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BLOGGING
THE JADED INSIDER
At New York's Heineken Red Star Sun Finale this week, Jon rubbed shoulders with Fantasia Barrino and Ralph McDaniels while taking in performances by Alicia Keys and others. More at jadedinsider.com.
The musical language may come from Mark Anthony, Shakira or Luis Miguel; the images could be those of Don Francisco, Jorge Ramos or Thalia; and the rhythms may be reggaetón, salsa or nortecos. But the impact is undeniable. These are the voices, beats and images shaping America's new media landscape.

And they are doing it in Spanish.

Once considered a niche market with limited reach, Spanish-language media is now one of the most influential players in the U.S. media market. Its success is largely linked to its ability to connect with the fastest-growing demographic in the nation.

At 44 million-plus, Hispanics are the largest minority in the United States. Those numbers translate into more than $900 billion—that's billion with an "$"—in buying power by 2009. And that kind of power has produced an economic clout that has been steadily growing in places as unlikely as North Carolina, where the Hispanic population grew nearly 400% from 1990 to 2000, according to the Pew Hispanic Center, a Washington, D.C.-based Latino think tank.

But this new media landscape is not simply populated by Latinos who are drawn by language. Whether newcomers setting down roots in the South or second-generation Hispanic Americans in Los Angeles' San Fernando Valley, they are all tuning in for more than the comfort of the language, but for an equally important reason—content.

That powerful combination of language and content is the secret behind Spanish-language media's irresistible appeal.

Indeed, Spanish-language media reaches 90% of the United States' adult Spanish-speaking populations, more than 24 million people in a given week. That is greater than the combined populations of New York and Connecticut, according to a survey conducted by Sergio Bendixen for New America Media and the Center for American Progress and Leadership Council on Civil Rights.

The study dispelled any notions that Spanish-language media's future is limited because it caters to monolingual Hispanics.

Instead, it confirmed that the majority of adult Latinos living in this country rely on Spanish-language media as their primary source for news and entertainment. Maria Elena Salinas, Eddie "Piolín" Soto, Cristina and Don Francisco may be unfamiliar to the majority of the population, but they are household names to millions of Latinos.

—JOSÉ CANCELA

Spanish-language media is attracting young Latinos, propelling them toward a new political consciousness. But for many, it is the first information and entertainment they can control and depend on.

Spanish-language media is also finding a way to challenge the dominant culture. While much of the content is provided in the second language, it is not just a passive consumption of content that is driving the audience.

The audience—whether for print or broadcast—ranges from new immigrants looking for news from home, to Generation X who want to stay plugged in to the latest music and cultural trends.

The growth is just as dramatic on the airwaves. Spanish-language radio stations now number close to 750. In many of the top media markets a Spanish station is always in a leadership position. And that number is expected to increase in the coming years as radio executives push to attract young Latino listeners and the larger Latino population continues to grow. As conclusive and impressive as the demographic and ratings data are—ultimately they are only numbers. For Latinos, the attraction to Spanish-language media springs from a fundamental reality. In Spanish-language media, Hispanics can find what no one else provides—stories about themselves in their own language. When you understand this, you understand how the medium is also helping to preserve and promote the use of the Spanish language beyond first- and second-generation Hispanics. And you come to the quick realization why the Spanish language is here to stay.

José Cancela is principal of Hispanic USA (hispanicusa.net), a full-service Hispanic market communications firm, and author of "The Power of Business en Español: 7 Fundamental Keys to Unlocking the Potential of the Spanish-Language Hispanic Market."

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Future Formats

Album Cards, Ringles Aim To Bring Digital Retail Into Physical Stores

The music industry continues to build bridges between the digital and physical world. In the latest attempts, iTunes digital download album cards highlighting specific titles are getting high marks in the early part of the rollout.

Meanwhile, merchants await the introduction of the “ringle” — which aims to revive the CD single in the physical world and allow brick-and-mortar merchants to participate in the ringtone phenomenon.

IT'S IN THE CARDS

On Oct. 2 the iTunes digital album cards for KT Tunstall's "Drastic Fantastic" and Eddie Vedder's soundtrack to "Into the Wild," priced at $14.99 and $12.99, respectively, debuted at Starbucks. And a few weeks earlier, the Safeway grocery chain — which represents a new frontier for music merchants — began merchandising eight other titles: single-artist albums from Maroon 5, Norah Jones and Kelly Clarkson, priced at $14.99 each; plus five compilations, priced at $19.99 each: "Best of Comedy Central Stand-Up," "Candle in the Wind," "Mariah Carey" and "Christina Aguilera" collections themed by decade from the '60s through the '90s. Safeway is testing the cards in 1,000 of its 1,800 stores.

The glossy plastic cards measure 4.5 inches by 6.25 inches and display the album cover on the front and a black strip, which contains an iTunes logo and a description of the album. The backs of cards list the albums’ songs and bonus material — in the case of Tunstall, six music videos, a digitally accessed CD booklet and a behind-the-scenes video — as well as a scratch-off that reveals the code to be used in redeeming the card at the iTunes store.

Retailers pay nothing for the cards, which are not activated until paid for at the register. So far, "people are pleasantly surprised by the results," Sony BMG Music Entertainment senior VP/GM of U.S. digital sales Adam Mirabella says. "The Vedder card comprises 6% of overall scans for "Into the Wild," which has scanned 95,000 units, according to Nielsen SoundScan including 36,000 in digital downloads. 5,720 of those from the digital cards."

This is a new product and the customers are just learning about it," EMG Music Marketing senior VP of sales Darren Stupak says. "So the sales can only get better."

While some majors were initially afraid the iTunes digital album card could hurt CD sales, Starbucks Entertainment CEO Ken Lombard sees it as a way to expand the coffee merchant's overall musical offering. "It won't take away from the CDs we are carrying," he says. iTunes VP Eddie Cue says Apple views the cards as a "way to leverage digital in the physical space."

Talbott Rocha, senior VP of prepaid cards at Safeway subsidiary Blackhawk Network, says plans are under way to roll out the cards to its other accounts, such as Albertsons and Kroger.

And conventional music merchants are open to the concept as well.

"We would carry both the CD album and the card," one retail executive at a traditional chain says. "The more ways we participate in getting music into the hands of the consumer helps keep the customer active in our stores."

RINGLES GETTING READY

In the meantime, Sony BMG Music Entertainment and Universal Music Group had been shooting for an October debut of the ringle, but Sony has pushed that launch back to Nov. 6, according to Amazon. UMG's debut has probably been moved to next year.

Retail sources say they have been told by the two majors that the holdup is due to both companies working on improving customers' experience in redeeming ringtones from the discs. Sources close to UMG also say that if a new format is introduced later in the holiday selling season, it might get lost in the retail shuffle.

Nevertheless, traditional retailers have high hopes for the ringle, which they believe could fill a long-vacant sales niche. "We used to do a hell of a lot of single sales, and the ringle could bring back the single in the store," one senior retail executive says. "Also, we are not participating in the ringtone business at all, so we like that aspect of it."

The two majors see ringles as a way to get consumers to place CDs into the computer, which would help accelerate interest to the concept of 'connectivity' to label and artist sites. Labels consider connectivity a key ingredient in helping buttress physical product going forward.

Amazon already lists some 101 ringles, with Cyndi Lauper's "Girls Just Want to Have Fun" regularly turning up at the top of its ringles page. Amazon is preselling the title for $4.97. Other top pre-order titles come from such artists as Carrie Underwood, Pink and Beyonce.

Ringles on the release schedule are a mixture of current records and old favorites. Genres range from pop, R&B, rock and country to new age, Christmas and Latin.
UPFRONT

MOBILE
BY ANTONY BRUNO

AFTER THE HYPE
At Mobile Conferences, Industry Sets Sights On The Long Haul

Reality has set into the mobile entertainment industry.

The hype that once permeated mobile conferences like Billboard's Mobile Entertainment Live and the CTIA's Wireless I.T. & Entertainment—which took place Oct. 22-25 in San Francisco—is officially gone, replaced with the acceptance that much more work must be done before the promise of a converged entertainment and mobile industries is realized.

In fact, the only new area of mobile entertainment to receive even a passing attempt at hype-building at the conferences was social networking. "I believe mobile is at the next frontier in social networking," Facebook co-founder Dustin Moskovitz said during his keynote address, where he introduced a new version of Facebook tightly integrated with the RIM BlackBerry smartphone.

But the mobile music market is another story. ring tones have peaked, and while full-song downloading activity has increased—to the tune of 200% during the last year, according to Universal Music Group executive VP Amanda Marks—mobile music has not yet become the mass-market phenomenon initially expected. Part of the problem is marketing. "We haven't worked well to broadly promote this," Warner Music Group senior VP of strategy and product development George White said on a panel at the CTIA conference. "We've built a lot of great stuff, but there's a lot more we could be doing."

He specifically points to bundled services. While labels have created multiple mobile products around each new release, few of these applications are accessible from a single location on the mobile phone.

Labels blame the operators: "It's still very clunky to buy a ringtone on these phones," White said. "There's enormous opportunity and potential in doing that better.

But according to service providers, it's the labels: "The productization of music for the mobile marketplace is very shallow," said Larry Moores, senior VP of global marketing and business development for RealNetworks, which provides the technology behind such mobile music personalization products as ringtones, ringback tones and more. "It's like throwing a bunch of CDs into a truck and then dumping them in the Wal-Mart parking lot without jewel cases or CD covers."

Beyond that debate, the shows primarily focused on the mundane tasks of building the right set of capabilities that will motivate consumers to use content services more. In the meantime, disruptive technologies on the horizon are waiting to divert the momentum that has been achieved to date. One of the more significant of these are place-shifting services like Sling Media's Slingbox.

The Slingbox allows users to stream any content accessible on the TV to Internet-connected laptops and mobile phones. This now includes digital music. With Rhapsody accessible on the TV through a deal with TVonlies files through the Apple TV, Slingbox users can stream both types of music to his mobile phone without paying any extra fees.

As Sling Media CEO Blake Krikorian said during his keynote appearance at Mobale Entertainment Live, "Consumers are at a point in time now where it's not just about choice, it's about control." 

MOBILE MOVEMENT
Conference Highlights And New Initiatives

- AT&T introduced a full-song over-the-air download service powered by Napster, featuring individual songs for $2 each or a five-pack of tracks for $7.50.
- RealNetworks unveiled a new ring-back tone format for the United States called multimedia ringbacks. Already live in South Korea, the format allows users to prompt a music video to play on the phone screen of the person calling them, in addition to the song they hear. No carrier launch partners were revealed.
- Mobile music distributor and "label" iGrooves partnered with technology provider Emidio for a new set of 3-D artist-based wallpaper images called Tila Tequilla and Too Short. They also include 15-second audioslips. They will be available in November for $3 each.
- Groove Mobile and indie digital distributor the Orchard teamed up to deliver a pilot direct-to-consumer full-song mobile music download offer featuring the song "Can't Hold Back" from hip-hop artist Acaelyon. Fans can buy the song for $2, regardless of their carrier affiliation. However, they will require a music-capable phone. The track is delivered digital rights management-free.
- Apple announced that the iPhone moved 1.1 million units in the third quarter—becoming the most popular device on the AT&T network for the period.
- Mywaves, a direct-to-consumer mobile content provider, landed a distribution deal with Columbia Records for nine artist-branded music video channels.
- Impact Mobile introduced a mobile ticketing application called Jump-XTA Access.

FILM MUSIC
BY AYALA BEN-YEHUDA

Keeping Score
New Academy Rule Intends To Ensure Oscar Voters Hear Songs Within The Film

A new Academy of Motion Picture Arts and Sciences (AMPAS) rule is changing the way film music is marketed to Oscar voters.

The academy's board of governors decided to ban music CDs, music videos and sheet music for consideration in the best original song and original score categories.

The change resulted from "the feeling that sending out CDs of songs and scores is an all-too-convenient way to bypass the way that our members are supposed to be evaluating a film," and that's in the context of a film," says AMPAS executive administrator Ric Robertson. (For more on music in films, see story, page 24.)

Music president Robert Kraft, whose studio put out the music-driven "Once," says it's unlikely that the ruling will result in music being featured more prominently in a film simply to get awards voters' attention. (Members can opt not to receive mailings on forms sent out by studios.)

"All you have to do is hear the song on a CD or MP3 to be reminded of its goose-bump effect," Kraft says. "Without the ability to remind people in three months when the mailings all go out, I'm not sure exactly how we're going to proceed."

Publicist Ray Costa, who represents film composers, record labels and studios on scores and soundtrack projects, says he can hold screenings and distribute CDs to members of the Society of Composers and Lyricists, or the Recording Academy, whose membership may overlap with AMPAS.

"If members happen to get a birthday card from me that happens to be one of the original songs that Jesse Harris wrote for 'The Hotest State' and it plays on the greeting card, I don't think I'm violating any rule," Costa says.

Separate mailers are needed to ensure composers aren't credited for elements of the score they didn't write, Costa adds.

