggest army in defense of the genre” via a mobile and online widget. Characters from the album’s cover art can be sent to mobile phones as wallpaper or Facebook profiles. The fan who sends the most pictures will receive a personalized voice-mail greeting from the band.

Say Anything, which has been a road warrior in the past year-and-a-half, is previewing “Genre” on the MySpace Music tour this fall alongside Hallowedgaze. A European headlining tour is on tap for late fall.

For his part, Bemis isn’t worried about the accessibility of a double-album in an age driven by singles. “I think all the songs are pretty accessible,” he says. “If people slowly discover the record — if they focus on one song at first and then find the rest of them — there’s nothing wrong with that.”

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**Global Pulse**

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

Paradis Found

Singer/Actress Still A Top Seller In France

Seven years after her previous album, "Bliss," topped the French chart, singer/actress Vanessa Paradis just repeated the feat with "Divinidily" (Barclay/Universal).

The album topped the FEPO /Tite Live French album chart for two weeks after its Sept. 3 release and has already been certified platinum (200,000 copies shipped).

Paradis biggest seller to date is her self-titled Lenny Kravitz-produced third album, which Barclay says shipped 600,000 in France and 75,000 worldwide.

Paris-based Barclay product manager Jérôme Marroc-Latour says "Bliss" sold 250,000 copies in France and 60,000 more internationally.

Marroc-Latour reckons the uptempo pop of "Divinidily" will appeal to a younger audience in addition to Paradis’ 30- to 45-year-old fan base. "We’re targeting at least 300,000 copies, hopefully 400,000 domestically," he says.

Paradis wrote or co-wrote five of the new set’s 11 songs — published via her own company, Bliss—with a team of French lyricists and songwriters contributing the others. But the biggest-name connected with the album is her partner, actor Johnny Depp, who contributed the painting of Paradis on the cover.

Paradis launches a 27-date French tour Oct. 26, booked through Nantes-based Olympic Tour. — Aymen Pichelin

**PATIENCE IDOL**

British singer/songwriter Jack Peaté knows what it’s like to lost when planning his debut album, "Matinee." Indeed, he turned down an offer to produce it from ‘70s pop maverick Todd Rundgren in favor of Jim Abbiss, who has helmed sets by Arctic Monkeys and Editors.


“Matinee” is set for Jan. 22, 2008. U.S. release: "Jack is the real deal," X1 head of A&R for America Kris Chen says. "When we first met [him] last year, we were all struck by his sincerity, soulfulness and the immediacy of his songs." Peaté is published by Universal Music Publishing. — Richard Smirk

**JOYFUL SOUNDS**

"Joy" (Bollettino/Sony BMG), the fourth album by Italian jazz/classical pianist Giovanni Allevi, has just been certified platinum (80,000 units) in Italy, one year after its September 2006 release. It is still on the FIMI album chart, but looks about to be replaced by Allevi’s new double live CD, "Allevise," released Oct. 12.

Bollettino managing director Riccardo Vitanza describes the success of "Joy" as "a remarkable achievement for an instrumental-only artist."

Vitanza, who is also managing director of Milan-based PR agency Parole & Dintorni, says he entered the music business when Allevi left the Soleiluna label, which released his first two albums. "When Giovanni said he was without a label, I told him, ‘Don’t worry. I’ll start one.’"

Vitanza says Allevi has been "promoted in the way you would a pop artist, rather than a classical musician. This has helped us reach a broader audience than would normally be the case. If you go to his concerts, you’ll see a lot of fans under the age of 25."

Vitanza says overseas licensing deals for "Joy" are lining up for "early 2008."

—Mark Worden
When System of a Down (SOAD) frontman Serj Tankian goes solo, he really goes solo. On “Eject the Dead,” due Oct. 23 via Serjical Strike/Reprise, “I wrote all the music, perform the majority of it, I produced it myself and it’s on my label—it can’t get more solo than that,” Tankian says while lounging in a North Hollywood practice studio.

The artist is exhausted on this drizzly evening in late September, having just finished a daylong rehearsal session for his current U.S. tour. But a hectic schedule of writing songs, promoting his album, overseeing Serjical Strike, volunteering his time to political/social causes, publishing books, producing albums and scoring music for films and videogames doesn’t seem to slow him down.

“They’re all things in my vision that I know I’m supposed to do,” he says. “I’m just trying to enjoy it, and when I feel overwhelmed I try to gain objectivity, walk away and breathe.”

But life’s path wasn’t always as clear. When SOAD released its self-titled debut in 1998, Tankian, a former software developer, says, “I had no clue we’d have this kind of popularity.” Indeed, before the Los Angeles four-piece went on “indefinite hiatus” last year to focus on solo projects, its five albums had sold nearly 10 million units in the United States, according to Nielsen SoundScan. “We were doing things our way, trying to be true to our music and ourselves,” he says. “I still look at things that way.”

With “Eject the Dead,” Tankian hasn’t strayed far from SOAD’s politically edgy lyrical themes and guitar-heavy riffs, spiced with hints of his Armenian musical heritage. To help achieve that sound, he tapped SOAD drummer John Dolmayan and former Primus drummer Bryan “Brain” Mantia, along with guitarist/bassist Dan Monti, to contribute.

The 12-track set reveals a softer side of Tankian, demonstrated through songs about love and heartbreak, accompanied by classical piano, acoustic guitar, stringed instruments and operatic arrangements from soprano Ani Malidjian. SOAD had “the political and humorous stuff, but didn’t have the personal stories or philosophical theorization that this album does,” Tankian says. He adds, however, that “The Unthinking Majority”—the closest song to what System has done—was first released on MySpace not only because of its “blatant political message,” but as an homage to SOAD fans “who carried my band . . . for the past 11 years.”

And fans have responded positively. The album’s first radio single, “Empty Walls,” a shred fest that includes references to “bodies burning” and “choke on intoxication,” has climbed to No. 9 on Billboard’s Modern Rock chart. Tankian’s manager, Dave Holmes of 3D Management, says the strategy was to launch with a song that would appeal to SOAD listeners. “As we move into the record a little more, we’ll start working the more left-of-center tracks for radio, showing the diversity of the record,” he says.

As a unique marketing effort, keeping in sync with the album’s “Eject the Dead” title, political-themed “campaign headquarters” will be set up around street date in a handful of major U.S. cities. The hubs will be open to the public, offering promo materials, album listening stations and an area to watch music videos.

“It’s more or less to raise awareness of the record and get people excited about it,” Serjical Strike label manager George Tonikian says, noting that the album won’t be available for purchase at the stations.

In addition, Tankian recruited independent filmmakers to produce videos for each of the album’s 12 songs (“Empty Walls” and “The Unthinking Majority” had been released online at press time. Another video, which is to be determined, will arrive before Oct. 23.) The remainder will slowly be rolled out on his Web site or released through various partners. Viewing parties will also be held at select U.S. movie theaters.

After completing his stateside tour in late October, Tankian will head overseas to open for the Foo Fighters in U.K. arenas. Then he’ll return for a handful of TV spots and radio shows in December, to be followed by a fullfledged tour in 2008.

As for future solo albums, expect to hear much more. “I have hundreds and hundreds of pieces of music, from electronic to experimental to classical to rock to punk to noise—whatever,” Tankian says. “Anything that I say I want to do, I already have a record’s worth of songs.”

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Sisters Doin’ It For Themselves

Once in a great while, there’s a concert that’s so much more than a tour kickoff—it’s a historic event. Such was the case on a warm autumn evening in Nashville when the legendary Clark Sisters launched their 25-city reunion tour. Twinkie Clark, Jacky Clark-Chisolm, Dorinda Clark-Cole and Karen Clark-Sheard had the sold-out crowd on its feet during the show at the Cathedral of Praise Church. The tour marks the first time all four sisters have joined together on a cross-country trek in 20 years.

“God blessed them with a gift,” says CeCe Winans, a longtime friend and fan of the sisters. “They love God. They have great hearts. They are sweet people. They are in a class by themselves.”

Winans is just one of many artists influenced by the Clark family legacy. The sisters are the daughters of Dr. Mattie Moss Clark, the legendary singer/songwriter and choir director/arranger who served as president of the National Music Department of the Church of God in Christ for 25 years and founded the Clark Conservatory of Music in Detroit.

Needless to say, the sisters grew up surrounded by music. They went on to become gospel music’s most successful female group, thanks to such hits as “You Brought the Sunshine” and “Is My Living in Vain.”

In recent years, they have pursued solo endeavors, but reunited last spring on “Live—One Last Time,” an EMG Gospel release that hit No. 1 on Billboard’s Top Gospel Albums chart. The companion DVD also debuted at No. 1 on Billboard’s Christian Music Video chart. On Oct. 2, the label issued a double-disc, limited-edition gift package that combines the two releases and features added bonus footage.

“We were pretty nervous,” Twinkie Clark recalls of taping the DVD. “But because we’d been doing this for so many years, once we got started with everything, it kind of moved along like it was supposed to.”

The Gospel Music Hall of Fame members are pleased with the reception their reunion has received and say support from their fans is one factor that prompted them to hit the road again. “Our fans that have supported us, even in our solo careers, and then again by putting us at No. 1,” Clark-Cole says. “That gave us the stamina to keep going. That’s why we are doing the tour—because of the fans. There’s a new generation out there that’s picking up on the Clark Sisters and giving us more encouragement to keep going.”

The tour, which runs through Nov. 16, is promoted by Tate & Associates president Shawn Tate. World Vision and the Gospel Music Channel are sponsoring the outing.

The sisters are particularly excited about partnering with World Vision, a Christian humanitarian organization aiding families in nearly 100 countries. “What they are doing is ministry,” says Clark-Sheard, whose daughter, Kierra “Kiki” Sheard, is an EMG Gospel artist. “We are actually getting the people to sponsor children that are less fortunate.”