Robertson says Web sites with the tracks are allowed, but that links can't be sent directly to Oscar voters. The rule will be reviewed after next spring's Academy Awards, he notes. Kraft predicts it won't hold. "I wish I could tell you that everybody could watch a film and understand the musical component without hearing the music separately to evaluate it. It's a very specific skill."
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— Nigel Lythgoe, Executive Producer | American Idol
VIRGIN MOBILE OFFERS USER-GEN RINGTONES

Virgin Mobile USA introduced a user-generated mobile content service called Studio V that, among other things, will allow users to create and share ringtones they make themselves. Subscribers can upload their creations to the Studio V service and earn cash-reward credits for each time they are downloaded by others. Ringtones can be created using a catalog of precleared audio.

LATIN ACTS SET FOR FIRST ARKA FEST

A lineup of nearly 100 Latin alternative rock, ska and punk bands from the United States and Latin America is set to take over Los Angeles' Pico Rivera Sports Arena in the first Arka Fest. Billing itself as "the first U.S. national and international Spanish rock festival," the Oct. 27-28 event will feature bands including Delux, Pastilla and La Gusana Ciega on four stages.

PRIMARY WAVE, REVELLE SIGN DEAL

Primary Wave Music Publishing has entered a two-year marketing and administration agreement with Revelle, the independent production company that produces "Ugly Betty," "The Office" and other TV programs. Under the deal, Primary Wave will administer the music publishing rights held by Revelle for its TV programming, which is distributed in more than 100 countries.

This time last year, the Clipse complained to anyone who'd listen how unhappy they were on Jive Records. Now, the act's wish to leave has been granted. Sibling MCs Malice and Pusha T have ended their deal with Jive and the Neptunes' Star Trak Entertainment in favor of a new arrangement with Columbia. Billboard has learned.

The Clipse is the second hip-hop act to join Columbia's urban roster in the last few weeks, following Jim Jones. "We're ecstatic," Pusha T says. "We just want to come into a situation that's fresh and everyone's trying to win. We haven't been in that situation for long.

The Clipse emerged early this decade on Star Trak, which at the time was distributed by Arista. The duo's 2002 debut, "Lord Willin'," was a critical and commercial smash, and has sold 948,000 copies in the United States, according to Nielsen SoundScan.

When Arista was restructured in 2004, the label's artists were split between Jive and Star Trak. But Star Trak joined Interscope, leaving the Clipse behind at Jive. The act lobbied to be allowed to follow Star Trak to its new home, but Jive refused, resulting in a lawsuit that sought to break the Clipse's four-album deal. (Jive had no comment at press time.

"The group wasn't responsible for the confusion, but they paid the price," the Clipse's manager Tony Draper says. Although the suit was settled after Jive agreed to a distribution deal for the Clipse's own Re-Up Gang Records label, the relationship continued to deteriorate, with release dates for the group's sophomore album constantly shifting. In the meantime, the duo independently released its mixtape series, "We Got It For Cheap," which garnered significant underground buzz.

A second album, "Hell Hath No Fury," emerged last November via Jive, but struggled out of the gate. It has sold just 194,000 copies, according to Nielsen SoundScan.

By then, the Clipse was in talks with a variety of labels about a new deal, eventually settling on Sony, who offered a partnering arrangement with Columbia for Re-Up Gang Records.

The Clipse will own the masters for its Re-Up Gang albums, with Ab Liva and Sandman. Through the label, the Clipse can also release as many albums as it likes within that timeframe. In trade, Jive will receive two points on future Clipse albums, with Re-Up Gang Records and Columbia each paying one point.

Next year, the Clipse will issue a Re-Up Gang album as well as a new studio disc, but for the first time, the latter will not be produced solely by the Neptunes. Instead, the brothers are anticipating working with Timbaland, Danjahandz and Dame Grease.

"I can honestly say that we were all friends before the music and will be friends to the end," Malice says of his relationship with the Neptunes.

"Everything is business. If we had our way, we would always be on Star Trak. But it's what's working for you and what's not. We just want good energy, and Columbia has both the urgency and the muscle."

HOLIDAY CHART COMES EARLY THIS YEAR

With such high-profile acts as Josh Groban, Toby Keith and Mannheim Steamroller bringing Christmas albums to market in October (see story, page 30), Billboard brings the Top Holiday Albums chart back for an earlier encore than usual.

The complete 50-title chart, compiled by Nielsen SoundScan, returned to billboard.biz Oct. 18. A 25-title digest also appears on billboard.com. The chart will return to the magazine's pages in the Nov. 24 issue and run every other week through the first issue of 2008.

Groban's "Noel" and Mannheim's "Christmas Song" hit stores Oct. 9. They entered the seasonal chart at Nos. 1 and 2, respectively. This week, Toby Keith enters at No. 2 with "Classic Christmas," which also bows at No. 8 on Top Country Albums.

Last week, with first-week sales of 64,000, Groban's set became the first Christmas album to debut in The Billboard 200's top 10 this early in the year since 1992, when Garth Brooks' "Beyond the Season" started at No. 5. "Noel" entered The Billboard 200 at No. 10, and this week moves to No. 4 on the big chart.

Although seasonal albums appear on the current chart only during the first year of release, all holiday albums, both new and those released in earlier years, are eligible to appear on Top Holiday Albums. While Hanukkah and Kwanza titles may appear on the chart, none in memory have sold enough to crowd out the Christmas albums.

FOGEL, BARSALONA, WALL JOIN TOURING CONFAB


Pioneering agent Frank Barsalona will be honored as this year's Legend of Live, following previous honorees Elton John (2006) and promoters Jack Boyle (2005) and Michael Cohl (2004). Additionally, Live Earth/Control Room CEO Kevin Wall will receive the Humanitarian Award for his efforts in producing the global Live Earth concerts this year.

Finally, mega-producer Arthur Fogel, Live Nation Chairman of music and president of TNA International, the promoter's international touring division, will be the subject of the conference's keynote Q&A. Fogel, producer of this year's Police reunion tour and past global treks by U2, Madonna and others, will for the first time sit for a public Q&A, conducted by Ray Wardell, Billboard executive director of content and programming for touring and live entertainment. For more, go to billboardevents.com.
On Oct. 11, New York-based Bob Frank became the first president of global independent-music sector digital-rights licensing agency Merlin. In his new role, the president of U.S. independent label Koch Records will collaborate with Merlin CEO Charles Caldas to protect and exploit the copyrighted works of indies worldwide. According to Merlin, independents account for a 30% share of global music sales and 80% of new album releases, hence the body's claim to be the "virtual fifth major."

Frank is a 20-year music industry veteran who has worked for a multinational (PolyGram) and a privately owned independent. He spoke to Billboard about how he believes Merlin can steer independents into becoming a leading digital force, able to demand the same treatment as the four majors when negotiating with digital-music services or working with new business models evolving around such social-networking operations as YouTube and MySpace.

1. How will independent labels benefit from Merlin's strategy?
   Our ultimate goal is to ensure we have the most competitive terms for new and emerging business models and new-media usages. Part of the challenge is to make sure the majors do.

   Most of us have very good relationships with the majors. But, ultimately, Merlin's goals have been to make sure the majors get great value for their content.

2. What specific experience do you bring to Merlin?
   I've been working with digital music since Koch Records formed a content division in 1999. I've been involved in the international sector for many years and know many of the [Merlin] board members personally. I've spent half of my career at PolyGram, until 1997. That gave me an interesting perspective on both sides. It's apples and oranges, but it's still about signing the right content and figuring out how to maximize it.

3. How important is it for the U.S. market to have you on the board of an international venture like Merlin?
   It shows we're all in this together. It's true that some U.S. record executives can be very focused on the domestic market because, historically, it has been the world's biggest market. But the business is not just about revenue streams. It's also about how you're going to maximize your revenue stream as new digital platforms are launched.

4. How do you and Charles Caldas complement each other in the leadership of Merlin?
   Charles Caldas is in charge—he is the CEO and it is a full-time responsibility. My role as chairman is to support him by providing a sounding board on certain issues.

5. How can digital technology help independent labels worldwide tackle the major labels?
   Digital technology has lowered the entry barriers into the music business; it's even closing in on zero. You can play the fiddle, have a MySpace page or Web site and be in the music business—all that doesn't mean you don't need the marketing and distribution expertise of a label. That is why we're not a threat to the majors. We are in the same business, but in a different sphere.

6. How do you see the future of independent labels in the digital age?
   We, the independents, don't want to be in a position where we're kicked aside—we want to get our fair share. We should not be left out of any major negotiations and be forced into a position that leaves a terrible taste in everybody's mouth. Independents have always been at the forefront of digital distribution. We've embraced non-digital-rights-management music files from day one, like the deals with eMusic. We feel the whole issue will be resolved in the next few months because the majors will not be able to grow if they keep to the current DRM stance.

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CLIMBING THE LADDER

Italian Indies Enjoying Greater Chart Prominence

Indie labels are proving to be major players at the top of the Italian albums chart.

Analysis of weekly Italian chart positions by independent labels’ body PMI claims local indies’ share of the first three slots topped 40% during the first nine months of 2007. In contrast, authors body SIAE reported the independents’ actual market share in 2006 was 15%.

Key indie attributes their success to local A&R shrewdness, carry use of major-label distribution clout and taking advantage of multinationals’ focus on new business models.

The majors are looking at artist management and live music,” Milan-based Carosello managing director Claudio Ferrante says. "We’re still concentrating on the records."

Ironically, Carosello’s biggest success this year, Spanish/Italian vocalist Miguel Bose, is licensed from Warner Music in Spain. Carosello says Bose’s March No.1 album, "Papito," has shipped more than 160,000 units domestically.

PMI’s analysis of the weekly FIMI / Nielsen top 100 gives indies an 18% share, rising to 30.9% for the top 10 and 43.6% for the top three. Local IFPI affiliate FIMI, whose members include the four majors, does not publish major/indie market - or chart - splits. IFPI put the market’s 2006 trade value at €306.4 million (€383 million), down 10.6% from 2005.

FIMI president Enzo Mazzu says that "chart share and market share are two different things."

Nevertheless, PMI president Mario Limongelli reckons the indies’ prominence is payoff for focusing on artist development, citing the Sugar label’s success with bluesy rock vocalist Elisa as "reward for 10 years of investment."

Elisa’s chart-topping "Soundtrack. ’96-'06" compilation has shipped more than 600,000 copies, according to Sugar, which also struck pay dirt this year with pop/rock band Negramaro’s No. 1, "La Finestra" (120,000 units).

That helped domestic indie acts rack up 19 weeks at No.1 this year, followed by major-label domestic artists (13) - including Laura Pausini (Warner) and Biagio Antonacci (Mercury) with five weeks apiece - and international acts (12).

Edel Italy president Paolo Franchini expects that situation to continue since "key [major] managers are having to concentrate on cuts, rather than music, but we’ve used to tight budgets."

Sugar president Filippo Sugari says that majors with large international rosters are "finding it harder than Indies to dedicate time and personnel to individual domestic acts."

That’s a stance backed by Otto Casagrande, manager of jazz vocalist Mario Biondi, whose "A Handful of Soul" (2006) proved a slow- burning chart-topper on indie Schema.

Casagrande praises Schema’s passion and commitment for helping the album pass 100,000 shipments, while recalling that Biondi “took his demo to assorted majors – but they never got back to him."

Retailers, meanwhile, praise independent distribution’s markedly improved standards in recent years. Angelo Leone, music department section head at retailer FNAC in Milan, hail such names as Venus, Self and Audioglobe for: "good prices, products and attention to detail."

While Schema handles its own distribution, Sugar and Carosello benefit from distribution deals with Warner Music Italy — and Warner president/CEO Massimo Giuliano is eager to claim acts like Bose, Elisa and Negramaro as "part of our success." He adds, "We’re happy to work with Indies, as we value their creativity."

For his part, Sugar takes a distinctly Italian view of the indie sector’s current strengths.

"We like to think of ourselves as part of the Italian tradition of craftsmanship," he says. "We’ll try and produce Lamborghini and Ferraris — and let the bigger companies make the Fiats."

GLOBAL NEWS LINE

>> JAPANESE SHIPMENTS DOWN

Shipments of physical product in Japan fell 10% during the first three quarters of 2007, according to labels body the Recording Industry Assn. of Japan. In the first nine months of 2007, the RIAJ reports that shipments of all physical recorded-music formats totaled 194.9 million units, down 10% from the corresponding period of 2006. Trade value fell 6% to 235.9 billion yen ($2 billion). The market-dominating domestic repertoire dropped 6% in value and volume, while international repertoire slumped by 21% in volume and 15% in value. However, shipments of music DVD/videos rose 7% in volume and 1% in value.

>> V2/UMG INTEGRATION BEGINS

Universal Music Group has started the integration of V2 Music Group by aligning the newly acquired label’s British arm with Mercury Records under the aegis of Mercury U.K. president Jason Clay. UMG says it is committed to absorbing some of the approximately 50-member staff at London-based V2, but conceded in a statement that the restructuring “does mean that there will be redundancies at V2.” The major’s plans for V2’s smaller affiliates in other European markets, including France, Germany and Italy, have not yet been revealed, but UMG’s statement emphasized that “V2 and its artists have a strong future” within Universal. The imprint’s key act, Welsh rock/pop trio Stereophonics, recently topped the Official U.K. Charts Co.’s albums tally with “Pull the Pin.” Other artists on the roster include Night Moves and Paul Weller. UMG reached an agreement to buy V2 from bankers Morgan Stanley on Aug. 10; that deal is being scrutinized by U.K. regulator the Office of Fair Trading. — Steve McClure

>> OMNIFONE HITS HONG KONG

London-based mobile-music service provider Omnifone has entered the Asia-Pacific region with an unlimited downloads subscription service, 3 MusicStation, in partnership with wireless carrier 3 Hong Kong. The service, launched Oct. 22, is available to 3 Hong Kong’s 2 million-plus customers for $12 Hong Kong ($1.55) per week. It gives customers with compatible high-speed handsets access to more than 1 million international and domestic tracks from majors and independents. The price point is less than half the $1.99 ($4) subscribers will pay weekly in the United Kingdom — where MusicStation launches through Vodafone in November — or the 25 kroner ($3.90) paid in Sweden, where the service has been available through Telcom since June. Omnifone says the Hong Kong price point was pegged to counter the high regional rate of piracy. — Juliana Koranteng

>> CHICKS WIN BIG AT TUIS

The Mint Chicks and Hollie Smith were the big winners at the 42nd annual New Zealand Music Awards, held Oct. 18 at Auckland’s Aotea Centre. Both acts collected three awards at the Vodafone-sponsored Recording Industry Assn. of New Zealand event, known locally as the Tuis. Garage punk act the Mint Chicks were the surprise package at an event generally dominated by mainstream acts. The band was named best group while its Flying Nun set, “Crazy? Yes! Dumb? No!” (2006), picked up the best album and rock album gongs. Additionally, director Sam Peacocke’s promo for the album’s title track was named best video. Soul singer/longwriter Smith was named best female artist and breakthrough artist. Debut album “Long Player,” released on her own EMI-distributed label Soundsmith, was named best Aotearoa roots album. The majority of the 23 category awards are decided by a industry panel; others are performance-related or publicly voted. The gala was televised live on the free-to-air music-oriented channel C4. — John Ferguson

>> RONSON LIGHTS UP NEW CHART

Mark Ronson’s current single “Valerie” (Columbia), featuring Amy Winehouse on vocals, was the first No. 1 on a new U.K. black music chart launched this week. The Official U.K. Charts Co. (OCC) has established the weekly sales-based top 40 list exclusively for BBCXtra, the BBC’s recently launched black music digital network. It covers music of black origin, including such genres as rap, hip-hop, R&B, U.K. garage and dancehall. The listing was broadcast for the first time Oct. 20 on a new chart countdown show. Tracks released within a three-month time frame will be eligible for the chart, which tracks sales from independent and specialist retailer outlets, plus online retailers nationwide. "Valerie" was No. 4 on the main OCC singles listing the same week it topped the Xtra chart. — Lars Brandle
Pop Go The Classics
Public Opinion Meets Prestige At Gramophone Awards

MANCHESTER, England—Classical music is asserting its populist credentials, after the 2007 edition of the prestigious Gramophone Awards held the genre's biggest public vote. Listeners from 15 classical radio stations and networks in 13 countries—including New York's WQXR, Chicago's WFMT, Radio France and Radio New Zealand Concert—took part in the artist of the year vote, won by German violinist Julia Fischer. According to Gramophone magazine editor James Inverne, the contest reached a potential audience of 14 million people, with voter numbers in the "tens of thousands."

While the other gongs at the Oct. 3 ceremony at London's Dorchester Hotel were awarded by the traditional Gramophone panel, this was the first time the awards—regarded by many as the most important classical ceremony in the world—sought the public's input.

The classical world has traditionally been wary of such "pop" marketing techniques, but Inverne says the move reflects changing tastes among classical consumers.

"It makes a statement about how popular classical music actually is around the world," he says, adding that the classical industry also embraced the format. "Mostly, people recognize the commercial benefit. This award was about talent and a very talented player won it."

Stations involved in the contest report positive reactions from their audiences.

"It was an innovative and exciting way to involve our listeners," WFMT GM Steve Robinson says. "When the [Academy Awards] and Grammys are dominated by pop culture icons, it's important to highlight the great classical artists."

Giel Bessels, GM at Fischer's Netherlands-based label PentaTone, anticipates that the award—which Fischer triumphed over several higher-profile artists, including Welsh baritone Bryn Terfel and Mexican tenor Rolando Villazon (both Deutsche Grammophon artists)—will make for easier promotion in countries where the violinist has yet to perform, including China, Taiwan and Korea.

The release of Fischer's new album, "Mozart's Sinfonia Concertante for Violin, Viola and Orchestra in E Flat, K. 364," was moved ahead by several weeks to Oct. 30 to capitalize on the media attention, with many of the participating stations carrying Fischer interviews.

"The publicity can only help her career," Bessels says, noting that the label's Web site has enjoyed a 20% increase in traffic since the win.

Despite Fischer's command of the popular vote, the artist says she is resisting the temptation to become a crossover artist in pursuit of higher sales.

"The goal isn't to become as successful or as famous as possible, but to become a responsible artist," she says. "If I am trying to market anything, it would be the composer, not myself."

The classical world already has another similarly populist outlet, in the form of U.K. TV network BBC2's recently launched prime-time TV series, "Classical Star," an "American Idol"-style format aimed at finding new classical talent. A recording contract with a classical label is part of the winner's prize.

Bessels believes such projects will help boost sales of the genre—which, according to the BPI, provided just 2.6% of U.K. album sales in 2006, down from a high of 5% in 1998.

"In a business facing a reduction of retail outlets every month," he says, "we are pleased with serious initiatives which draw attention to the classical music recording business."

And Madeleine Mitchell, international violin soloist and professor at the Royal College of Music in London, thinks the sector needs the shake-up.

"Why should the classical world have to apologize for trying to make itself more accessible?" she asks. "Classical music is still underrepresented on TV and anything which increases its coverage should be encouraged."
Reggaetón And Proud

Wisin & Yandel, Tito El Bambino Stay True To Their Style

As reggaetón continues to evolve, and as Latin rhythmic stations increasingly add pop and other rhythms to their playlists, many acts are beginning to label themselves as "urban," rather than merely reggaetón.

And the label indeed fits a number of acts that are eminently rap or hip-hop, but make some music with a reggaetón base. I also fits acts that capitalized on the reggaetón craze and now are ready to follow suit with the next thing.

Not so for top sellers Wisin & Yandel, whose album "Los Extraterrestres" is due Nov. 6 on Machete, and for Tito El Bambino, whose album "It's My Time" (EMI Televisa) debuted at No. 1 on Billboard's Latin Rhythmic Albums chart in the Oct. 20 issue. Both acts unabashedly label themselves "reggaetón," despite the fact that today, only 10 Nielsen BDS-monitored stations fall under the Latin rhythmic category and play large doses of the music.

"I am a reggaetón act, I sing reggaetón, that's what I do," Wisin says. "And I do very well with it." While "Los Extraterrestres" sounds like an evolution of Wisin & Yandel's previous album, "Pa'Mundo," Tito's "It's My Time" sounds more like a departure. The album is the follow-up to 2005's "Top of the Line," which was more romantic-tinged, pop-leaning reggaetón.

This time, Tito says, he did include more romantically leaning tracks, among them a bachata duet with Toby Love. But in general, he went for a more rhythmically hardcore album. "My fans wanted it to be more reggaetón," he says, noting that he carefully reads blogs and fan Web sites. Some acts, he says, "mix in many genres and rhythms, and they lose the essence of what our music is and what made us popular in the first place."

"Los Extraterrestres" and "It's My Time" are highly dance-driven, but with catchy singles that can play not only on Latin rhythmic stations, but also tropical and pop. The danceability, a key factor in making reggaetón popular, remains the selling point today, particularly among younger audiences.

This is particularly true for Wisin & Yandel's first cut, "Sexy Movimiento," which is already playing on 34 stations nationwide, according to label manager Carolina Arenas. It debuts this issue at No. 1 on Billboard's Latin Rhythmic chart.

But having fewer reggaetón-dedicated stations, she says, presents a challenge in developing new reggaetón acts, which, a couple of years ago, were a dime a dozen.

Still, the fact that key reggaetón acts are holding their own suggests the genre will remain open and active for core acts.

"I wanted to make a more aggressive album in order to give a push to reggaetón," Tito says. 

LEILA COBO
Phoning It In

Mobile-Based Subscription Services Still Simmering

Mobile phones were meant to revolutionize the subscription music business.

But if that revolution were to be televised today, it would consist of nothing but dead air. As of now, U.S. operators are still focused on selling individual tracks over the air on an a la carte basis only.

Take the Oct. 22 unveiling of AT&T's Napster Mobile-branded full-song, over-the-air download service (see story, page 8). Although Napster is first and foremost a subscription music service, its wireless extension is not. Users can buy individual tracks for $2 or a five-track pack for $7.50. When AT&T unveiled its mobile music strategy last year, the stated goal was to extend a PC-based all-you-can-eat subscription music service like Napster to the mobile phone and integrate the monthly access fee for both into the subscriber's phone bill.

The music industry and subscription music service providers agree that this scenario is the holy grail needed to deliver on the as-yet-unfulfilled promise of mobile music. And to be fair, AT&T and other U.S. wireless operators intend to get there soon. There's just a lot of work to be done before making it a reality.

"We really like the unlimited subscription idea," AT&T executive director of premium content Rob Hyatt says, "but it's certainly not without its challenges.

These include technology, pricing and education.

From a technology standpoint, today's wireless networks can handle the download traffic, but according to Napster president Brad Duke, mobile phones still require new software that manages the month-to-month subscription account renewal. They're available now in Japan through Napster's deal with operator NTT DoCoMo, and will be coming to the States in the months ahead.

More complicated is the pricing issue. Operators here are struggling with how to set prices at a point that pays for the large amount of data traffic caused by an all-you-can-eat service against the fees that consumers will accept.

MusicStation, an unlimited music subscription service in Europe offered by such operators as United Kingdom's Vodafone and Sweden's Telenor, charges the equivalent of $5 per week for unlimited mobile access to 1 million tracks. And that's just for the mobile access. Using a similar pricing model in the States would add another $20 per month for mobile access to subscription services that already cost $10 per month to access just from the PC, potentially resulting in a whopping $30 monthly fee for the combined experience.

"It's just really trying to find the sweet spot for us and our consumers in terms of the value provided by music over the air and the cost," Hyatt says.

Finally, there's the customer education factor. Carriers are very aware that PC-based subscription services haven't attracted many users, and are concerned that it may be too difficult a message to send in this stage of the game. A la carte is where the activity is online, so a la carte is what the carriers for now will offer.

Record labels very much hope these issues can be resolved soon. Mobile music outside of ringtones has yet to have much impact on a digital music market still dominated by iTunes. Even in Europe, where mobile entertainment services are more robust and Apple holds less sway, the format remains a fledgling one.

Sony BMG's Ian Henderson, senior director of the label's European digital business unit, told attendees at a technology conference in Berlin earlier this month that while online music sales had increased 30% in the last six months, mobile revenue growth remained flat at around 10%.

"Mobile revenues have flattened out, while online has continued to grow," he said. "Subscription services [for music downloads] are just starting to be rolled out, and we think that will help things."

Napster has perhaps even more stake in the game. The company has pointed to mobile access as a critical component to its survival. But of the nine wireless operators that use the Napster Mobile platform, only Japan's DoCoMo offers the full integrated service.

"An unlimited experience would be the next evolution of that offering," Duca says. "I don't think that's too far off."

By all accounts, that means sometime next year. AT&T is not the only operator pursuing the idea. Verizon Wireless last month struck a deal with Rhapsody that would deliver any song purchased on Verizon's VCast music service to a Rhapsody subscriber's account, and let Rhapsody users transfer their songs from the PC to Verizon phones. That service has not yet gone live, but is expected to soon, and Verizon representatives also see an unlimited music plan in the near future.

There's also the Total Music effort that Universal Music Group and others are working on, where among other possibilities would be an unlimited music download service to any device for a flat rate of $900 tacked on to the cost of a phone.

--Antony Bruno

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

HOT RINGMASTERS

Nov. 2007

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

CRANK THAT (SOULJA BOY) SOULJA BOY YELLOW
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THE來 SOULJA BOY YELLOW EXCLUSIVE) 10 BUDDY DIZZLE DUVOL GOOD LIFE NAVI WEST ENDURING PAIN

AT&T is launching its Napster Mobile service promotion with exclusive music content from MATCHBOX TWENTY.

ROB THOMAS SPEAKS HIS MIND

AT&T kicked off its Napster Mobile service promotion with exclusive music content from Matchbox Twenty, including live concert footage and band interviews. The following are a few excerpts from a Billboard Q&A with Rob Thomas on the partnership and mobile music in general.