Whether the sisters will keep working together or resume their solo careers after the tour remains to be seen. “I don’t think we’ve ever been apart. We’ve always sung, just not as much as we used to,” Clark-Chisolm says. “We always come back together and do things together. As far as the future is concerned, we’ll see what God says and what he tells us. Then that’s exactly what we’ll do.”
Walking In His Footsteps

Brice Has Garth In His Corner As Solo Debut Launches

Despite what should be a nice royalty check from co-writing the first song in Billboard’s Hot Country Songs chart history to debut at No. 1, Garth Brooks’ “More Than a Memory.” Curb/Asylum artist Lee Brice is savoring the course when it comes to his music career.

On an early October day when he’s up at 5 a.m. to do phone interviews, then head to the studio, then board a plane for Charleston, N.C., where he’ll finish his day by performing late into the night at a local club, Brice is adamant that he’s happy with the life he chose.

“I got onstage in high school and played some stuff that I wrote, and I fell in love with it,” he recalls. “When I was 17, I saw Garth in Charleston (S.C.), and I haven’t been able to quit thinking about doing this since. It’s tough sometimes, but if I’m going to work hard at something, it might as well be this.”

A native of Sumter, S.C., Brice came to Nashville in 2001 while on spring break, from Clemson University, where he was pursuing a degree in civil engineering. After hearing him sing some original songs, Autumn McIntire, Reba McIntire’s niece, suggested Brice meet with her boss at Still Working Music, Lisa Hensley. Like McIntire, Hensley was taken with his talent and introduced him to her future husband and noted Nashville producer/songwriter Doug Johnson. “That meeting turned into the start of my career,” Brice says.

Equally impressed, Johnson suggested Brice make the move to Music City. A few months later he did, leaving Clemson a year shy of his degree. “I’ve never looked back. I wouldn’t tell anyone else to do that, but I did,” he says.

Success didn’t come immediately. Like other Nashville wannabes, Brice spent his share of time waiting tables and playing for half-interested crowds at local restaurants.

When Johnson took a job at Curb Records, he signed Brice to a record and publishing deal. “He’s been like a big brother,” Brice says of Johnson. “He let me know right off the bat, ‘You need to know what you’re getting yourself into.’

Brice was in California when he got a call telling him that his hero Brooks was cutting “More Than a Memory” as one of four new songs on his forthcoming “Ultimate Hits” package. “I got to talk to him for the first time at an airport over a cell phone,” Brice says.

He finally met Brooks at a No. 1 party for the song. “He was so awesome and inviting,” Brice says. “He’d even back out of the picture sometimes to make sure the songwriters got the spotlight.”

Brice says he heard “More Than a Memory,” which he co-wrote with Kyle Jacobs and Billy Montana, was a hit well before Brooks cut it. Having only recently written it, he played it during his first performance at the Grand Ole Opry. “I got to the middle of the first chorus, I got a standing ovation,” Brice says. “That’s when I knew the song was special.”

As for his own project, “Picture of Me,” it’s a rangy collection that reflects Brice’s varied influences, which include the Kingsmen, Alabama, 3 Doors Down, Coldplay and Hank Williams Jr. The album’s title cut is the swampy story of his South Carolina upbringing. First single “She Ain’t Right,” which peaked at No. 29 on Hot Country Songs in August, is the rocking tale of a crazy girlfriend. Second single “Happy Endings,” the story of a man who hopes against hope that his wife isn’t really leaving, is No. 53 after two weeks on the chart.

“It’s a lot of stuff about who I am and where I’m from and the people I’ve been around my whole life,” he says. “There’s a big range of music because that’s what moves me.”

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Outside Shot

Jennings Still Hopeful For Country Radio Support

Shooter Jennings wants Nashville to know he’s not out to blow up country music.

Over burritos and a couple of tequila shots at a Music Row Mexican restaurant on the afternoon before his Grand Ole Opry debut, Jennings pondered his place in the genre.

“I love real country music, and I want to see country music last forever,” says Jennings, son of country legend Waylon. “I don’t want to bring down the system—I want to perpetuate it.”

Jennings knows his new album “The Wolf” isn’t exactly mainstream country, but he wouldn’t mind a little love from the mainstream country business. His top-selling album, 2005’s “Put the O Back in Country,” spent 63 weeks on the Top Country Albums chart, and the single “4th of July” peaked at No. 26 on Hot Country Songs.

Since then, he hasn’t charted a single, and two successive albums (one live) have sold 137,000 copies combined, according to Nielsen SoundScan.

“Of course I’d like it to do well, because I honestly am broke and I’ve got a baby on the way,” he says. “There’s a whole bunch of good music in country that’s out there and not being heard because of the way that the industry is.”

In Jennings’ view, “the country music business is a total extension of exactly what it’s like in high school. There’s two or three bullies, then there are a bunch of weak people that are going to join in with the bullies that will pick on you and not accept you because they are afraid to do something different. Then there’s a couple that say, ‘Hey, maybe there’s more to this guy.’”

Universal South senior VP/GM Fletcher says that sometimes country radio and the industry at large can have a “missed perception” of what an artist really is or wants to be, and may think Jennings isn’t interested in being part of mainstream country.

That may be a reflection of some of the music he’s made in the past. It may be a reflection of his father’s kind of anti-Nashville establishment stance that can pass down from generation to generation,” Foster says. “I think part of it is, Shooter is taking a musical journey. This is his third record, and he’s still finding his voice.”

Indeed, while “The Wolf” isn’t as rife with drug references and saucy language as prior albums, it still owns enough edgy themes and painful honesty to put it in an alternative universe from what’s typically on mainstream country radio.

The leadoff single, however, is a twang-fest ver-

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Classical Score

Julia Fischer’s “people’s choice” prize as artist of the year. Another winner poised to become better-known is Jonas Kaufmann, whose album of Richard Strauss lieder on Harmonia Mundi with pianist Helmut Deutsch won the prize for solo vocal album. The 38-year-old German tenor just signed an exclusive recording contract with Decca; his first album for the label, which will include arias by Verdi, Gounod, Bizet, Wagner and Puccini, is anticipated for release next spring.

The Royal Liverpool Philharmonic Orchestra and its youthful conductor, 31-year-old Vasily Petrenko, picked up two wins between them: the Classic FM
GAIL MITCHELL gmitchell@billboard.com

We Know You’ve Got Soul

Awards Show Spotlights Soul Up-And-Comers

Between the Grammy Awards, the BET Awards, the American Music Awards and the MTV Video Music Awards, to name some of the biggies, the last thing anyone needs is another music awards show, right? Wrong.

There’s still a contingent of talented artists flying under the mainstream radar who deserve to be in the spotlight independent live awards show was the next logical step after factoring in reader queries (from here and overseas), the re-formation of the legendary Stax label and the proliferation of soul music conferences/festivals.

“There has been increased growth on the site,” he adds, noting that his site averages 100,000 visitors per month. “But whereas a couple of years ago, visitors were coming mainly for the old-school material, more and more people are checking out the new soul acts.”

In addition to major support from the city, Rizik is working in tandem with lifestyle/promotion firms Joline’s Corner, Mosaichump and Urban Organic. The principals behind two burgeoning soul festivals staged in the spring and fall—Frances Jaye (Dallas’ I Got Soul) and Terry Bello (Atlanta’s Soul Summit)—are also lending a helping hand.

As an added plus, residents and visitors can enjoy an entire soul weekend. That is because the awards show doubles as the lead-in to the Urban Organic Festival (Nov. 17-18). Now in its sixth year, the music, culinary, fashion and film fest is an outgrowth of founder Drake Phifer’s Urban Organic promotion firm, which has worked with such artists as Dwele, Reheem DeVaughn, Kem, Leela James and Goapele. “Connecting the Dots” is this year’s festival theme.

Among the scheduled events: Roy Ayers headlining a Saturday night concert hosted by Amp Fiddler and featuring emerging acts from Detroit and other markets.

With nominations determined by a select group of artists, publishers, writers and others working in the music industry, the SoulTracks awards comprise six categories: song, album, female, male, duo or group, and new artist of the year. Leading this year’s field with three nominations apiece are Roberson, Rahsaan Patterson and Anthony Davio.

Though Rizik is intent on making the SoulTracks Readers’ Choice Awards the awards show for indie soul artists, he’s just as concerned with maintaining its grass-roots vibe. Thus, tickets sold to the public cost an affordable $25 while artists will sell their CDs outside.

“These are artists, at least for now, who aren’t going to be recognized by the Grammys,” he says. “The idea is to give them an evening to celebrate what they do and receive some of the attention they deserve. It also gives people the opportunity to listen to what most of radio isn’t playing—and let them know these artists are worth taking a chance on.”

GOOD MUSIC FOR A GREAT CAUSE:

For the past 14 years, Classical Action: Performing Arts Against AIDS has done great work to raise funds for AIDS-related services in communities across the United States, first as an independent organization and later as a fundraising part of Broadway Cares/Equity Fights AIDS.

This fall, Classical Action is releasing its first recording as a new means of raising money for this great cause. “Flesh & Stone” (American Records) features a starry lineup of such artists as mezzo-sopranos Joyce Castle and Mary Philips, as well as flutist Eugenia Zukerman, performing songs by noted composer Jake Heggie.

As one might expect from the imaginative Heggie, the songs draw upon a diverse set of styles that range from letters written by Vincent van Gogh to Emily Dickinson’s poetry to material written by Sister Helen Prejean, whose work with a death row inmate was the inspiration for the movie (and, later, the Heggie opera) “Dead Man Walking.”

All proceeds from the album benefit Classical Action. “Flesh & Stone” can be purchased at broadwaycares.org.