"There was a time when it seemed like a foreign idea that people were going to listen to music on their computer and now that's the way most people do it. We see a trend of that happening with mobile networks as well. Phones are getting better memory, so it seems to be the way that fans can see media, get media, send media back and forth. It seems like a no-brainer."

"The only corporate types of sponsorship and partnerships that we wanted to team up with were people who we thought would be responsible in the coming generations for how people get their music."

"One of the things we're most excited about is to talk to the people at AT&T and bend their ear and get some ideas of how we can get the most use out of what's going on. It's important for us to let them know that we're on-board to be guinea pigs. I think it's great to be the first person to do anything."

"Sometimes I go home or to the hotel after a show and the kids have already got some of the show up on the Web site that they got that night [from their phones]. That's going on regardless. To think that there's a) anything wrong with it or b) anything that can be done to get around it is kind of silly. You're just going to go dusted away with the dinosaurs if you're not a part of it."

For the full interview transcript, visit billboard.biz/digital.
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Leonard Rowe is nothing if not a survivor.

As president of Atlanta-based Rowe Entertainment, he has promoted some of the top entertainers in the music world. Additionally, Rowe, former president of the Black Promoters Assn., has long fought the good fight in striving for what he perceives as inequality facing black promoters.

That fight reached a head when the BPA filed a $700 million lawsuit against numerous booking agencies and concert promoters, alleging antitrust and civil rights violations for “maintaining and profiting from a conspiracy to do business only with white promoters and to exclude black promoters” (Billboard, Nov. 20, 1998).

"Because of an all-white concert promotion fraternity, the black concert promoters are systematically excluded from the promotions of concerts given by white performers and top-drawing black performers," the suit charged. Several agent and promoter defendants opted to settle out of court with the BPA for what was reported as several million dollars. But a U.S. District Court judge in New York ruled against the BPA in January 2005, saying the plaintiff failed to present evidence to support its antitrust claims or evidence of conspiracy in restraint of trade.

Rather than fade off into the sunset, Rowe resurfaces as national promoter/producer of the upcoming 40-date R. Kelly Double Up tour. Kelly is hitting the road with one of the biggest R&B productions ever, Rowe says, with 12 semi-trucks of gear and 150 crew members. Strong support comes in the form of Ne-Yo, Keyshia Cole and J. Holiday. The tour of secondaries and majors begins Nov. 14 in Columbus, Ga.

"R. Kelly needs to be commended for this," Rowe says. "He stepped forward. He felt we were the best company for the job, and he gave it to us."

The tour came to Rowe Entertainment through a bidding process. "Other people submitted bids, but it was a combination of us having a good bid and a good relationship with Kelly that made him move forward with us," he says. "It's a credit to R. Kelly, because what he has done is setting a precedent. Independent black promoters can do this type of job and what he is doing is not looking over them."

Rowe says it's "not common at all" for an independent black promoter to be handling shows by an artist of the stature of Kelly, much less a tour. "These days, black promoters are all but extinct because of the past politics of this industry," he says. "By having this tour we're able to reach out to all the black promoters around the country."

But, as Rowe is quick to point out, not just black promoters, as the tour will partner in various markets with white promoters.

One of those white promoters is Carl Freed, president of New York-based Trevanna Entertainment. Freed was hired by the Kelly tour as a consultant and to help specifically in New York markets. Freed says that he, for one, would work with Rowe or any other black promoter if the situation was right.

"When we did the Up in Smoke tour in 2000, when choosing local promoters we went with the promoters who were best-suited to help us. The process was colorblind," Freed says.

"In a tour of equal stature, I'd reach out to Leonard in Atlanta and any other market where I thought he'd be helpful."

Meanwhile, Rowe says he will continue to champion the rights of black promoters. "You never give up a fight when the fight is right, when your cause is just," he says. "No matter what type of tricks they play on you within the justice system and out of the justice system, we don't give up."

With on-sales for the tour looking strong out of the gate, Rowe says, "The country is excited. This is one of the most anticipated R&B tours in many years. It's a great package, and the public will not be disappointed."

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

Why Madonna's Numbers Weren't in Warner's Favor

Time will tell whether Live Nation made a wise investment in Madonna, but it's already clear that Warner Music Group (WMG) made the right choice in walking away.

With the industry in transition from a purely physical to a hybrid world, financial models are still in flux, making long-term investment commitments like the Madonna deal—totaling at least $93.5 million-$102.5 million cash advances and stock guaranteed to have a $25 million value—even riskier than normal.

As publicly traded companies, the majors have to talk big when discussing the oncoming possibilities offered by the digital era, if only to protect their share prices. But despite those possibilities, the CD business model still carries most of the weight in financing the labels' infrastructure and marketing costs in the declining music market.

And especially if next year begins like this one, with a 20% unit decline in CD sales, the eventual model in a hybrid physical/digital world—whatever that model turns out to be—still represents a conundrum for record companies.

As one financial executive puts it, "You are not recouping at the same rate in the digital world as you were previously in the physical world. That's the dilemma for the industry.”

How does this all apply to the Madonna deal? Well, when everything connects, pop artists like Madonna can represent the pinnacle of sales. But pop is also the most expensive genre to market—particularly in Europe, where costly TV advertising plays a necessary role, label executives say.

Those execs say that pop artists typically generate $3 in pretax profit per unit. Over her last three albums, Madonna sold 20 million units worldwide, sources say, which would give WMG an estimated $60 million in pretax profit.

But labels look at a deal like this from two different directions—not just as a way to break even, but also as a way to recoup the advance paid to the artist. So the key numbers to consider in the Madonna/Live Nation deal are the artist's royalty rate, which industry executives put at 25%. In the United States—where CDs wholesale at $12—that would be $3 per unit.

That's why when the Live Nation deal broke, mainstream press stories estimated that Madonna would have to sell 15 million units on each of her next three albums (15 million x 3 x $3 = $135 million) to justify the advance, which on the high end totals $127.5 million. The exact number would be about 14.2 million units per album (14.2 million x 3 x $3 = $127.8 million).

But today, pricing pressure is causing prices to fall, not only for CD albums, but digital ones too now that Amazon has joined the fray. For now, the digital album still brings in $7 per unit in the States for the major labels—which is a little more than half the revenue that the CD brings in. So with a digital release, that same 25% royalty rate works out to only $1.75 per unit, not the $3 a CD gives.

This issue also plays to profitability moving forward. There are no cooperative advertising costs, nor manufacturing and return costs, or maybe even distribution costs if Live Nation cuts its own deal for the Madonna album with digital retailers. (After all, why would you need a digital distributor for only one superstar album?) The only costs are the superstar artist royalty—25%, or $1.75 per unit, and a U.S. mechanical of 91 cents, which adds up to $2.66 and marketing. Label executives say that marketing a superstar album—even without co-op and other recoupable expenses—comes to $3 per unit due to the necessity of TV advertising outside the States. Those costs add up to $5.66, which leaves profit at only $1.34 per album. In this example, labels have to sell 2.25 copies of every digital album to achieve the same profitability that they did in the CD world.

But to get back to Madonna and Live Nation, if you ignore the artist royalty payout, that leaves profit at $3.09, which means Madonna would have to sell 41.3 million units of the album digitally to break even ($3.09 x 41.3 million units = $127.6 million), which is a million units less than in the physical world.

Now, as I explained, these calculations are admittedly fast and dirty—and it's not exactly an apples-to-apples comparison. But the figures still point to the quandary that labels are facing while the business model is in flux.
Labels Take On Usenet

Is The Old Network An Illegal File-Sharing Haven?

Law enforcement officials and record industry investigators often compare the fight against piracy to the fight against illegal drug trafficking. The comparison came to mind recently when major labels scored a victory in the first consumer file-sharing trial. News producers and consumer reporters kept asking me after the $220,000 jury verdict why the industry was targeting users rather than distributors.

As if in answer to those questions, major labels expanded their anti-piracy campaign just days after the jury verdict by suing a Usenet service for the first time (billboard.biz, Oct. 15). The suit against Usenet.com, whose Web site offers subscribers "unrestricted anonymous access to over 100,000 newsgroups [with] over 2 million new articles and files [that] arrive daily," is expected to stir up other Usenet services and those fighting for an unrestricted Internet—especially those who have an emotional tie with Usenet and Internet lore.

The Usenet network was created nearly two decades ago, before the World Wide Web. Sir Tim Berners-Lee reportedly first announced his co-invention of the Web in a Usenet newsgroup. Usenet is essentially a network of computers operating many different entities around the world through which individual users share messages via specific newsgroups. As originally designed, only messages of limited length could be shared since computer servers didn't accept larger files.

Music and audiovisual works are very large files. If a Usenet user really wanted to share music or movies, the file had to be broken into parts and then put back together to share them through a newsgroup. This made peer-to-peer services like Grokster and Kazaa a much easier way to illegally share music.

But today, in addition to the text-based newsgroups, there are thousands of "binary" newsgroups that allow users to easily share large files. Internet service providers that don't have their own servers will often offer Usenet newsgroups from other providers. According to the labels' complaint, ISPs typically won't carry
The patronage model is not a new concept. In feudal Japan and Renaissance Europe, wealthy benefactors underwrote works of art, music and philosophy to benefit society and for their own gain.

Centuries later, many up-and-coming indie bands used a similar model, only the "wealthy supporters" were usually parents, friends and credit card companies. In the last few years, however, the model has gone online and become streamlined, standardized and a new way for bands of all sizes to finance recording time.

The most recent, and perhaps most well-known, exemplars of the trend are seminal German industrial band Einstürzende Neubauten, which has funded its past three records using donations from a group the act refers to as "supporters." Neubauten charged between €35 and €65 ($49.50-$92) for the ability to interact with the band via webcam during the recording process as well as a copy of the finished product. According to frontman Blixa Bargeld, the supporters "[did] not want to change the music, and would actually dislike us changing our music in order to please specific listeners, because they are funding, among other things, our creative freedom." He also says that the band did not feel beholden to any of the fans who were supporting them financially.

A number of smaller unsigned bands have also used the Web to raise money for recording expenses from fans and strangers. Two sites, sellaband.com and slicethepie.com, allow listeners to "invest" in unsigned bands, with the investors betting that the acts will eventually sell enough records to make them a profit. Investors are also granted access to the band and free copies of the records.

Thus far, eight acts have raised the $50,000 needed on Sellaband to begin recording. I interviewed the three that are based in the United States, and though they all said that their experiences with Sellaband and the investors were mostly positive, they were also time-intensive. Jamie Greenslade, a rapper originally from New Zealand, says that he spent a lot of time writing e-mails and that the fans "really want to get inside your process." Lily Vasquez, who is in the process of recording her Sellaband-funded album, likewise says that she was in touch with some of the investors on a daily basis. Despite the constant communication, neither artist felt any significant pressure from the investors to change their music. "I had some people tell me they wanted to hear me sing the blues," says Vasquez, who is primarily a Latin artist, "but most of the funders were really hands off."

Likewise, U.K.-based service Slicethepie allows fans to interact with the artists they are funding, and in fact "wants them to feel like they are involved in the process," site representative Sarah Dando says. "A lot of the bands want to get input on things like album titles," she adds. "Many of them are blogging on a daily basis and using other social networking sites in order to build relationships with the investors."

Some independent artists skip the sites and prefer to simply raise the funds on their own. California-based singer/songwriter Adrina Thorpe created a tiered system that rewards supporters with everything from copies of her forthcoming album to personalized songs thanking them for their donation. She is not the first to sell songs to donors. Scottish musician Momus sold song portraits on his album "Stars Forever" to raise funds to pay legal fees when his label was sued.

While the artists of yesteryear occasionally had their heads cut off if their work didn't please their lordship, those working within the new patronage system seem satisfied with the artistic freedom it grants them. Bargeld says, "It has become increasingly obvious that regular record companies are less interested in promoting music rather than their bottom line. Any band that wants to pursue their own creative vision instead of just cultivating a popular image would be better off going directly to their listeners, if they have something authentic to offer."
USB Live Albums Making Noise In German Industry

HAMBURG—The German music industry is cashing in on the popularity of live music, using the USB "memory stick" format to produce instant live albums for fans at concerts.

Since the summer, Munich-based company Dijit has been recording festival sets onto the roughly 2.5-inch sticks and making them available for €17 ($24) just five minutes after concerts finish.

"The industry has been very open to our business model," Dijit co-managing director Tarjana Multhaler says, "because we offer a way to turn the popularity and uniqueness of live music into sales of recorded music, at the moment when concertgoers are most receptive."

Dijit declines to disclose details of contracts or sales figures, although industry experts estimate that up to 5% of audiences have been buying the sticks.

The strategy has won approval from record executives struggling with slumping sales in Germany, Switzerland and Austria. The company already has deals in place with Universal and Sony BMG, plus a host of labels including V2, Nuclear Blast and Century Media, although artists must also be signed up on a case-by-case basis.