AZUCENA

DOSS

soul artists. Making sure that happens is SoulTracks.com. The soul music Web site is staging its third annual Readers’ Choice Awards, but this time it’s with a twist indicative of the indie soul scene’s growing popularity.

Evolving from virtual to actual, the 2007 awards show will rev up Nov. 16 at the 500-seat Riverfront Ballroom in Detroit’s Cobo Center. A rotating group of hosts will welcome a performance lineup including such indie soul beacons as Eric Roberson, Gordon Chambers, Maya Azucena and Conya Doss. Participating in the special lifetime achievement tribute to Stylistics lead singer Russell Thompkins will be Maysha and Phil Perry. Among the presenters is '70s-era R&B singer Linda Clifford.

SoulTracks publisher Chris Rizik says the

Magazine Award for audience innovation and the young artist award, respectively.

The Liverpool Phil has been earning a fair amount of ink of late for a live concert it gave in the online world of Second Life in September. According to the orchestra, 9 million Second Life denizens watched the performance live on Second Life’s own cable network, and the broadcast now repeats every couple of hours through November. (It’s available on demand to Second Life residents.) Seeing the Liverpool Phil’s success, it seems likely that other orchestras and classical performers will follow the orchestra’s lead into virtual reality.

Special recognition went to conductor Gustavo Dudamel and the Simon Bolivar Youth Orchestra of Venezuela. Given jointly by classical WQXR New York and Gramophone magazine, this award acknowledged the worldwide influence these players have had on listeners and even the life-changing impact “El Sistema” has had on its own musicians. Since its founding 30 years ago, “El Sistema” has helped bring music to underprivileged and at-risk players and listeners throughout their home nation, and inspired similar programs in other countries.

For the complete list of award winners, go to gramophone.co.uk.

sion of the Dire Straits hit “Walk of Life.” Jennings sees the cover as a vehicle for meaning to listeners throughout their home nation, “as a way to get it. Here’s where a song I know and this is how they do it.” That kind of opens the door to understanding the other songs.

Radio isn’t exactly running “Walk of Life” up the charts, with Nielsen BDS registering just 31 spins this week. But radio pros say it’s nothing personal. Country KMQS Seattle’s PD Becky Brenner says her station isn’t on “Walk of Life,” but has played Jennings in the past and would again with the right single.

“I do think some of his material has been a little out there for mainstream country, but we have certainly played edgy material in the past,” Brenner says. “Part of the challenge at the moment is that there is so much good music out there, (and) we only have so many minutes each hour. Listeners still want to hear their favorite gold and recurrent music too.”

Ironically, the title cut of “The Wolf” is all about alienation. “It’s almost this feeling of coming to terms with the fact that I’ll always be an outsider,” Jennings says. “It will never be accepted, so I forever now will be a wolf in a pack of dogs.”

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www.americanradiohistory.com
ROBERT PLANT AND ALISON KRAUSS
Raising Sand
Producer: T Bone Burnett
Rounder
Release Date: Oct. 23
On the coattails of Emmylou Harris and Mark Knopfler’s genre-busting “All the Roadrunning,” collaboration comes “Raising Sand,” the intriguing pairing of Led Zeppelin’s Robert Plant with bluegrass queen Alison Krauss. Produced by T Bone Burnett, who contributes his keen knack for proffering compelling, off-the-beaten-path tunes, the CD traverses multifarious roots styles, from country (the heart-rendering Gene Clark waltz “Through the Morning, Through the Night”) to Kurt Weill-like balladry (Sam Phillips’ enchanting “Sister Rosetta Goes Before Us”) to haunting melody (Tom Waits and Kathleen Brennan’s “Trampled Rose”) to folk rock (the Plant/Jimmy Page beauty “Please Read the Letter”). But soft rockers rule, including the chugging “Rich Woman” and the Everly Brothers’ “Gone Gone Gone (Done Moved On),” Key to the magic is the delici- ous harmony vocals of the unlikely duo, best displayed on the swaying “Killing the Blues,” given trad-country depth by steel pedal ace Greg Leisz.

Morgan simply lets his rage rock, infusing the album with the same kind of active/alt-rock straddling approach that’s vouched Seether’s previous re- leases to gold status.—GG

BABYSHAMBLES
Shottor’s Nation
Producer: Stephen Street Parlophone
Release Date: Oct. 23
It has been quite some time since the music of Babyshambles leader Pete Doherty received more notoriety than his drug arrests. That won’t change with “Shottor’s Nation,” though there are a few in- stances where the song makes the listener forget about the court appearances and remember Doherty’s uniquely skewed way of guitar line and lyric. Though there’s nothing here that reaches the highs of Doherty’s work with the Libertines, opener “Carry On Up the Morn- ing” comes close, with its island good opening and the singer’s apparent perspective on his nebulous public persona. But too often the songs sound like half-baked fragments (“Side of the Road”) or third-rate Beatles outtakes (“Crumb Begging Baghead”). Here’s hoping Doherty can overcome his problems and return his focus to songwriting.—RT

COUNTRY

Dwight Yoakam
Dwight Sings Buck
Producer: Dwight Yoakam
New West
Release Date: Oct. 23
Dwight Yoakam’s long friendship, with ad- miration for the late Buck Owens is well-documented, which makes this heartfelt trib- ute to his mentor a natural. And Yoakam’s treatment of 15 Owens classics is spot on, which is not to say he mimics Owens note for note. At times Yoakam cleanly channels his mentor (“Act Naturally,” “Cry- ing Time”), and at others he cuts a fresh path. The result is a refreshing blend of authentic- ity and new life. A slowed-down version of “Close Up the Honky-Tonk” features congas, maracas and a Hammond B-3 organ. Yoakam’s soulful ren- dering of “Together Again,” though different from the original, fits perfectly, and his mournful and lonesome take on “Only You” is another high- light. Recorded with his road band, Yoakam does his idol proud on this exceptional collection.—KT

La Cucaracha
Producer: Andrew Weiss Rounder
Release Date: Oct. 23
Ween fans have come to expect the unexpected from this act, but even diehards will be thrilled by the sheer musical schizophrenia of “La Cucaracha,” the band’s debut for Rounder and first album in four years. Only in Ween’s world can the good-ole-boy bluegrass of “Learnin’ to Love” comfort- ably sit next to the lewed garage rock of “My Own Bare Hands” and the cheap, stoned reggae of “The Fruit Man.” Elsewhere, the band continues marring the expression of its softer side, from the ‘70s AM radio love song “Sweetheart” to the alternate-universe smooth jazz of closer “Your Party” (with David Sanborn on thin sax). In between, Ween walks its trademark annoying/captivating tightrope with panache (the odd note). In “Bartered Girl,” he adds the faux mystic, out-of-time “Spirit Walker” but never forgets to rock out, particularly on the 11-minute brain scram- bler “Woman and Man.”—JC

Electronic

Dave Gahan
Hourglass
Producers: Dave Gahan, Christian Eigner, Andrew Philliott
Mute
Release Date: Oct. 23
On “Hourglass,” Dave Gahan wisely returns to the highly synthesized elektronica of his main band Depeche Mode. Unlike his more guitar-centered solo debut, 2003’s “Paper Monsters,” the follow-up is on the whole dark and moody, filled with thick, dense beats and pulsating grooves. The ambient “Something” is a haunting, echoey opener, followed by the glam rock-ish “Kingdom?” 2 Days” and “Use You” sound almost industrial, while the bass-heavy “Deepener and Deepener” is strikingly gritty and fierce. Lyrically, Gahan gets personal, musing on inner struggles and religion (“I don’t believe in Jesus, but I’m praying anyway,” he sings on “Mir- acles”). The best songs here evoke classic Depeche Mode (“Kingdom? “Use You”), but the slower, sparse numbers (“Insoluble,” “Down”) lack a sense of urgency that already feels necessary.—JM

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SEETHER
Finding Beauty in Negative Spaces
Producer: Howard Benson Wind-up
Release Date: Oct. 23
Angst mongers are likely echoing their chaps over the prospect of Seether’s new album. After all, Shaun Morgan, who leads this trio of South African expatriates, has been through the ringer in the past 18 months, with a public breakup with girlfriend Amy Lee (who vented her feelings on much of Evanescence’s “The Open Door”) and a stint in rehab counted among his struggles. So Morgan theoret- ically had a few issues of his own to work out in song, and he doesn’t disappoint. The singer/ guitarist claims that only “Breakdown” deals with Lee, but you can’t help but figure the gold in his mind while writing such fiery-filled diarrheas as “FYM-LYH!” and the single “Fake It.” Regardless of the inspirations,
Singles

**R&B**

**FLO RIDA FEATURING T-PAIN**

*Low (3:53)*

Producers: T. Billboard, M. Humphrey, F.R. Najm

Publishers: vvac.us/PoEAtlantic

With massive underground and mixtape successes and a label owner Rick Ross and Miami's No. 1.C. Khaled, Flo Rida has generated a buzz deserved for national attention. T-Pain assists on "Low," a strip club-friendly single where Flo Rida tosses his shop a revealing his fantasies for a lady vixen. Production is on point, and although initial attention may be isolated in the South, with proper promotion the rest of America will soon be shaking to the track, either in the clubs or the bedroom. Already a hit dance craze and YouTube fan favorite, Flo Rida should be prepared for great rewards. With plenty of female admirers along the way.—**CLT**

**TREY SONGZ**

*Can't Help but Wait (3:27)*

Producer: StarGate

Writers: J. Austin, M.S. Eniken, T.E. Hermansen

Publishers: various

Guy Book/Atlantic

Twenty-two-year-old Trey Songz is an underrated young R&B talent with lackluster first-album sales, despite an armful of quality singles. The launch single from his sophomore self-titled effort, "Can't Help but Wait," exposes his maturity and hunger to achieve the notoriety he deserves. With magnificent production from the European duo with soul, StarGate, and co-writing sorcery from Johna Austin, Songz pours out his emotions for a woman that he is trying to convince to leave an abusive relationship—and if you pay close attention, there also are a couple of clues on how to give a lady the respect she deserves. This time around, there should be no reason why Songz need "Wait" to find the level of fame he deserves.—**CP**

**CHRISTIAN**

**STEVEN CURTIS CHAPMAN**

This Moment

Producers: Matt Bronleewe, Steven Curtis Chapman

Sparrow Records

Release Date: Oct. 23

Since debuting 20 years ago, Steven Curtis Chapman has set the standard for Christian pop with such compelling anthems as "The Great Adventure," "For the Sake of the Call" and "Heaven in the Real World." This new CD showcases a singer-songwriter still at the peak of his game. Such tunes as "Children of God" and "Miracle of the Moment" are buoyant anthems, powered by Chapman's warm, accessible vocals. "Cinderella" is a tender ballad from a father who knows all too well his little princess will soon be grown and gone, while "One Heartbeat at a Time" is a tender tribute to the power of a mother's love. When it comes to celebrating faith and family, no one does so with more passion than Chapman, and this album is among the best of his career.—**DEP**

**JAZZ**

**STACEY KENT**

Breakfast on the Morning Train

*Blue Note

Producer: Jim Tomlinson

Release Date: Oct. 2

This jazz disc is vocalist Stacey Kent's first recording for Blue Note, and it's a thoroughly captivating debut. The album comprises a dozen tunes, with the pivotal songwriting contributions coming from novelist Kazuo Ishiguro and Jim Tomlinson, who collaborated on four brilliantly eccentric numbers. Ishiguro penned lyrics for "So Romantic," the title track, and "The Ice Hotel" and "I Wish I Could Go Traveling Again," touching on subject matter that just doesn't appear in jazz songs. But ultimately, the beauty of this disc lies in Kent's vocals. Her voice has a startling clarity, turning phrase after phrase with subtlety and an impeccable feel for the music. Also note her jazz-wise covers of Stevie Nicks' "Landslide," Serge Gainsbourg's "La Seasion des Pluies" and the lovely "Samba Saravah."—**PPV**

**NEW & NOTEWORTHY**

**CARBON/SILICON**

*The Last Poet

Producers: Tony James, Mick Jones

Carbon/Silicon Records

Caroline

Release Date: Oct. 23

"The Last Poet" is the sound of Mick Jones excited again about music. And, as such, it's exactly the kind of record his diehards expect from him, one full of accessible guitar rock with plenty of melodic solos, singable choruses and lyrics that are conscientious while sweetly idealistic. Sparked by his production work with the Libertines, his songwriting reunion with former Generation X guitarist Tony James (Carbon/Silicon's other driving engine) and the passing of Joe Strummer, the enthusiasm is heard. On this album, something Joness hasn't displayed for some 15 years, songs like the irresistibly poppy "War on Culture" recall the sp of "Stay Free," while "The Whole Truth" conjures the stories of the first Clash album. It's a melange of his loves for glam, punk and pop through which Jones sounds full of the ideas, determination and the sheer thrust for fun that he had at 25.—**WO**

**NEW & NOTEWORTHY**

**LINDA KIRALY**

Can't Let Go (3:53)

Producer: Rodney Jernkins

Writers: R. Jenkins, D. Miley II, D. Daniels, A. Binchet, A. Binchet, D. Thomas

Publishers: various

Universal Republic

Newcomer Linda Kiraly may have Rodney Jenkins in her back pocket on debut single "Can't Let Go," but the 24-year-old already brings a world of experience to her upcoming 2008 debut. Born in the Bronx, her musical parents emigrated from Hungary, leading Kiraly to a career singing in classical music in a sensitive language that carried her across Europe at a young age. With an itch to sing contemporary English, her signing with Universal Republic now primes her for stateside flight. The beatbox-buxom "Can't Let Go," about a toxic relationship, conjures Natasha Bedingfield with its pure soul-pop template and a hook big enough to catch a mountain bass. An auspicious debut from an artist with the physical charms to foster a serious crush or two along the way.—**CT**
**FOR TILA TEQUILA, MILLIONS OF TV VIEWS AND FRIENDS STILL DON'T TRANSLATE TO SALES**

Tila Tequila's new TV show may be atop the ratings, but it hasn't led to significant sales for her new single. "All My Stripper Friends," which was released digitally Oct. 9, sold less than 1,000 downloads in its first week, according to Nielsen SoundScan. Her previous single, "I Love U," was released in March and has sold 17,500 copies. Neither song entered any of Billboard's charts.

MTV show "A Shot at Love With Tila Tequila" also premiered Oct. 9, and ranked No. 1 in its time slot for people ages 12-34 across all cable competition, according to Nielsen. The show did especially well among women ages 18-24 and female teens, MTV says. An estimated 1.8 million people tuned in to the reality dating show, which centers on Tequila's quest to choose a mate from a panel of 16 men and 16 women.

The show makes little mention of Tequila's musical career; the first episode noted her music videos (where she is often scantily clad) but not her new single or forthcoming album. A release date and label for that album have not been announced.

Tequila calls herself "the queen of MySpace" and counts more than 2 million "friends" on her page.

—Courtney Harding

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**MUSIC HAPPENING NOW**

**COUNTRY**

BY KEN TUCKER

**Daddy And Daughter Duet**

Adding Miley Helps Billy Ray's Current Hit Climb

After lingering in the lower levels of Billboard's Hot Country Songs chart for 11 weeks, Billy Ray Cyrus' previously solo version of "Ready, Set, Don't Go" jumps 48-33 thanks largely to his Oct. 9 performance of the song on ABC's "Dancing With the Stars," with daughter Miley Cyrus, aka TV sensation Hannah Montana. Walt Disney Records, label home to father and daughter, has re-released the song to radio as a duet.

KPLX Dallas PD John Sebastian has added the new version to the station's playlist. "When the opportunity came up for us to play off of their duet on 'Dancing With the Stars,' have Billy on the morning show, do an in-store and present him at the State Fair of Texas, the duet version seemed to be a natural," Sebastian says.

WBCT Grand Rapids, Mich., PD Doug Montgomery says, "The song is generating a good amount of buzz and Miley is hot now, too." Both stations are giving away tickets to upcoming Miley Cyrus/Hannah Montana concerts in their markets.

Meanwhile, Billy Ray Cyrus' album "Home at Last" is the Greatest Gainer on Top Country Albums with a 2,000-unit increase. It jumps 37-22 with 5,000 copies sold and re-enters The Billboard 200 at No. 159.

Additional reporting by Wade Jesseen.

**READY, SET, JUMP**

After 11 weeks in the lower reaches of Billboard's Hot Country Songs chart, "Ready, Set, Don't Go" catapulted 15 spaces when Walt Disney re-released it as a duet.

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**GLOBAL**

BY PAUL SEXTON

**Sex Pistols Fans Snub Downloads, Opt For Vinyl**

British music weekly NME may have failed in its campaign to make the Sex Pistols' "God Save the Queen" a No. 1 single 30 years after it first missed the target, but EMi still regards its accompanying vinyl reissue program as a success.

Boosted by endorsements by such Sex Pistols devotees as Foo Fighters, Klaazons and the Beastie Boys, an NME campaign urged fans to buy the track as a download via iTunes and 7digital.com, or as part of the series of vinyl 7-inch Singles issued on the EMi and Virgin labels in replica artwork, exactly as they were in 1976 and 1977. "God Save the Queen" peaked at No. 2 in the United Kingdom in the week of the monarch's silver jubilee, ostensibly outsold by Rod Stewart's "I Don't Want to Talk About It"/"The First Cut Is the Deepest" amid dark rumors that the "establishment" had kept it from the top spot.

No such maneuvers were required this time, as "Queen" peaked at an anticlimactic No. 42. But, while downloads underperformed, EMi notes it was the best-selling vinyl single of the week, with sales of some 3,100.

EMi product manager Tom Wegg-Prosser says the vinyl sales fed the campaign leading to the Oct. 29 rerelease of the iconic "Never Mind the Bollocks... Here's the Sex Pistols" album, 30 years and one day after its first appearance. That comes in heavyweight vinyl and replicates the original insertion of a "Submission" single and poster. The album is also available digitally for the first time in the United States, via iTunes.

"We've tried to re-create what happened 30 years ago in a respectful and authentic way, and the fans have bought into that," Wegg-Prosser says. "Aside from anything the NME have done, we're proud of how the vinyl has sold."

Wegg-Prosser says the reissue program is taking place with the approval of the band and that it dovetails well with the Pistols' brief reunion, which starts Oct. 25 at the Roxy in Los Angeles and includes seven U.K. shows beginning Nov. 8.

"There's loads of Pistols fans out there. That's shown by the phenomenal gig uptake," he says. "Fans haven't been able to get the album in this format for 30 years. Obviously downloads are the way lots of things will go, but there'll always be a place for a nice slab of vinyl."
To Chart, Or Not To Chart; Rock Rocks First No. 1

Recent headlines are not the lines of Radiohead, Madonna and the Eagles make it abundantly clear that the music business finds itself in a high-speed evolution, if not a revolution. But, to paraphrase a compelling 1974 anthem by Gil Scott-Heron, will this revolution be televised?

Billboard’s charts department and our data partners at Nielsen Music are being as nimble as we can to provide the broadest view possible of the music industry’s fast-changing landscape. However, our ability to do so is somewhat dependent on the objective and verifiable information that emerges from new business models.

Certainly music fans and critics are trying to know how many downloads Radiohead sold on its name-your-price album, “In Rainbows,” but the band’s camp has not been eager to share that information. Some published reports put it at 1.2 million-1.3 million worldwide, but Courtyard Management’s Bryce Edge, who shepherds the band, says, “The only people who have the figures are us, and all the figures being bandied about are incorrect. And they’re all exaggerated.”