While German trade revenue from recorded music fell 3.2% in 2006 to $14 billion, according to the IFPI, live promoters report booming business. There are no official figures for the sector, but research by German trade magazine Musikmarkt suggests the 2006 concert business was worth more than $5 billion.

"We are seeking to gain a share of the artist's entire value chain," says Edgar Berger, CEO of Sony BMG in Munich. "So, [this] is an ideal answer for us."

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HAMBURG—The German music industry is cashing in on the popularity of live music, using the USB "memory stick" format to produce instant live albums for fans at concerts. Since the summer, Munich-based company Dijit has been recording festival sets onto the roughly 2.5-inch sticks and making them available for €17 ($24) just five minutes after concerts finish. "The industry has been very open to our business model," Dijit co-managing director Tarjana Multhaler says, "because we offer a way to turn the popularity and uniqueness of live music into sales of recorded music, at the moment when concertgoers are most receptive."

Dijit declines to disclose details of contracts or sales figures, although industry experts estimate that up to 5% of audiences have been buying the sticks. The strategy has won approval from record executives struggling with slumping sales in Germany, Switzerland and Austria. The company already has deals in place with Universal and Sony BMG, plus a host of labels including V2, Nuclear Blast and Century Media, although artists must also be signed up on a case-by-case basis.

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The holiday schedule is as important to the videogame industry as holiday CD sales are to the music industry—more new videogames are released in the fourth quarter than in the rest of the year combined. Indeed, today’s videogames have more music in them than ever before, and that growth shows no signs of letting up.

Tim Riley is one of the driving forces behind this evolution. As worldwide executive of music at game publisher Activision, he oversees the music elements of such games as “Guitar Hero,” “Tony Hawk” and “Call of Duty.” Formed five years ago, Activision’s music department is responsible for not only game soundtracks, but to make Activision a source of music discovery and fan interaction. Riley meets with major artists regularly to discuss including not only their music in upcoming games, but also their likenesses as characters through motion-capture technology.

His group is responsible for the first game to receive a Grammy Award nomination for best soundtrack (“Tony Hawk’s American Wasteland”). He’s also behind building the song list for the highly anticipated “Guitar Hero III: Legends of Rock,” due Oct. 25.

The former Geffen Records A&R scout and movie music supervisor is now focused on merging the two fields even tighter by allowing gamers to buy and download music through their videogame consoles—both for use in the games and for personal enjoyment.

What was the reason behind forming a music department at Activision? “Tony Hawk” and a lot of the action games had a lot of music in them. There was more and more work, and more and more projects, so it was a natural progression to establish a music department in-house.

You’ve been doing this for five years now. How has the interaction between music and videogames evolved in that time? It’s a lot different. The first “Tony Hawk ProSkater” had about a dozen songs. Now we’re up to 75-100 songs per game, and not just licensed tracks but recording exclusive material for games. It’s come a long way from the occasional licensed track to music-specific titles like “Guitar Hero”.

What caused this evolution? It’s twofold. We share a target demo. The same people buying a “Tony Hawk” game or “Guitar Hero” tend to be the same people buying a My Chemical Romance CD. From a gaming standpoint, music adds a lot to the game. Given the right song, it provides a pace or a tempo to a game.

You’ve also been the music supervisor for various films. Describe the difference between doing this for films and for games. There are actually a lot of similarities. Typically you’re trying to find a song that fits a theme. Not every band or every song is going to work with a “Tony Hawk,” so you have to find something that makes it jell. Playability becomes a big issue for games, much like the overall feel did for a movie.

Describe how you go about it. We keep almost every CD we get. I’ve got a physical CD library probably in the 50,000 area and three hard drives of digital files. We start with a master list of around 200 songs and try to get it down to 50 or so. Then the music supervisor comes in and we get stuff from labels, so we’re focused on what they’re working on and what their new releases are as well. We try to time some in-game music with when the record companies are going to radio.

How has your relationships with labels changed? Five years ago, it was almost us selling them, when people were a little tentative of new media after the whole Napster thing. It took a lot of selling to get people to give us music, particularly new music. Now five years later, they’ve got dedicated staff at all the majors for videogames just like they do for film and TV.

And now music is much more than just a soundtrack—it’s an interactive part of the game as well. It’s almost like, “Careful what you wish for.” We’ve kind of dug our own graves here. The bar is set pretty high at this point and there’s a lot of people doing it. Before it was maybe a “Tony Hawk” or a “Madden” [football series]. Then there were the “Grand Theft Auto” and “Need for Speeds” of the world. The labels are aggressive, and we’re kind of expected to do it at this point. It’s become part of the gameplay now. Before the next-gen consoles, we had space limitations for how much music could go in a game. But now we can do more with not just the amount of music, but with videos and band interviews as well.

The new-generation consoles also let you buy and download new content, including music. What’s the potential for making music a new revenue stream as well? That’s certainly something we’re working on. Right now for “Guitar Hero II” we have downloadable content. We have a three-pack of My Chemical Romance songs—in the first week it sold over 50,000 downloads. The other packs have been up for six months now and we’ve sold over 500,000 downloads of them. At three songs each, that’s over 1.5 million single-song downloads. The RIAA certifies a download platinum at 200,000, so we’re working our way to diamond. And since the song can’t be taken off the console and put on an iPod, we’re not replacing the iTunes model. We’re just an additional download.

Can you extend that model to games that aren’t as music-specific as “Guitar Hero”? It’s a possibility. We’ve looked at it from a soundtrack model, we’ve looked at it as an iTunes-like retail model. It’s a situation of having the technology being available and all the parties playing well together. I mean, you’ve got a game company, a music company, a publishing company, a console company. There’s a lot of moving pieces.

What direction is the “Guitar Hero” franchise taking, giving the popularity of music-focused games? Sky’s the limit. It’s a content-driven game, so we’re always looking for the next best thing content-wise. There’s definitely pressure for this department, no doubt. But it’ll just get bigger and better. We won’t stray too far from what makes the game fun. But there are a lot of ideas, and after every meeting I’m in for this game I get more excited.

Looking forward, where is the game/music convergence going? I’d like to do more with digital downloads. From a content standpoint, that is the part that will change the most in the next five years.

The first ‘Tony Hawk ProSkater’ had about a dozen songs. Now we’re up to 75-100 songs per game.
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EDDIE VEDDER MUSICIAN/ARTIST/ACTIVIST

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SEAN PENN HAS WANTED TO MAKE A MOVIE BASED on Jon Krakauer's 1996 book "Into the Wild" since the moment he finished reading it. The true story of Christopher McCandless, a recent college graduate who in 1990 cut ties with his family and embarked on a two-year odyssey that ended tragically in the Alaskan wilderness, struck a major chord with the actor/director. And while it took him years to convince McCandless' parents and sister to give their blessing to the project, it took only a matter of hours for him to secure longtime friend/Pearl Jam frontman Eddie Vedder to write new original material for the movie's soundtrack. § On it, Vedder plays nearly all the instruments and explores more of an acoustic, stripped-down musical approach than normally heard on Pearl Jam albums. The soundtrack debuted in September at No. 11 on The Billboard 200 and has sold 95,000 copies in the United States, according to Nielsen SoundScan. First single "Hard Sun" is No. 28 this week on the Modern Rock chart. § With "Into the Wild" garnering strong reviews and whispers of Academy Award nominations, Penn and Vedder talked with Billboard about their creative partnership. The pair will expand on the subject during a keynote interview Nov. 1 in Los Angeles as part of the Hollywood Reporter/ Billboard Film & TV Conference.

If you can recall, at what point did you start thinking about what kind of music would be in the movie?

SEAN PENN: I'm going to guess that it was right from go. But in terms of really identifying that I was going to structure transitions to be told in song, that was when I first started to ask myself, "OK, what are all the components of things I've been thinking of for the last 10 years?"

Did you have actual songs in mind for those transitions?

PENN: Oh, yeah. I had model tracks throughout. There was Neil Young's "Hey Hey, My My," Cat Stevens' "Miles From Nowhere," Joe Henry's "King's Highway" and Philip Glass' "Cloudscape." That was less in a transitional state than it was in a visual one. There was Lynyrd Skynyrd's "Simple Man" too.

When you pulled the trigger on asking for Vedder's involvement, did you show him a script?

PENN: I don't even remember whether I gave him a script at all. By the time I went to him, I had a rough cut of the movie. He was in Hawaii when I tracked him down. He got a copy of the book and read it. He called up very invested already. He really connected with it. I said, "Call me when you get back and I'll come up to Seattle," and that's what happened. I brought up like a three-hour-and-15-minute cut of the movie, and we sat and watched that. His words were, "It's on," and that was it.

EDDIE VEDDER: The film ended and we shared a moment of silence, because it was heavy. I think I just asked him, as I'm reaching over to light a cigarette, "What do you want?" And he said, "Whatever you feel. It could be a song, it could be two, it could be the whole thing." So I went in for three days, starting the next day, and gave him a palette of stuff to work with. And

Penn, Vedder Make Sweet Music For Hard-Hitting Film

THE FILM AND TV INTERVIEW

SEAN PENN AND EDDIE VEDDER

ILLUSTRATION BY JOHN RITTER

WRITTEN BY JONATHAN COHEN

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then he started choosing. Immediately he had a few things he put in. I wasn’t expecting that. After that, then it was really on. What I gathered was, the songs could now become another tool in the storytelling, especially when you have shoes of the young man solitary. In a way, it’s offering a window into what he’s going through intellectually and emotionally without having to have him talk to himself [laughs].

**Did you leave that out of the movie with him?**

**Penn:** I didn’t leave that out, but once he started playing with things, I started sending sections of the picture so he could work to them. When he sent “Guaranteed,” I was still holding out for “Miles From Nowhere.” But “Guaranteed” wasn’t borrowing somebody else’s baggage to make it appealing, I have felt that as an audience member. In that terrific picture “The Killing Fields,” when John Lennon’s “Imagine” played, I was so moved. But when I got home I thought, “Well, I moved the first time I heard it,” which had nothing to do with this movie. Once I heard “Guaranteed,” I just felt that for sure this is the musical voice of [actor] Emile Hirsch’s character. I just encouraged him to keep coming up with stuff.

**Were you consciously trying to put yourself in McCandless’ head or was the narration more omniscient?**

**Penn:** It was striving how easy it was for me to get into his head. I found it to be uncomfortable how easy it was, because I thought I’d grown up [laughs]. I think all this stuff was right under the surface for me, barely. Because of that, lyrics and words and even chord changes were coming quick. It was like being asked to do something you did every day for a decade—you just hadn’t done it for 20 years. You go to do it again and it’s all just right there. It never left.

**What was your writing process like once things got moving?**

**Penn:** It was like being a songwriter for a band—serving the voice of Chris McCandless. Not my voice, or something I wanted to say. In almost every aspect of this process, it simplified things. There were fewer choices. The story was there and the scenes were there. If there was anything that I learned with my own writing process, maybe there’s too many choices for what to write about. Just the amount of subject matter in the world these days: maybe that feels chaotic for me. This took away all the choices. There was a point A and a point B, and I found it pretty easy to get there without hitting all the other points in between.

**The song remains the same.**

Sean Penn and Eddie Vedder have worked alongside each other on such prior films as “Dead Man Walking” and “I Am Sam,” but never as closely as they did on “Into the Wild.”

As Penn recalls, the duo first met in the early ’90s “backstage at some kind of music-artist concert. I don’t remember what it was. It wasn’t really until we were doing ‘Dead Man Walking’ that Tim Robbins introduced us, we had path crossings during that time a little bit.”

As their friendship deepened, Penn began pursuing Vedder to work on a special project. “I went to see him in Chicago,” he says. “I had written a script that I wanted him to act in.” At various times, Vedder would agree, only to quickly call Penn back and change his mind. But Penn wouldn’t take no for an answer, so Vedder had to resort to a unique way of getting his point across—he wrote a song and sent it to him, telling him no once and for all.

“Every time, I’d say, ‘I hate to do this but I just can’t,’” Vedder says. “Somebody will do it better. He’d say, ‘You can, and you will, and I’ll get you through the big waves.” So the song was called ‘I Can’t,’” he says with a laugh. “It was an aggressive song—and I had a punk scene aggressive. It took that to literally get through to him. In a way, looking back, Sean saw that if I really needed to make a point, given certain subject matter, I could do it. That’s probably what got me this job.”

**Once you just inspired and started cranking out material so fast, was it hard to turn that faucet off? Was there a void left?**

**Penn:** When I was working, I was inspired to make the music. That’s what I was requested to do. After that, I took the inspiration and put it into my real life and my family life. We spent the summer outdoors. We did some camping. I felt like a real human being. My surfing had bloomed as a young adult when I had to start working the drugstore jobs [laughs]. In about 1993 or 1994, I realized I’d been afforded the opportunity to get back to the ocean, and that really has been what fueled 80% of my creativity and 95% of my sanity.

**Tell about the contributions of Michael Brook and Kaki King to the score.**

**Penn:** Kaki was shared with me by Martin Hernández, who was my sound designer but once upon a time was a DJ down in Mexico. When I heard her stuff, I invited her to come into the mix. But the thing is, every time I tried to play with some other computer outside of Eddie and Kaki, it didn’t work. There’s this sonic family Michael’s in that is different from anything else and is right in line with what we were doing.