Courtyard declined an invitation from Nielsen SoundScan to report U.S. sales for “In Rainbows.” Keeping that information shrouded is certainly the band’s prerogative and lends mystique to a buzz-worthy story. Indeed, the realms of press attention acceded to “In Rainbows” only adds leverage to negotiations with label suitors (see Retail Track, page 23).

From several accounts of Radiohead’s album launch, I’ll give the band credit for one notable feat: getting critics to pay for music. Despite the no-cost option, reporters onist at least three of the stories I ran across said they offered about $10 for the download.

Although ruled ineligible to chart by the Official U.K. Charts Co., “In Rainbows” would have qualified for Billboard’s Top Digital Albums and Top Comprehensive Albums. Likewise, the Eagles’ upcoming “Long Road Out of Eden” would be eligible for the comprehensive chart during its exclusive window at Wal-Mart (Billboard, Oct. 20), if that is, if the chain is willing to report the title’s numbers. Wal-Mart chose not to provide data on its Garth Brooks offerings, and preliminary indications are that it will not report figures on the Eagles set.

Fact is, most large chains stock proprietary titles of one fashion or another, although not typically by acts with the stature of Brooks or the Eagles. But, with the notable exceptions of Best Buy and Starbucks, merchants have not been eager to place their exclusives on Top Comprehensive Albums, which launched on Billboard’s Web sites in late 2003.

That tide might be turning. Until the summer, Target had been one of the chains that would not allow its proprietary albums on the comprehensive list, yet did see fit to chart Collective Soul’s “Afterwards” (Over the Counter, Sept. 15). If more retailers experience the change of heart that Target did, we might rethink whether proprietary titles should be excluded from most of Billboard’s album charts.

In the meantime, one of our obvious dilemmas is that if we don’t know it, we can’t show it.

STILL ROCKING: While Radiohead went high-tech with the digital-only launch of “In Rainbows,” Kid Rock goes old school with his new “Rock N Roll Jesus.” Without a download sold, he nabbed his first career No. 1 on The Billboard 200.

It has been more than a year since an album stood atop the chart without the benefit of digital sales. The last to do so was Prince’s “3121,” which led the page in last year’s ARIAS issue. No out of Prince’s albums are found at iTunes, but “3121” remains absent. Rock has withheld all of his Atlantic-era albums and tracks from digital distribution. “Rock N Roll” posts 172,000 sales.

That’s down from his career-best week of 457,000 for sop sop scouring “The History of Rock,” which peaked at No. 2 in 2000, but not far off the pace of his last studio album, “Kid Rock,” which began at No. 8 with 189,000 in November 2003.

Next issue could bring another career first—No. 1, as first-day sales placed Jimmy Eat World atop Nielsen SoundScan’s Oct. 17 But Did Chart.

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Weekly Market Watch

A Weekly National Music Sales Report

Weekly Unit Sales

<table>
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<tr>
<th>ALBUMS</th>
<th>DIGITAL ALBUMS</th>
<th>DIGITAL TRACKS</th>
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<td>This Week</td>
<td>8,342,000</td>
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<tr>
<td>Last Week</td>
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<td>Change</td>
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<td>This Week Last Year</td>
<td>10,097,000</td>
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<td>Change</td>
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*Digital album sales as well counted within album sales.

Weekly Album Sales (Million Units)

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<tr>
<th>Year-To-Date</th>
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<tr>
<td>2006</td>
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<td>2007</td>
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| OVERALL UNIT SALES | 413,657,000 | 354,592,000 | -14.3% |
| Digital Tracks | 438,203,000 | 642,084,000 | 46.5% |
| Store Sales | 3,090,000 | 1,808,000 | -40.7% |
| Total | 854,921,000 | 998,484,000 | 16.8% |

| Albums w/TEA | 457,467,300 | 418,800,000 | -8.5% |

*Includes total album sales (TAA) with 0 or more downloads per album sold.

Digital Tracks Sales

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<th>Year-To-Date Track Sales</th>
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<td>2006</td>
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| 436.2 million |

*Includes total album sales (TAA) with 0 or more downloads per album sold.

Year-To-Date Album Sales By Store Type

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<th>Indies</th>
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<tr>
<td>Non-traditional</td>
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<td>Mass Merchandiser</td>
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<td>Chain</td>
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*Figures are calculated from the Nielsen SoundScan database of retail sales and each year’s sales at time of publication.

WEEKLY ALBUM FORMAT

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*For more, visit www.billboard.biz for complete chart data.
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<th>ORDER</th>
<th>TITLE</th>
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<th>DISTRIBUTOR &amp; LABEL</th>
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<td>21</td>
<td>Epic</td>
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*THE BILLBOARD 200 ARTIST INDEX*

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<td>Meet Miley Cyrus</td>
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<td><strong>THE NAKED BROTHERS BAND</strong></td>
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<td>Taylor Swift</td>
<td>The Hills</td>
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<td>Heroes &amp; Thieves</td>
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<td><strong>JAMES BLUNT</strong></td>
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<td>The End of an Era</td>
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<td><strong>STEHNO</strong></td>
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The Billboard 200 is a weekly music chart, ranking the bestselling albums in the United States. The chart is compiled by Billboard magazine and is based on sales data from record retailers, streaming services, and other outlets. The chart is one of the most influential and widely recognized in the music industry and is considered a benchmark for album sales success.
### HOT 100 AIRPLAY

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<thead>
<tr>
<th>Title</th>
<th>Artist (Format/Production Label)</th>
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<tbody>
<tr>
<td>Crank That (Soulja Boy)</td>
<td>Soulja Boy (IMPRINT/CASTLE)</td>
</tr>
<tr>
<td>Bed</td>
<td>J. Holiday (Maroon 5, Def Jam)</td>
</tr>
<tr>
<td>Stronger</td>
<td>Chris Martin (Coldplay, Columbia)</td>
</tr>
<tr>
<td>The Way I Are</td>
<td>Timbaland ft. Keri Hilson (‘T Timbaland, Epic)</td>
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<tr>
<td>No One</td>
<td>Alicia Keys (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>Good Life</td>
<td>Kanye West ft. Jay-Z (Def Jam)</td>
</tr>
<tr>
<td>Big Girls Don’t Cry</td>
<td>Baby Bash (M.O./Octone, Interscope)</td>
</tr>
<tr>
<td>Who Knew</td>
<td>Nelly ft. Timbaland (‘T Timbaland, Epic)</td>
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<tr>
<td>Let It Go</td>
<td>John and Yoko (RCA/RCA)</td>
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<tr>
<td>Until the End of Time</td>
<td>Destiny’s Child ft. Missy Elliott (Dream, Jive)</td>
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<tr>
<td>Saved</td>
<td>Building 429 (Rebel, Dove)</td>
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<td>Heartbreak On A Full Moon</td>
<td>R. Kelly (A&amp;M/Octone, Interscope)</td>
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<td>Kiss Kiss</td>
<td>Baby Bash ft. apl.de.ap (M.O./Octone, Interscope)</td>
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<td>The Great Escape</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<tr>
<td>Baby Don’t</td>
<td>Fabolous ft. K. Minaj (‘T Timbaland, Epic)</td>
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<tr>
<td>Take Me There</td>
<td>Baby Bash feat. Lil Wayne (M.O./Octone, Interscope)</td>
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<tr>
<td>Help But Wait</td>
<td>The Game ft. Matt Redman (The Game, Island)</td>
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<tr>
<td>Proud of the House We Built</td>
<td>Casting Crowns (Epic, Interscope)</td>
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<tr>
<td>Pop Goes the Weasel</td>
<td>Bilal (RCA/RCA)</td>
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<tr>
<td>Hold on</td>
<td>U2 (U2, Island)</td>
</tr>
<tr>
<td>Home</td>
<td>Taylor Swift (Big Machine, Warner Bros.)</td>
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### HOT DIGITAL SONGS

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<tbody>
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<td>Crank That (Soulja Boy)</td>
<td>Soulja Boy (IMPRINT/CASTLE)</td>
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<tr>
<td>Apologize</td>
<td>Timbaland ft. OneRepublic (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>Gimme More</td>
<td>Beyoncé ft. Timbaland (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>Stronger</td>
<td>Chris Martin (Coldplay, Columbia)</td>
</tr>
<tr>
<td>Bubbling</td>
<td>A.D. ft. Trigga (A.D. ft. Trigga, Jive)</td>
</tr>
<tr>
<td>Baby Don’t</td>
<td>Fabolous ft. K. Minaj (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>Ayo Technology</td>
<td>T-Pain ft. Timbaland (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>How Far We’ve Come</td>
<td>Nelly ft. Timbaland (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>I Hate That I Love You</td>
<td>Tim McGraw (Mercury, Sony)</td>
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<tr>
<td>Girls Don’t Cry</td>
<td>Elton John (A&amp;M/Octone, Interscope)</td>
</tr>
<tr>
<td>Good Life</td>
<td>Kanye West ft. Jay-Z (Def Jam)</td>
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<tr>
<td>What’s Next</td>
<td>James Blunt (Shanachie, Interscope)</td>
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<tr>
<td>Hold On</td>
<td>U2 (U2, Island)</td>
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<tr>
<td>I’m So Mad</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>Beautiful Girls</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>Soulja Girl</td>
<td>Soulja ft. Timbaland (‘T Timbaland, Epic)</td>
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<tr>
<td>Bleed It Out</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>First Time</td>
<td>Miley Cyrus (Sony)</td>
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<tr>
<td>Bitter End</td>
<td>A.D. ft. Trigga (A.D. ft. Trigga, Jive)</td>
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<tr>
<td>The Pretender</td>
<td>Paramore (Fearless, Hollywood)</td>
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<tr>
<td>Umbrella</td>
<td>Rihanna ft. Ne-Yo (RCA/RCA)</td>
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<tr>
<td>Break My Heart</td>
<td>Kelly Clarkson (RCA/RCA)</td>
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<tr>
<td>Empire State of Mind</td>
<td>Eminem ft. D’Angelo (Aftermath, Interscope)</td>
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<td>No One But You</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>Never Too Late</td>
<td>The Game ft. Matt Redman (The Game, Island)</td>
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<tr>
<td>Sworn to Say</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>Shady Spirit</td>
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<td>Sweetest Girl (Dollar Bill)</td>
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<td>Shady Spirit</td>
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<tr>
<td>Hold on</td>
<td>U2 (U2, Island)</td>
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<tr>
<td>What I’ve Done</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<td>My Sweet Lord</td>
<td>Europe (Europe, Island)</td>
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<td>I Get Money</td>
<td>50 Cent ft. P. Diddy (Shady, Aftermath)</td>
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<tr>
<td>Ready, Set, Don’t Go</td>
<td>Blink-182 ft. Mark Hoppus (Sub Pop, Interscope)</td>
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<tr>
<td>Don’t Cry</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<tr>
<td>All Around the World</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<tr>
<td>Hold on</td>
<td>U2 (U2, Island)</td>
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<tr>
<td>The Pretender</td>
<td>Paramore (Fearless, Hollywood)</td>
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<tr>
<td>Everytime You Cry</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>Based on a True Story</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<tr>
<td>That’s The Way</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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### ADULT TOP 40