**Vedder:** Michael Brook made great choices with the way he orchestrated the score. Without even really thinking about it, I saw the film the one time and our pieces of music meshed together pretty well for not having approached it in a way of, “Let’s make sure these puzzle pieces fit.” They just did.

**There seems to be two camps in terms of what people think about the movie. One that praises McCandless for his sense of adventure and another that finds anger toward him being or never contacting his family. Do you fall on one particular side?**

**Penn:** I’m on the side that doesn’t put the white wig and the robe on. It’s just people wanting to have something to criticize. It’s courageous every. Everybody’s got their own fucking way of dealing with their family stuff, and it’s nobody’s business to judge on him like that. I think that if anybody I would listen to on the subject, it’s his family.

**Vedder:** I defer to them as well. I thought about a lot. There’s a line in “Guaranteed” that says, “Don’t come closer or I’ll have to go/Owning me like gravity are places that pull/If ever there was someone to keep me at home/It would be you.” That line is for [McCandless’s sister, Carine].

**What’s next for both of you?**

**Penn:** I’m playing with a couple of things, but let’s say I hope it’s something I can get Eddie Vedder involved in.

**Vedder:** I’m ready for a break, but I have to say, this offered me an opportunity to get deeper into writing than maybe I had in a while. It was just the most welcome set of demands I’ve come across in a long time. Our band is going to be better for it and from it, which I’m pretty excited about...
Bumper Crop Of Fall Films Putting Fresh Spins On Old Art Form

MUSICAL FAMILY

Featuring: HAIRSPRAY ACROSS THE UNIVERSE I'M NOT THERE AUGUST RUSH ENCHANTED

SWEENEY TODD WALK HARD

Written by CHUCK CRISAFULLI
MUSIC IS IN THE AIR—ESPECIALLY THE AIR SURROUNDING CURRENT moviegoers, whether they find themselves in art houses or multiplexes. A broad slate of music-based features has hit theaters this year, from revivals of the traditional movie musical form such as “Hairspray” to music-driven tales such as the Joy Division biopic “Control.” But perhaps most striking is a group of films that resist easy classification—movies that are music-centric but don’t follow the established conventions of the classic song-and-dance picture. Such films as “Once,” “Across the Universe,” “I’m Not There,” “August Rush” and “Romance & Cigarettes” all feature music at the core of their stories and include musical performances by their actors, but all take decidedly unconventional approaches to the creation of a movie musical world.

The commercial success of “Chicago,” which took home six Academy Awards in 2003 including best picture, opened doors for other music-fueled movies, “August Rush” director Kirsten Sheridan says. But, she adds, “It takes time to fund, produce and release a film, which maybe explains why we’re seeing so many music-filled movies right now.”

Warner Bros. Pictures president of music operations Doug Frank also points to the runaway success of the “High School Musical” franchise. “Maybe a large portion of audiences accept the fact that music can be performed on camera,” he says.

Others feel the general climate in the world right now has led audiences to seek movies that offer a respite from war and political grandstanding.

“At a time when there is so much heaviness in the world, people are looking for a bit of escape, yet they still want to be moved. Movie musicals offer people—the world—a different kind of entertainment.” “Across the Universe” star Dana Fuchs says. “At the same time, people are more connected than ever to music, which is everywhere these days.”

“Music is a way of escape and fantasy and memory, and we all access that through whatever’s in our cars and on our iPods and what we sing in the shower or the basement,” says John Turturro, who directed “Romance & Cigarettes,” which creates an urban fantasy in which the actors’ performance of pop songs create private soundtracks for their characters. “It’s a big part of our private lives, and that’s what I was interested in. But I’m not thrilled when I see musicals that try to capture the polished style of a Fred Astaire or Gene Kelly film. I wanted people dancing in their underwear in their bedroom and I wanted the musical elements to be very grounded in a simple, honest reality.”

“One” requires no suspension of disbelief, with its music stemming from the in-film situations its characters experience. “Across the Universe” turns 33 Beatles songs into a soundtrack for a story that sets young love against a pop-cultural history of the 60s, while “I’m Not There” refracts the music of Bob Dylan with a lead character split among six actors.

“It’s great to be exploring some new approaches to the form,” Turturro says. “If you look at literature or painting or almost any other art form, there’s not just one way for things to be presented. But movies get stuck and do the same thing over and over again. I think it’s OK to ask the audience to use a little imagination, and if you have a great story to tell, they’re not going to mind if you take some chances and do things differently.”

Below, Billboard takes a closer look at the recent crop of music-centric films and the strategies behind getting them in front of audiences.

‘HAIREFSPRAY’

**DISTRIBUTOR:** New Line Cinema

**DIRECTOR:** John Waters

**STARRING:** John Travolta, Nikki Blonsky, Queen Latifah, Zac Efron

“Hairspray” the movie is a traditional song-and-dance musical, based on a multiple Tony Award-winning Broadway production, which was in turn based on an original 1988 film by John Waters. From the beginning, New Line knew it wanted to “raise the bar,” president of music Paul Broucek says, to “make it the best-sounding musical that’s ever been made.” While New Line Cinema is responsible for the film, Alternative Distribution Alliance-distributed New Line Records issued the soundtrack, which has proved a sizable hit. Since its July 10 release, the album has sold 658,000 copies in the United States, according to Nielsen SoundScan.

The studio began “dropping streams of Zac Efron songs months in advance, so that links would virally leak,” Broucek says. In addition to an iTunes pre-order campaign, the company partnered with Carnival Cruises, Regis Hair Salons and Sebastian hair care products to further brand the film. Come Nov. 20, the film and soundtrack will be relaunched in the States with the arrival of a collector’s edition CD, containing demos and rare cuts that didn’t make the original cast recording.

‘ACROSS THE UNIVERSE’

**DISTRIBUTOR:** Revolution Studios, Sony Pictures

**DIRECTOR:** Shumtanu Bhasin, John Cameron Mitchell

**STARRING:** Ewan McGregor, Peter Sarsgaard, Jim Sturgess, Ewan Quinn, Jake Gyllenhaal

The Julie Taymor-directed “Across the Universe” features 33 songs from the Beatles catalog, newly arranged and recorded by the cast. The film took the highly unusual step of recording the vocal performances live to camera, rather than having the actors lip-sync to prerecorded tracks. (Wood was so impressive that she is reportedly close to raking a recording deal with Interscope.) There were few attempts to re-create what the Beatles did instrumentally; the film’s composer Elliot Goldenthal says, “In some scenes, the lyrics take on new meaning—they’re put in a new, dramatic context.”

In September, the cast performed some songs live on “Good Morning America” and “The Oprah Winfrey Show,” which drove exposure to the Interscope soundtrack. The set, which features cast member U2 frontman Bono belting out “I Am the Walrus” and “Lucy in the Sky With Diamonds,” as well as scene-staller Joe Cocker growling out “Come Together,” is available as a single-disc and an expanded deluxe edition. They have sold 147,000 copies combined. “We wanted to create a soundtrack that means something to consumers—and not just slap together songs for a compilation-style soundtrack,” Interscope VP of film and TV marketing Tony Seyler says. “This music is integral to the film; in fact, it is the script for the film.”

‘I’M NOT THERE’

**DISTRIBUTOR:** The Weinstein Co.

**DIRECTOR:** Todd Haynes

**STARRING:** Cate Blanchett, Richard Gere, Christian Bale

Director Todd Haynes kept the music of Bob Dylan tied to the life story of the man (who gave his blessing to the film), utilizing original Dylan tracks and cover versions presented by various embodiments of the iconic songwriter. Haynes himself isn’t quite sure whether the results are as unconventional as might be assumed. “Is it a musical? Yes and no,” he says. “One of the things people frown on in traditional musicals is the unreality—the fact that people burst into song and sing what they can’t say. To me, that’s radical—that’s always crazy enough to be interesting, and I’m not sure how much allegiance film has to pledge to so-called reality, as film’s greatest moments have
very little to do with reality. When you’re dealing with a subject like Dylan, the excitement as a filmmaker is to try to find a visual parallel to his music, and that just opens the floodgates of creative possibilities.”

Columbia’s “I’m Not There” soundtrack, which arrives Oct. 30, features such artists as Eddie Vedder, Jeff Tweedy, Cat Power and Stephen Malkmus putting their spin on Dylan tunes. It also sports Dylan’s previously unreleased title track, which was recently discovered in Neil Young’s archives. The film/soundtrack synergy will be cemented with a Nov. 7 concert in New York featuring Calexico, the Roots and My Morning Jacket performing tunes from the album.

‘AUGUST RUSH’

DISTRIBUTED BY: Warner Bros. Pictures
RELEASE DATE: Nov. 21
STARS: Keri Russell, Jonathan Rhys Meyers, Freddie Highmore, Robin Williams

“AUGUST RUSH” unfolds as a sophisticated fairy tale in which characters are defined by the music they perform. Because the film centers on a young musical prodigy who was separated from his parents at birth, Warner Bros. is hosting several in-school music programs across the United States as well as working with VH1 Save the Music. “The heart of the story is how we respond and connect through music,” composer Mark Mancina says. “The way the [main character] is going to find his parents is through music—not the Internet or the Yellow Pages.”

Warner Bros. is also sponsoring an “August Rush”-branded concert Nov. 9 at the Juilliard School in New York, featuring performances by the cast as well as David Crosby. The studio’s marketing push is heavily supported by Sony, which will issue the movie’s soundtrack Nov. 6. Music and visuals from “August Rush” form the foundation of a music mixer component on the film’s Web site (augustrushmusicmovie.com). Here, fans can create their own music/film mash-ups and then upload them to YouTube, MySpace and other viral communities. “This supports the belief that this music needs to get out there now,” says Richard Barton Lewis, who conceived and developed the film.

‘ENCHANTED’

DISTRIBUTED BY: Walt Disney Pictures
RELEASE DATE: Nov. 21
STARS: Amy Adams, Patrick Dempsey, Susan Sarandon

“Enchanted” uses 2-D animation, live action and CGI to tell the story of a princess (Amy Adams) who is pushed down a well, comes up through a manhole in modern-day New York and falls in love with a single father (Patrick Dempsey). And who better to sell a fairy tale than Carrie Underwood? The singer, whom Walt Disney Studios president of music and soundtracks Mitchell Leib calls “America’s princess,” sings the song “Every After” at the end of the movie. The “Every After” video, which combines all three visual techniques and features an animated Underwood, will be cut into national TV spots and offered as a free video download.

With Underwood promoting her new album, “Carnival Ride,” in advance of the soundtrack’s Nov. 13 street date, it “puts us in a very unique spot to maximize on one of the most-visible artists in the industry,” Leib says. With “Every After,” the single version of which Underwood co-wrote, the musical numbers by composer Alan Menken and lyricist Stephen Schwartz (“Pocahontas,” “Hunchback of Notre Dame”) will also be used online, in commercials and across Disney-owned media platforms.

‘SWEENEY TODD: THE DEMON BARBER OF FLEET STREET’

DISTRIBUTED BY: DreamWorks Pictures, Warner Bros. Pictures
RELEASE DATE: Dec. 21 (limited)
STARS: Johnny Depp, Helena Bonham Carter, Sacha Baron Cohen, Alan Rickman

“What’s fascinating is that this is, without doubt, a horror film,” Warner Bros. Pictures president of music operations Doug Frank says of the adaptation of this long-running Broadway musical. “When was the last musical-horror film with major stars?” The soundtrack, arriving Dec. 18 via Nonesuch/Warner Bros., sounds like the music you’d expect to hear in a Tim Burton film, says Frank, who calls the Stephen Sondheim/Burton pairing “a marriage made in heaven.” The film will be in multiplexes nationwide in January. (A limited run will commence in late December.) As such, marketing efforts (including promotional partners) are still being discussed, though the film’s promotional tag line, “Never Forget. Never Forgive,” will serve as an antitode to holiday uplift.

Frank says “Sweeney Todd” is not a “boutique film going out to a niche audience. It is a major motion picture that will be marketed to the ‘quadran’: young males, young females, older males and older females.” And since director Burton has a huge college audience, a campus tour is in the works.

‘WALK HARD: THE DEWEY COX STORY’

DISTRIBUTED BY: Sony Pictures
RELEASE DATE: Dec. 21
STARS: John C. Reilly, Kristen Wig, Paul Rudd

Following the success of “Knocked Up” and “Superbad,” Judd Apatow steps into the realm of the Rutles and Spinal Tap with “Walk Hard: The Dewey Cox Story,” a music-driven spoof of such earworm biopics as “Ray” and “Walk the Line.” Apatow serves as writer/producer this time, with Jake Kasdan taking the directing reins, and John C. Reilly stars as the Johnny Cash-like Cox. The filmmakers worked with composer/producer Michael Andrews to record Reilly delivering more than 30 songs before filming began, mapping out Cox’s decades-long career by working their way from ‘50s rockabilly to psychedelia to disco to punk to rap.

The film is scheduled to be accompanied by a double-disc soundtrack tentatively titled “Box of Cox.” Reilly says, “One of the challenges was that we were just trying to figure out how funny the songs should be versus how good they should be. And if they could be both things at once. It was about coming up with a strategy.” While the project allows Reilly to rock out, it also puts some rockers onscreen. Jack White plays a karate-chopping Elvis Presley, Eddie Vedder plays himself delivering a heartfelt testimonial to Cox, and Kyle Loveett, Jewel, Ghostface Killah and Jackson Browne get screen time singing a version of the title track. Marketing efforts will include an official Cox fan site, through which mobile downloads ranging from bobbleheads to mobile downloads will be available.

Additional reporting by Michael Pauleotta and Jonathan Cohen.
At the end of a year when album sales industrywide are expected to take a dive, retailers and labels are looking forward to one welcome gift this Christmas season: 2007 may be shaping up as a banner year for holiday music. While some have long held that good sales years for Christmas albums alternate with weak years, industry executives increasingly subscribe to the theory that multiple blockbuster holiday releases drive the entire category. In 2006, for example, three big releases led to the best holiday sales of the past four years. (see story, page 32). And in an environment in which sales are down across the board, one label executive notes that holiday music may be the only genre still growing. “It’s really down to the strength of the releases,” says another exec, Universal Music Group Distribution (UMGD) senior VP of sales Joy Slusarek. “It feels like there are more big releases this year, between Toby Keith and Mannheim Steamroller,” she says.

The latter album, titled “Christmas Song,” is the fifth studio album in the American Gramaphone holiday series—and the first new studio project since 2001—from Chip Davis’ steamrolling juggernaut (see story, page 31). Keith’s album, “A Classic Christmas” (Show Dog Nashville), is a double-album nicely priced at an $18.98 list, and marks the first Christmas record from the artist in a dozen years. So far, it has sold 18,000 units, according to Nielsen SoundScan. His previous holiday album, “Christmas to Christmas,” has scanned 345,000 units.

Another release expected to be a blockbuster seasonal music hit is Josh Groban’s “Noel” (Reprise/Warner Bros.), which debuted the week ending Oct. 14 at No. 10 on The Billboard 200 and No. 1 on Top Holiday Albums. So far, it has sold 128,000 copies, according to Nielsen SoundScan.

Handicapping the Holidays
“Big hits drive people to the holiday music section,” Trans World rock buyer Mark Hudson says. This year, he cites Mannheim Steamroller and Groban as releases that should accomplish that feat. The Keith album, he adds, should also produce good sales for the chain, given its generous value: two CDs for the price of one.

Among other releases, Hudson says the “Disney Channel Holiday Music” compilation on Walt Disney Records—featur-
For Mannheim Steamroller, It’s Already Beginning To Look A Lot Like Christmas

BY CORTNEY HARDING

With the Oct. 9 release of “Christmas Song,” its first new studio album since 2001, Mannheim Steamroller kicked off a marketing campaign that will make the band the brand virtually inescapable for the next few months. Short of hoiling up in a Jewish deli and waiting out the fall, it will be next to impossible to avoid Mannheim Steamroller, and that’s exactly how founder/composer Chip Davis wants it.

“For the Christmas record, we’re doing the standard release to music retailers, with different value-added elements for each chain; everything from a CD with me talking about the tracks on the album to a DVD,” Davis says. “But we’re going far beyond that and entering all sorts of new markets with the nontraditional marketing strategies.”

For instance, grocery stores will now stock Mannheim Steamroller hot chocolate with Christmas discs, while hardware chain Lowe’s will carry copies of the new record in its “trim-a-tree” section. “I realized a long time ago that not everything fits everywhere,” Davis says, “and I decided to create products to fit in certain marketing slots.”

An example of one of Davis’ more clever creations can be found in grocery stores throughout October. Called “Sweet Tooth,” the product consists of a disc of Mannheim Steamroller Halloween tracks, with a cover that features a grinning jack-o’-lantern with candy corn teeth. He created the disc to be stocked in the Halloween candy aisle, priced at $7.98, to be an impulse buy. So far, the disc has sold 78,000 copies, according to its label, American Gramophone. (The grocery stores selling the record are not reporting sales to Nielsen SoundScan.)

But that sum is sure to pale in comparison to the numbers that the new Christmas record will move. Mannheim Steamroller has already sold 25 million Christmas albums, and 800,000 copies were sold in 2001. As of this past week, the band has sold 33,000 copies, according to Nielsen SoundScan. In conjunction with the record, Davis plans to release a book of his ruminations on the joy of the holiday season, to mount billboards alongside highways and to take the act out on a 13-city tour. “The tour has a staff of 50 and will feature 11 semis worth of equipment, so clearly this is a major undertaking,” Davis says.

From Dec. 1 to Dec. 15 last year, Mannheim Steamroller grossed $2,200,738 on 40,451 tickets sold to six arena dates reported to Billboard Boxscore, for an average gross of $370,123 per show. Davis is also hoping to book a slot on NBC’s “Today” or on Rockefeller Center, both of which he describes as “major boosts for visibility.” Even if neither of those pans out, TV viewers will still be able to catch Davis on QVC or the Home Shopping Channel, or in one of many ads.

After the initial Christmas blitz, Davis isn’t planning on taking a break; in fact, he’ll be helping serve science. “In January or February,” Davis says, “we’re planning on starting another tour—this one in partnership with the Space Foundation. ...
TOP OF THE TREE
The top 10 best-selling holiday releases, since Nielsen SoundScan began tracking sales data in 1991

1. KENNY G Miracles—The Holiday Album (Arista, 1994) 7,195,000
2. CELINE DION These Are Special Times (Sony Music/Epic, 1998) 4,838,000
3. MARIAH CAREY Merry Christmas (Columbia, 1994) 4,801,000
4. MANNHEIM STEAMROLLER Christmas in the Aire (American Gramaphone, 1995) 3,683,000
5. MANNHEIM STEAMROLLER Fresh Aire Christmas (American Gramaphone, 1988) 3,548,000
6. MANNHEIM STEAMROLLER Mannheim Steamroller Christmas (American Gramaphone, 1984) 3,391,000
7. VARIOUS ARTISTS Now That’s What I Call Christmas! (EMI/EMI Records Universal/EMI, 2003) 3,215,000
8. HARRY CONNICK JR. When My Heart Finds Christmas (Columbia, 1995) 2,970,000
9. KENNY G Faith: A Holiday Album (Arista, 1998) 2,735,000
10. GARTH BROOKS Beyond the Season (Capitol, 1992) 2,649,000

HOLIDAY CHEER
Last Year, Christmas Releases Hit Big

Sales of Christmas music in 2006 support the theory that the big new holiday releases give the genre's overall sales. During the 10-week period from Oct. 30, 2006, through Jan. 7, 2007, overall holiday album sales totaled 16 million units, according to Nielsen SoundScan—the strongest sales for the genre in the past four years.

Those sales were propelled by Sarah McLachlan's "Wintersong," which scanned 724,000 units during that time period and has sold 769,000 units since its release, according to SoundScan; James Taylor's "Christmas Album," which scanned 476,000 units during that period and 500,000 units to date; and "Now Christmas 3," which scanned 623,000 units then and has sold 654,000 since its release.

Last year's total represents a 15.7% increase over the 13.8 million units scanned by holiday albums during the 2005 holiday season. That year, there were only two big releases—I'll Divo's "Christmas Collection," which scanned 547,000 during the season that year and 997,000 to date; and Diana Krall's "Christmas Songs," which scanned 533,000 units during the holiday season and 667,000 since its release.

In 2004, holiday albums accumulated scans of 15.7 million units during the corresponding period, when Clay Aiken's "Merry Christmas With Love" was the No. 1 holiday album with 1 million scanned that year and 1.3 million to date, according to SoundScan. And in 2003 holiday albums generated 15.6 million units for the holiday period. Harry Connick Jr.'s "Harry for the Holidays" was the top seller with 687,000 units during that season and 1.1 million scans to date.

For news on this year's Top Holiday Albums chart, see story, page 10. —EC

SALES THROUGH THE SEASON

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HOLIDAY METAL LOOKS FOR ITS OWN Niche


Eleven years later, TSO is a mainstream Yuletide tradition. According to figures reported to Billboard Boxscore since 1999, TSO's touring company has sold 2.9 million tickets and has grossed $111 million from 487 shows. The project is mainly known for extravagant concerts filled with lights, pyro and amplifiers, but its recorded music titles are also solid sellers. Five titles have sold nearly 5.6 million copies, according to Nielsen SoundScan.

Atlantic senior director of A&R and marketing Greg Nadel predicts TSO will extend its reach farther this year since its single "Wizards in Winter" is gaining traction at radio and Atlantic is working on a promotion with iTunes. "It's just a phenomenon," he says.

But though TSO has staked the biggest piece of the snow-covered metal market, other projects in a similar vein are seeking a place under the tree, and they're being created by bands whose careers peaked during the '80s hair metal era. As far back as 1997 and 1998, Steve Vai got some fellow guitarists together to record two Christmas albums, which have since scanned 4,000 units each, according to Nielsen SoundScan. And now with a little digging, such albums as Koch Records' "We Wish You a Hairy Christmas," Perris Records' "The Glam That Stole Christmas, Vol. 1" and Rusty Diamond's "Bangin' Round the X-Mas Tree" can be found at Amazon.

One record that has achieved solid success is 2006's "A Twisted Christmas" by Twisted Sister on Razor & Tie. The band earned its best exposure in decades when multiple print and TV outlets covered the story, and the album has sold 70,000 copies. To sustain the title's momentum, the band released the DVD "A Twisted Christmas: Live" Sept. 25; however, it has sold fewer than 1,000 copies so far. Razor & Tie, pleased with last year's "Twisted" success, approached band guitarist J.J. French to co-produce "Monster Ballads Xmas." The compilation, released Sept. 11, has such bands as Dokken, Firehouse and Winger put their stamp on seasonal evergreens. It also has sold fewer than 1,000 copies to date.

The album is part of Razor & Tie's "Monster" compilation series, which gathers hits from metal acts for such collections as "Monsters of Rock" and "Monsters Ballads." "We had so much success with the 'Monster Ballads' packages over the years that [the Christmas album] was just a really natural hybrid to make happen," Razor & Tie head of marketing Michael Krumper says.

"Razor & Tie for years has excelled at finding niches and exploiting them," Krumper says of the label's marketing techniques. "From online to print to radio, we found opportunities to support the Twisted Sister album—such as a sponsorship with VH1 Classics, through which the channel ran promos and sponsored a 10-date Twisted Sister club tour last year that hit such venues as House of Blues in Atlantic City, N.J.

Razor & Tie also put direct-response TV advertising to work. "We have a lot of significant lists of people that bought the hard rock compilations that we put out," Krumper says. "So we were able to reach out to them.

Krumper says similar marketing approaches will be taken for "Monster Ballads Xmas," and French praises the label's strategy. "They take recognizable trademarks and combine that with broad-based marketing concepts and make the public aware," he says.

Relapse mail-order and wholesale buyer Brian O'Neill points out that the holidays are a time for nostalgia, and '80s nostalgia is in vogue. "Thanks to YouTube, now you can watch everything from Twisted Sister from the videos that were in high rotation on MTV back in [those days]," he says. Though he considers holiday metal a novelty, "I will say this," he adds. "All this stuff, it bears hearing 'Grandma Got Run Over by a Reindeer' for the 4 millionth damn time."
AIMP Celebrates 30 Years Of Uniting To Support Publishers

BY SUSAN BUTLER
The year was 1977. The place was the back room of a Hollywood restaurant in the shadow of the iconic Capitol Records building. A handful of independent music publishers had gathered to discuss the new Copyright Act, which would go into effect Jan. 1, 1978. They wanted to share thoughts and ideas on how to deal with this law that was expected to significantly affect their businesses, the music catalogs they represented and the royalties they could generate in the future. “There was a feeling that we could lose in terms of [royalty] rates,” Harrison Music president Molly Hyman says. “We are always very vulnerable when that happens.”

So the small group of men and women decided to form the Assn. of Independent Music Publishers. Their mission: to encourage publishers to band together to discuss problems facing independent music publishers—and perhaps even find solutions.

Today, AIMP counts as members nearly 500 publishers, songwriters, lawyers, business managers, accountants and consultants in its Los Angeles and New York chapters. And its mission remains strong.

“The organization does a great deal of educational outreach to learn as well as explain things to others in the industry,” says Caroline Bienstock, AIMP New York executive director and Carlin America COO.

AIMP accomplishes its mission through monthly panel discussions for members over lunch or dinner. And the concerns that the founding members expressed on that day 30 years ago are still present, perhaps more complex, at times more subtle.

“We have an older catalog, and the [copyright] rules are always being tried in cases,” says Bourne Co president Marco Berrocal, who is a director on AIMP’s New York board. “Little nuances change, which affects a lot of people.”