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<tbody>
<tr>
<td>House</td>
<td>David Guetta ft. Kelly Rowland (‘T Timbaland, Epic)</td>
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<tr>
<td>Big Girls Don’t Cry</td>
<td>Baby Bash (M.O./Octone, Interscope)</td>
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<tr>
<td>Bubbling</td>
<td>A.D. ft. Trigga (A.D. ft. Trigga, Jive)</td>
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<tr>
<td>Crank That</td>
<td>Soulja Boy (IMPRINT/CASTLE)</td>
</tr>
<tr>
<td>The Way I Are</td>
<td>Timbaland ft. Keri Hilson (‘T Timbaland, Epic)</td>
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<tr>
<td>You’re medal to this</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>How Do You</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>Feel It</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<td>Never Too Late</td>
<td>The Game ft. Matt Redman (The Game, Island)</td>
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<tr>
<td>I Believe</td>
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### ADULT CONTEMPORARY

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<td>Bubbling</td>
<td>A.D. ft. Trigga (A.D. ft. Trigga, Jive)</td>
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<tr>
<td>Crank That</td>
<td>Soulja Boy (IMPRINT/CASTLE)</td>
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<td>The Way I Are</td>
<td>Timbaland ft. Keri Hilson (‘T Timbaland, Epic)</td>
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<td>You’re medal to this</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<td>Never Too Late</td>
<td>The Game ft. Matt Redman (The Game, Island)</td>
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### MODERN ROCK

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<td>Bleed It Out</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<td>Don’t Believe Me</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>I Get Money</td>
<td>50 Cent ft. P. Diddy (Shady, Aftermath)</td>
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<tr>
<td>Ready, Set, Don’t Go</td>
<td>Blink-182 ft. Mark Hoppus (Sub Pop, Interscope)</td>
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<tr>
<td>Don’t Cry</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<tr>
<td>All Around the World</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
</tr>
<tr>
<td>Hold on</td>
<td>U2 (U2, Island)</td>
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<tr>
<td>The Pretender</td>
<td>Paramore (Fearless, Hollywood)</td>
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<tr>
<td>Everytime You Cry</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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<tr>
<td>Based on a True Story</td>
<td>Linkin Park (‘T Timbaland, Epic)</td>
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<tr>
<td>That’s The Way</td>
<td>Timbaland ft. Missy Elliott (‘T Timbaland, Epic)</td>
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Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.

Data for week of OCTOBER 27, 2007 | For chart reprints call 646.654.4633
<table>
<thead>
<tr>
<th>Title</th>
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<th>Label</th>
<th>Pop Singles</th>
<th>Adult Top 40</th>
<th>Hot Singles Sales</th>
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<td>Bastille</td>
<td>A&amp;M/Columbia</td>
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<td>The Way We Were</td>
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<td>Capitol</td>
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<td>Happy</td>
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<td>Interscope</td>
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<td>Warner Bros.</td>
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**Notes:**
- The chart positions are based on Billboard ranks.
- Pop Singles, Adult Top 40, and Hot Singles Sales are the charts being referenced.
- The rankings were determined based on a combination of sales, streaming, radio play, and other factors.
- Billboard is a known entity in the music industry.
### Top R&B/Hip-Hop Albums

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<th>Title</th>
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<td>RCA</td>
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<td>2</td>
<td>JILL SCOTT</td>
<td>The Real Thing: Words And Sounds</td>
<td>JIVE</td>
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<td>3</td>
<td>J HOLIDAY</td>
<td>Back Of My Lac</td>
<td>143</td>
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<td>4</td>
<td>SOULJA BOY TEL / EM</td>
<td>souljaoyyleet.com</td>
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<td>5</td>
<td>TREY SONGZ</td>
<td>Trey Day</td>
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<td>JENNIFER LEE</td>
<td>Fierce</td>
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<td>7</td>
<td>50 CENT</td>
<td>Paper Trail Project</td>
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<td>JAGGED EDGE</td>
<td>Baby Makin' Project</td>
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<td>SOUNDTRACK</td>
<td>Tyler Perry's Why Did I Get Married?</td>
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<td>10</td>
<td>JUSTIN TIMBERLAKE</td>
<td>FutureSex/LoveSounds</td>
<td>JIVE</td>
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<td>11</td>
<td>COMMON</td>
<td>Finding Forever</td>
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<td>T. L.</td>
<td>T.J. 'O P.T.</td>
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<td>BOYZ N THE HOOD</td>
<td>Back Up N Da Chevy</td>
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<td>RHIANNA</td>
<td>Good Girl Gone Bad</td>
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<td>Ultimate Victory</td>
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<td>I Am</td>
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<td>T-PAIN</td>
<td>Epiphany</td>
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<td>THE ISLEY BROTHERS</td>
<td>The Definitive Collection</td>
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<td>TALIB KWELE</td>
<td>Eardrum</td>
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<td>23</td>
<td>R &amp; B / DEVIS</td>
<td>From Notch To Somewhere</td>
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<td>24</td>
<td>FABULOUS</td>
<td>Street Gossip</td>
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<td>25</td>
<td>DIPLOMATS PRESENTS; HELL RELL</td>
<td>For The Hell Of It</td>
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<td>26</td>
<td>YUNG JOC</td>
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<td>27</td>
<td>FOXX</td>
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### Top Reggae Albums

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<td>Roots, Roots, Remixed</td>
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<td>MAVADO</td>
<td>Gangsta For Life / The Symphony Of David Brooks</td>
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<td>JAH CURE</td>
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<td>Africa Unite: The Singles Collection</td>
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### Billboard 200

The album sells 53,000, debuting at No. 12 on The Billboard 200. That is off from her previous peak but more than the 48,000 she sold earlier this year when Spanish-language set "Como Ama Una Mujer" hit the big chart at No. 10. Thanks to a No. 1 movie, assistant director Tyler Perry uses his fourth soundtrack in the top 10 as "Why I Got Married" rolls 13-10 (top 5%). Meanwhile, Christine Michele shines at No. 14 with her second Greater Gainer trophy in the last three frames and sixth sales increase in seven weeks. Now helped by VH1's You Oughta Know performance, her "I Am" has sold 179,000 since its July release — Raphael George
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<th>Title</th>
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<td>Until the End of Time</td>
<td>T.I.</td>
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<td>Make Me Better</td>
<td>R&amp;B</td>
<td>Chocolate City</td>
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<td>Let It Go</td>
<td>T-Pain</td>
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<td>Kanye West feat. T-Pain</td>
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**RHYTHMIC AIRPLAY**

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**ADULT R&B**

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<td>Def Jam</td>
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<td>WHEN I SEE U</td>
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<td>PLEASE DON'T TOUCH ME</td>
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<td>MATE ON ME</td>
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<td>Def Jam</td>
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<td>MY LOVE</td>
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<td>D.O.U.</td>
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<td>Def Jam</td>
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<td>BED</td>
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<td>Def Jam</td>
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<td>BRUSSED BUT NOT BROKEN</td>
<td>Jermaine Dupri feat. T-Pain</td>
<td>Def Jam</td>
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<td>MARY J. BLIGE</td>
<td>Just Fine (featuring Babyface)</td>
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<td>MARIO</td>
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<tr>
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**HITPREDICTOR**

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<td>Jamie Foxx &amp; G-Unit</td>
<td>Roc-A-Fella Records</td>
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<td>UNTIL THE END OF TIME</td>
<td>T.I.</td>
<td>Atlantic Records</td>
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<td>3</td>
<td>MAKE ME BETTER</td>
<td>R&amp;B</td>
<td>Chocolate City</td>
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<td>4</td>
<td>LET IT GO</td>
<td>T-Pain</td>
<td>Jive Records</td>
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<td>GOOD LIFE</td>
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<td>INT'L PLAYERS ANTHEM</td>
<td>Jeezy</td>
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Go to www.billboard.biz for complete chart data.

Note: The chart data includes information from various sources, including Nielsen SoundScan, Broadcast Data Systems, and Nielsen SoundScan. The charts are updated weekly to reflect the latest music trends.
**HOT COUNTRY SONGS**

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<td>2</td>
<td>LOVE ME IF YOU CAN</td>
<td>Toby Keith</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>IF YOU'RE READING THIS</td>
<td>Carrie Underwood</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>FREE AND EASY (DOWN THE ROAD I GO)</td>
<td>Tim McGraw</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>CAN'T LET GO</td>
<td>George Strait</td>
<td>2</td>
</tr>
<tr>
<td>6</td>
<td>PROUD OF THE HOUSE WE BUILT</td>
<td>Brooks &amp; Dunn</td>
<td>12</td>
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<tr>
<td>7</td>
<td>ONLINE</td>
<td>Brad Paisley</td>
<td>10</td>
</tr>
<tr>
<td>8</td>
<td>MORE THAN A MEMORY</td>
<td>Garth Brooks</td>
<td>3</td>
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<tr>
<td>9</td>
<td>TAKE ME THERE</td>
<td>Rascal Flatts</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>LIVIN' OUR LOVE SONG</td>
<td>Jason Michael Carroll</td>
<td>7</td>
</tr>
<tr>
<td>11</td>
<td>HOW 'BOUT THEM COWGIRLS</td>
<td>George Strait</td>
<td>9</td>
</tr>
<tr>
<td>12</td>
<td>STREET &amp; MILLIE'S SIMPLE EXPERIENCE</td>
<td>Clay Walker</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>EVERYBODY</td>
<td>Keith Urban</td>
<td>10</td>
</tr>
<tr>
<td>14</td>
<td>MY SONG</td>
<td>Taylor Swift</td>
<td>8</td>
</tr>
<tr>
<td>15</td>
<td>AS IF</td>
<td>Sara Evans</td>
<td>10</td>
</tr>
<tr>
<td>16</td>
<td>WHAT DO YA THINK A'BOUT THAT</td>
<td>Montgomery Gentry</td>
<td>9</td>
</tr>
<tr>
<td>17</td>
<td>FAUXoux IN A SMALL TOWN</td>
<td>Miranda Lambert</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>NEVER GONNA JUMP THE GUN</td>
<td>Kenny Chesney</td>
<td>10</td>
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</table>

**HOT COUNTRY Airplay Songs**

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
<th>Chart Rank</th>
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<tbody>
<tr>
<td>1</td>
<td>DON'T BLINK</td>
<td>Kenny Chesney</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>LOVE ME IF YOU CAN</td>
<td>Toby Keith</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>IF YOU'RE READING THIS</td>
<td>Carrie Underwood</td>
<td>7</td>
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<td>FREE AND EASY (DOWN THE ROAD I GO)</td>
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<td>17</td>
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<td>10</td>
</tr>
<tr>
<td>18</td>
<td>NEVER GONNA JUMP THE GUN</td>
<td>Kenny Chesney</td>
<td>10</td>
</tr>
</tbody>
</table>

**Country Artist Chart**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
<th>22nd Song</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Carrie Underwood</td>
<td>&quot;Don't Forget to Remember Me&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>2</td>
<td>Tim McGraw</td>
<td>&quot;Live Like You Were Dying&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>3</td>
<td>George Strait</td>
<td>&quot;The Cowboy Rode Away&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>4</td>
<td>Trace Adkins</td>
<td>&quot;This One's for You&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>5</td>
<td>Brad Paisley</td>
<td>&quot;I'm Gonna Miss Her&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>6</td>
<td>Dierks Bentley</td>
<td>&quot;Honey Bee&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>7</td>
<td>Miranda Lambert</td>
<td>&quot;Ready to Go&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>8</td>
<td>Shania Twain</td>
<td>&quot;Up at Two&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>9</td>
<td>Taylor Swift</td>
<td>&quot;Teardrops on My Guitar&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>10</td>
<td>Faith Hill</td>
<td>&quot;äche to Love You&quot;</td>
<td>No. 1</td>
</tr>
</tbody>
</table>

**Country Airplay Chart**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Song</th>
<th>22nd Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Carrie Underwood</td>
<td>&quot;Don't Forget to Remember Me&quot;</td>
<td>No. 1</td>
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<tr>
<td>2</td>
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<td>3</td>
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<td>6</td>
<td>Dierks Bentley</td>
<td>&quot;Honey Bee&quot;</td>
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<tr>
<td>7</td>
<td>Miranda Lambert</td>
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<tr>
<td>9</td>
<td>Taylor Swift</td>
<td>&quot;Teardrops on My Guitar&quot;</td>
<td>No. 1</td>
</tr>
<tr>
<td>10</td>
<td>Faith Hill</td>
<td>&quot;ache to Love You&quot;</td>
<td>No. 1</td>
</tr>
</tbody>
</table>

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**HiPredictor**

The HiPredictor is a tool used to forecast the future of songs on the Hot Country Songs chart. It uses a proprietary algorithm to analyze current trends and predict which songs will rise in the near future. Artists are ranked based on their current chart performance and potential for future success. This week's HiPredictor predictions are as follows:

1. Kenny Chesney
2. Carrie Underwood
3. Tim McGraw
4. George Strait
5. Trace Adkins
6. Brad Paisley
7. Miranda Lambert
8. Shania Twain
9. Taylor Swift
10. Faith Hill

---

**R&R Daily Country Update**

Hot Latin Songs: Billboard's Latin music chart listing the top 25 songs, with information on each song's title, artist, and position on the chart. The chart also includes a legend for the chart's symbols and a table listing the top Latin albums and their artists. The chart is dated October 27, 2007.
## Latin Airplay Pop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Me Enamora&quot;</td>
<td>Dimeo</td>
<td>Universal (Miami)</td>
</tr>
<tr>
<td>&quot;Dime Lo Que Quieras&quot;</td>
<td>Maluma</td>
<td>Sony Music Latin (Miami)</td>
</tr>
<tr>
<td>&quot;Mi Sueño&quot;</td>
<td>Silvestre D'Accord</td>
<td>Universal (Miami)</td>
</tr>
<tr>
<td>&quot;Solo Para Ti&quot;</td>
<td>Codes</td>
<td>Televisa Music (Mexico)</td>
</tr>
<tr>
<td>&quot;Cuando Regresas&quot;</td>
<td>Natalia Jimenez</td>
<td>Sony Music Latin (Miami)</td>
</tr>
<tr>
<td>&quot;Sin Que Lo Sepas Tu&quot;</td>
<td>Los Tres</td>
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## Latin Albums Pop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Disrespeful&quot;</td>
<td>Flo Rida</td>
<td>RCA Latin (Miami)</td>
</tr>
<tr>
<td>&quot;Talk Too Much (Remix)&quot;</td>
<td>Migos ft. Lil Baby, Gunna</td>
<td>Quality Control Music, Sony Music Latin (Miami)</td>
</tr>
<tr>
<td>&quot;Love Allegory&quot;</td>
<td>Camila Cabello</td>
<td>Republic Records (Hollywood)</td>
</tr>
<tr>
<td>&quot;Feel Good&quot;</td>
<td>Nelly Furtado</td>
<td>Epic Records (Hollywood)</td>
</tr>
<tr>
<td>&quot;Lonestar&quot;</td>
<td>Kacey Musgraves</td>
<td>Warner Bros. Records (Inglewood)</td>
</tr>
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</table>

## Tropical Pop

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Latino Music&quot;</td>
<td>Alejandro Fernandez, Marc Anthony</td>
<td>Sony Music Latin (Miami)</td>
</tr>
<tr>
<td>&quot;Mia&quot;</td>
<td>ElWorkflow, Hito Kross</td>
<td>Sony Music Latin (Miami)</td>
</tr>
<tr>
<td>&quot;Quevedo&quot;</td>
<td>Ozuna</td>
<td>Warner Bros. Records (Inglewood)</td>
</tr>
<tr>
<td>&quot;Climax&quot;</td>
<td>Daddy Yankee</td>
<td>RCA Latin (Miami)</td>
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## Tropical Regional Mexican

<table>
<thead>
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<th>Title</th>
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<tr>
<td>&quot;Vamos&quot;</td>
<td>Gaby Moreno, Yahir</td>
<td>Sony Music Latin (Miami)</td>
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<tr>
<td>&quot;Juntos&quot;</td>
<td>Tony Mendez, Beto</td>
<td>Sony Music Latin (Miami)</td>
</tr>
<tr>
<td>&quot;En El Boliche&quot;</td>
<td>Emmanuel, Khali</td>
<td>Sony Music Latin (Miami)</td>
</tr>
<tr>
<td>&quot;Dame&quot;</td>
<td>Eduardo Capetillo</td>
<td>Sony Music Latin (Miami)</td>
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## Top Electronic Albums

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<thead>
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<th>Title</th>
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<th>Label</th>
</tr>
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<tbody>
<tr>
<td>&quot;MoGen Head&quot;</td>
<td>Don Diablo, J Balvin, J Balvin</td>
<td>Columbia Records (Hollywood)</td>
</tr>
<tr>
<td>&quot;Pursuit&quot;</td>
<td>Paul van Dyk</td>
<td>Venn Records (Hollywood)</td>
</tr>
<tr>
<td>&quot;Justice&quot;</td>
<td>Seven Lions, Said the Sky, Seven Lions</td>
<td>Spinnin' Records (Holland)</td>
</tr>
<tr>
<td>&quot;Electric Six&quot;</td>
<td>Lost Frequencies</td>
<td>Spinnin' Records (Holland)</td>
</tr>
<tr>
<td>&quot;The Counting&quot;</td>
<td>Elrow, W&amp;W</td>
<td>EDX, Techno</td>
</tr>
<tr>
<td>JAPAN</td>
<td>UNITED KINGDOM</td>
<td>GERMANY</td>
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<tr>
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<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
<td><strong>ALBUMS</strong></td>
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<td><strong>NEW</strong></td>
<td><strong>NEW</strong></td>
</tr>
<tr>
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<td><strong>YUKI</strong></td>
<td><strong>HIDEAKI TOKUNAGA</strong></td>
</tr>
<tr>
<td><strong>ALPHAVILLE UNIVERSAL</strong></td>
<td><strong>KATSURO WINTER LAND</strong></td>
<td><strong>ORANGE</strong></td>
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Guy McCarley, SVP/Director, Entertainment Marketing, 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
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<table>
<thead>
<tr>
<th>Service</th>
<th>Price</th>
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<tbody>
<tr>
<td>300 CD Packages</td>
<td>$775.00</td>
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<tr>
<td>1000 CD Packages</td>
<td>$1199.00</td>
</tr>
<tr>
<td>D.J. 12” VINYL PROMO</td>
<td>$799.00 (Additional units: L-10 each)</td>
</tr>
<tr>
<td>500 12” VINYL</td>
<td>$1,279.00</td>
</tr>
<tr>
<td>1000 12” VINYL</td>
<td>$1,689.00</td>
</tr>
</tbody>
</table>

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NEW LINE CINEMA CORPORATION

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RECORD COMPANIES: Universal Motown Records Group names Cameo Carlson senior VP of digital business development. She was manager of music programming and label relations at iTunes.

Warner Music U.K. in London names Noel Penzer business development director. He was a member of the senior management team at Paris-based music and multimedia content services firm Musiwave.

Universal Music Group Nashville appoints Damon Moberly senior director of regional promotions for the Southeast at Mercury Records Nashville. He was senior director of Northeast promotion.

DISTRIBUTION: Fontana Distribution names Ron Spaulding executive VP/GM. He served in the same role at Warner Music Group’s Independent Label Group.

PUBLISHING: Spirit Music Group in New York appoints Peter Shane VP of creative services and Meredith Valandro to director of A&R. Shane was senior director, and Valandro was creative manager.

Music publishing administrator Bug Music/Windswept names Mara Schwartz senior director of creative film, TV and new media. She was editor-in-chief/creator of music video magazine Circuit.

EMI Music Publishing promotes Big Jon Platt to president of West Coast creative and Dan McCarroll to executive VP of East Coast creative. Platt was executive VP, and McCarroll was senior VP.

TOURING: The Agency Group taps Nick Melnema as a booking agent for its Toronto office. He was an agent at LiveTourArtists in Oakville, Ontario.

DIGITAL: Microsoft appoints Rick Thompson corporate VP of Zune. He was corporate VP of the Windows client extended platforms division.

—Edited by Mitchell Peters

GOOD WORKS

CITY OF HOPE RAISES $3.6 MILLION

This year’s annual City of Hope gala dinner, held Sept. 27 at the Pacific Design Center in West Hollywood, Calif., raised a record $3.6 million for the organization’s cancer research and treatment programs. The evening’s efforts were spearheaded by the Spirit of Life campaign, a number of events and marketing programs, led by Disney Music Group chairman Bob Cavallo, who was honored at the dinner. More than 1,200 music industry leaders attended the black-tie affair, which was hosted by the music and entertainment industry chapter of City of Hope. In its 34-year existence, the chapter has raised more than $50 million in support of City of Hope.

BROOKS GOES PINK TO AID BREAST CANCER

Country superstar Garth Brooks has teamed with breast cancer organization Cure to release a special “pink edition” of his three-disc boxed set, “The Ultimate Garth Brooks,” due Nov. 6. The set will be available exclusively through kennon.org, with $10 of the $15 price going to Cure. In addition to 34-track, two-CD hits retrospective with four new songs and a DVD with videos for all the tracks on the CDs, the special release will include information about breast cancer and self-examination.

ASCAP AWARDS IN LONDON

ASCAP honored the UK’s most popular and influential members of the United Kingdom’s Performing Right Society at a ceremony held Oct. 11 at the Savoy Hotel in London. The gala dinner and awards presentation honored all those RRS members who have repeatedly contributed to ASCAP and are among the most-performed songs in the UK in 2006. Among the evening’s honorees were Sinead O’Connor, Duran Duran, Eurythmics, New Order, “Send In The Clowns” by Danny Strick and the Warlocks, and the band, which was honored with the College Award for debut album "Here’s Off To The Buskins.”

—McCarroll

ASCAP COUNTRY MUSIC AWARDS

Craig Wiseman, JVC Rich and SonyATV Music Publishing were the big winners at the ASCAP Country Music Awards held Oct. 15 in Nashville. Two tracks shared song of the year honors: “Before He Creats,” written by Josh Kear, and co-penned by Conner Underwood, and “If You’er Scare Through Hell” (Before the Devil Even Knows), written by Debe by Berg and performed by Rodney Adkins. The 45th annual awards were held at Ryman Auditorium and at the AT&T Building. Co-sponsored by ASCAP, Sony/ATV and ASCAP senior VP Zane Brzitis, the gala was attended by more than 1,300 songwriters and artists, as well as music industry professionals. Legendary singer Kenny Rogers was presented the ASCAP Golden Note Award. Don Schlitz, who penned “The Jambalaya” for Rogers among other songs, received the ASCAP Creative Achievement Award. (photos courtesy of Mary Williams)

—McCarroll

BACKBEAT

BMI LONDON AWARDS

Peter Gabriel received BMI’s top honor at BMI’s London Awards held Oct. 16 in the Grand Ballroom of London’s Dorchester Hotel. The event was hosted by BMI president/CEO Del Bryant and executive director of worldwide publisher relations for Europe and Asia Brandon Bakshi. BMI also honored the song “Unwritten,” co-penned by Dwayne Wiggins and Patrick St. Beadningfield, with the Richard St. Mustard Award for song of the year. “Crazy,” written by Sharmeen Veele and Shamus Reindeer of Girls Aloud, won the BMI’s Big Jon Platt Award for the year’s most-performing song. “Crazy,” co-written by Damon A Barn and Jamie Hewitt, won the BMI’s Award.

LEFT: From left are BMI senior VP of urban/publisher relations Phil Graham, Peter Gabriel and BMI’s Del Bryant and Brandon Bakshi.

ABOVE LEFT: EMI Music Publishing managing director Guy Most accepted the song of the year award. From left are BMI’s De Bryant, Nick Marten, Morton Markett, BMI senior VP of writer/publisher relations Phil Graham, SonyATV Music Publishing managing director Rich Sanghvi, Nick Magnuson and BMI’s Brandon Bakshi.


www.americanradiohistory.com
TOP 20 WOMEN IN MUSIC BREAKFAST
On Oct. 5, Billboard honored the top female music executives with a special breakfast event sponsored by Lifetone Multimedia at the Core Club in New York, where superstar Retaila McEntire was presented the first Billboard Woman of the Year Award. MTV Networks chairman/CEO Judy McGrath helped kick off the event, which was focused on the music industry's female executive achievements and the road to success. The top 20 forbes.com leaders were selected by the organization for tracks of promoting forward-thinking initiatives, motos, fewest and more. 

ABOVE: From left are MTVV Lucy McGrath, Billboard group editorial director Tamara Connell and Retaila McEntire.

Below: Billboard group editorial director Tamara Connell and Retaila McEntire watch a video about the women honored at the event.

BILLBOARD DANCE MUSIC SUMMIT
The 14th annual Billboard Dance Music Summit, in association with Marian Records, took place on Oct. 4-6 at the Palms Casino Resort in Las Vegas. For this year's event, Billboard presented the Vegas Music Alliance Experience, which included nightly parties that surrounded the summit's two days of panel discussions, keynote address, meet-and-greets and artist showcases. Photos: Courtesy of Denise Truesdale Down Page.

1. The Crystal Method's Ken Jordan and Scott Kilpin were the focus of the Billboard Gala, with AWE 'VIP' of marketing and brand-buy Billboard consulting executive Michael Paoletta and Billboard contributor Ken Mason asking the questions. In the course of the conversation, the duo was presented with a Billboard trophy a 10 x 14 plaque. From left are Paoletta, Jordan, Kilpin and Mason.

2. Haynie publicist "What Are We Worth?" featured Da Jook New York part/co-chair creative officer Peter Nicholson and Chop Shop Music Supervisor on-air Alexandra Patsavas sharing their thoughts on the different ways music is used in ad campaigns and TV's.

3. During the "Voices Carry" panel that spotlighted singers, Billboard presented Jody Watley with a Lifetime Achievement Award. From left are Evelyn "Champagne" King, Kelly Llorenna, Kristine W. Vanessa Danu, Watley, Samantha James, Jes and moderator s Ani E. VP of marketing Michael Paoletta.

4. The "Making the Brand" panel offered a crash course in the art of marketing and branding. From left are the session's panelists: Grey Worldwide senior VP director of music Josh Rubinowitz, Island Def Jam H air, CBO of Strategic Marketing Jeff Straughn, and Business Media management owner Richard Bishop, Comma Music executive producer/artist Lia Jan Boony Dolan, Doojz, producer, lead music producer Dave Carnie, BPI Media owner Brian Felt and moderator and AWE 'VIP' of marketing Michael Paoletta.

5. Marian Records CEO Ian D'Souza welcomed attendees with a few words about his label, the summit and the future of dance music. From left are Marian Records promotions Bob Cavanaugh, director of distribution Adam Scott, D'Souza, VP of legal affairs and international licensing Karen D'Souza, publishing and international licensing Tom Hooven and COO Steve Cuneo.
Billboard's 8th annual R&B/Hip-Hop Conference & Awards is returning to the ATL!! This must-attend conference brings together top industry players to network, share knowledge, and discover new talent. It will be jam-packed with savvy speakers, valuable networking opportunities, education sessions, artist showcases, and a reception honoring the best and brightest in R&B/Hip-Hop radio. But the excitement doesn't end there. Capping the three-day event will be a special evening celebration saluting Billboard's Founders Award honorees with live performances by today's hottest R&B/Hip-Hop artists!

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