Bourne was the first publisher to join the class action suit filed earlier this year against Google’s YouTube for copyright infringement. Like others, Berrocal relies on AIMP meetings to keep current.

Today, AIMP counts as members nearly 500 publishers, songwriters, lawyers, business managers, accountants and consultants.

“Whether you’re a songwriter or creator, protecting your work is important. You need to know what’s happening in the world, whether it’s in Congress, in Europe or in licensing,” Berrocal says. “Being among people with the same interest, which the AIMP brings together, is very important. You can’t live in a shell.”

“It’s this sharing of information that members say is the most important benefit they derive from their AIMP involvement.

AIMP New York director Mary Beth Roberts, who is also VP of catalog development for Sony/ATV Music Publishing (formerly Famous Music), has been involved with the group for more than a decade.

“With everything changing so rapidly, you’re really learning on the fly,” she says. “We teach each other, share information. We’re very careful [not to] share rates—we really stay away from that. In terms of philosophies, theories, how to tackle a particular problem and what questions to ask a prospective licensee, those are very helpful.”

Roberts offers an example Internet advertising and cable TV use of music, two areas of great change where members have shared information.

“The Internet has become an important place to broadcast commercials, not just banner ads,” Roberts says. “We learn to weigh things differently in our [rate] quotes.”

Cable TV is becoming as important as network programming, she adds. At one time, rights to use music for cable was a “throw-in,” she says. “We start to get really concise and [must] understand how those media should be treated.

With a diverse membership, publishers can also learn how to handle deals that are new to them.

At one point, Roberts was required to license master recording rights, which is not within her publishing expertise. So she called a member who also represents record companies.

“She was able to tell me...continued on >>p36
Congratulations To The
AIMP
On 30 Years of Independence
As the membership increases, this benefit expands, members say. "While the sessions are still basically in the same format—panel discussions at lunches—offering information and ideas is more free-flowing, and there are more people involved in that exchange, as more have been coming to every meeting over the last few years," says Alisa Coleman, VP of ABKCO Music & Records and an AIMP New York alternate director.

"I've been with one company for a long period of time, so we have a set way of doing things," Coleman says. "Seeing how another music publisher does things—a sole music publisher's perspective—and hearing experiences from some dealing on the artist end are interesting."

Coleman says she has also learned about different ways to structure a sync license, for example, and then refor-
mulated it to work for her company.

The wide range of experiences that the members offer each other is demonstrated by the diversity among AIMP officers and board of directors members.

In Los Angeles, national president Cathy Merenda (Fox Music Publishing) and director Jay Faires (Lionsgate) offer their experiences from working with film and TV music. National VP Michael Crepezi (BMI) and directors Randall Grimmelt (ASCAP) and Pat Rogers (SESAC) contribute insight from their respective performing rights organizations.

Executive director/founding member Thomas White and director Arlene Fishback share their consulting expertise. Treasurer Cary Haber (the Haber Corp.) and executive secretary Matthew Hurewitz (Wolinsky, Becker & Hurewitz) can crunch numbers as CPAs. Director Linda Newmark (Universal Music Publishing Group) offers a major's perspective, director Erik Steigen (Provider Financial Management) has a business manager's point of view, and director Richard Feldman enlightens members as a songwriter/producer.

In New York, executive director Brienstock comes from a family-run publisher representing nearly every genre of music. Director Berrocal works with a catalog of classics, while director Helene Blue (Helene Blue Music) founded her own publishing company. Director Roberts knows what it's like to work in a large indie that's now becoming part of a major. Director Neil Gillis (Dimensional Music Publishing) comes from a major publishing background, but now guides an indie. Directors Richard Stumpf (Cherry Lane Music Publishing) has a wealth of publishing marketing expertise, Julie Lipsius (Lipservices) shares her experiences as an indie subpublisher and Debbie Rose (Shapiro Bernstein & Co.) is from a publisher that heralds back to the days of Tin Pan Alley.

While AIMP members continue learning from each other, the group also offers individual businesses that license rights from publishers the opportunity to share their viewpoints. By participating on a panel, digital and mobile services as well as others can openly discuss the challenges they face in the ever-growing music market.

As AIMP celebrates its 30th anniversary this year, the group aims to recruit members beyond Los Angeles and New York. And it hopes to become an even stronger, unified voice for all indie publishers.

"It's so true, but it's true," Faires says. "All divided with our little peanut market shares, individually we can't get [much] accomplished. But if you put us all together and there's an effective, unified voice speaking for our marketplace, it could get pretty exciting."
Bugmusic

It’s not difficult to identify many of the most important challenges and opportunities for the music publishing business today. Simply browse the topics explored at the Assn. of Independent Music Publishers’ meetings this year. And the high caliber of experts who offered their time to speak at the events clearly demonstrates the clout that this organization carries. Indeed, the panelists have been a veritable who’s who in the music industry from around the world. Here is a taste of what has been top of mind with publishers with AIMP in 2007:

‘YOU SUED YOUTUBE: WHY AND WHAT NEXT?’
Four lawyers discussed why a group of music publishers joined a class action suit filed against Google’s YouTube for copyright infringement, how they expect Google to fight back, what they hope to achieve and the implications for operators of similar Web sites.

‘SONGS FOR SALE: VALUATING MUSIC PUBLISHING CATALOGS’
Experts who were personally involved in some of the most highly sought-after publishing deals explained how catalogs and copyright are valued and why these assets are commanding such high prices.
Panelists: John Frankenheimer, Loeb & Loeb; John Rudolph, Bug Music; Jay Morgenstern, formerly of Warner/Chappell Music; Ira Jaffe, formerly of Famous Music; Evan Medow, formerly of Windswept Pacific.

‘CO-PUBLISHING AGREEMENTS: YOU WANT A PIECE OF ME?’
Publisher Kenny MacPherson (Chrysalis Music), manager Michael Lippman (Lippman Entertainment) and attorney Jill Berliner presented a mock negotiation of a co-publishing contract.

‘REPORT ON SECTION 115 REFORM’
NMPA president/CEO David Israelite brought AIMP members up to date on the NMPA’s activities related to legislative reform of the compulsory mechanical license, the group’s strategies and its current expectations.

‘DOLLARS FROM HEAVEN ON OLD BROADWAY:’
continued on >>p40
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from >>p38 UNDERSTANDING AND EXPLOITING GRAND RIGHTS Panelists described the rights and sources of income involved in theatrical shows, including how payments to a writer of a Broadway show could exceed $300,000 per week and compositions made a part of theatrical shows could continue generating revenue. Panelists: Jim Kendrick, media attorney; Michael Kerker, ASCAP; Jay Cooper, Greenberg Traurig; Susan Dietz, theater producer.

EUROPEAN ONLINE LICENSING European collecting society executives explained the operation of CELAS (the joint venture formed by the MCPS-PRS Alliance and GEMA for European online licensing) and other European alternatives for online licensing of compositions.
Panelists: Sarah Faulder, MCPS-PRS Alliance; Cees van Rij, Buma-Stemra; Pablo Hernandez, SGAE; Rob Wolvekamp, Buma-Stemra.

CANADIAN DOWNLOAD DECISION Canadian Musical Reproduction Rights Agency president David Baskin discussed the tariff rates and terms certified by the Copyright Board of Canada for download and subscription services for their use of compositions.

DIGITAL RIGHTS MANAGEMENT: WHAT EVERY PUBLISHER SHOULD KNOW Panelists explored issues related to DRM and options available for publishers to protect copyrighted works.
Panelists: Larry Kenswil, Universal Music Group; Paul Resnikoff, Digital Music News; Dave Goldberg, Benchmark Capital; Richard Conlon, BMI.

A VIEW FROM THE TOP 2007 Leaders of independent and multinational music publishing companies shared their views on the current state of the global publishing industry, discussing the innovations and adjustments being made artistically, technologically, financially and legally to address the challenges facing the publishing business.

RECENT DEVELOPMENTS IN RECORDING ARTIST AGREEMENTS Panelists debated new provisions in artist contracts that include an expansion of a label’s rights in the artist’s name and likeness, touring and merchandise revenue, and other areas of an artist’s professional life.
Panelists: Cindy Zaplachinski, Atlantic Recording; Lynn Gonzales, Razor & Tie.

—Susan Butler

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Tackling digital rights were, from left, BMI’s RICHARD CONLON, Universal Music Group’s LARRY KENSWIL, publishing consultant THOMAS A. WHITE, Benchmark Capital’s DAVE GOLDBERG and Digital Music News’ PAUL RESNIKOFF.

Disclaiming theatrical and film music rights were, from left, attorney JIM KENDRICK, ASCAP’s MICHAEL KERKER, theater producer SUSAN DIETZ and attorney STEVEN LOWY.
LOEB & LOEB congratulates the

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Cathy Merenda, national president of the Assn. of Independent Music Publishers, joined the group about 15 years ago. That was when she also joined Fox Music, which supports the original music assets of Fox’s film, TV and cable divisions. She is now Fox Music VP of publishing. Each month, AIMP’s Los Angeles and New York chapters hold events where members meet and discuss topics of importance to their members. Merenda, who became AIMP president in January, oversees the board meetings and essentially keeps everyone and everything on track.

Why did you first become involved with AIMP?
I was new to the business. I thought this would be a great place to learn and to meet people. I’ve found that to be true.

Who can people meet and talk with at AIMP events?
Early on there were publishers, people working at publishing companies, songwriters, people who wanted to break into the music business in any capacity, professionals, lawyers, record company people, managers. Not just publishers. Obviously publishing touches on every aspect of the music business, so [the events] attract all [types of people].

Now we’re seeing more self-published people who are releasing their own records; indie publishers are following the same path of indie labels. They want to learn about everything going on. And the pool of indie publishers is getting smaller, so there will be one or two people instead of a company with a staff of 10, 20 or 30.

How many people have attended AIMP events through the years?
The once-a-month luncheons would [draw] a room full of 100 people 15 years ago. It’s been pretty consistent since then, 100-150 people at every luncheon. It’s always a great networking opportunity. We had our all-time record of 240 people [this month], which was great.

Do people who attend your meetings have a chance to meet and talk with other attendees in addition to listening to the panelists?
A big part of the draw is to see people before and after [the discussion]. People are very open, and the indie publishers collaborate a lot.

What are your members talking about lately during their personal discussions at these events?
In the last six months, there have been a lot of publishing companies merging and getting acquired, so that’s always a big topic. Who’s losing their jobs, who’s going where. People at all levels are worried about their jobs. We’re definitely a support network.

You’ve added job listings on the AIMP Web site.
People are definitely using that, posting jobs. There always seems to be jobs there, which is nice.

Have the topics of importance changed over time?
Copyright has been evolving, technology has been evolving. As everything new comes to the forefront, that will be the [topic for discussion]. For the last 10 years, the Internet has been the huge topic. Before that, it was videos. Historically, we have focused on education for new people and more high-caliber panels to bring in...
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from p42

the professionals who want to discuss what’s new and what’s up and coming. Moving forward, we really want to have more high-end [discussions] like valuating and buying catalogs.

In the last six months, what topics have been top priorities?

Section 115 [compulsory license] reform: ringtones, now that [the Copyright Office] has deemed that [compositions used for] ringtones are subject to the compulsory license, what that means and will mean for the future ringtone business for publishers; iTunes and how record companies are accounting for [compositions downloaded through] iTunes; how the Harry Fox Agency is working; and always film and TV—our big lunches where we bring in music supervisors and film/TV people from publishers and how that works, which is always a hot topic since more publishers are counting on film and TV to increase their revenue.

How are AIMP board members elected?

Every two years, we come up with names to nominate, send out a ballot and the membership votes.

Why does your board of directors for the Los Angeles and New York chapters include people who aren’t indie publishers?

We always like to have [representatives of] the performing rights societies on the board because we can tap into what’s going on in their worlds. They’re very focused on legislation [activities on Capitol Hill]. And they’re connected to all the publishers. If we have [representatives of] ASCAP, BMI and SESAC, then we have a connection to every publisher in the U.S. and overseas. Thomas White [and other] consultants are very tuned into the publishing business. Linda Newmark obviously works for a major [Universal Music Publishing Group], but she brings the major perspective to our board meetings. We support indie publishers, but it’s good to know what the majors are thinking.

What is your vision for the future AIMP?

We want to be the voice of independent publishers, to have more say and visibility. We work alongside the National Music Publishers’ Assn. and the Recording Artists’ Coalition. They come to us for opinions on things they’re putting forth in Washington, D.C. [NMPA president/CEO David Israelite] will come to us with a bill, the board will read it, then go back and forth with them and say “Yes, we’ll support it” and say why, or say “No” and why. We want to mean something to independents. There’s no other place for independent publishers to go as a group. We’ve also joined the Copyright Alliance.

WE’RE GOING TO FOCUS ON THE ELECTRONIC VERSION OF THE AIMP SO WE CAN HOOK INTO EVERYONE NOT REPRESENTED BY A MAJOR.
—CATHY MERENDA, AIMP

How do you plan to expand your membership outside Los Angeles and New York?

We’re going to focus on the electronic version of the AIMP so we can hook into everybody who’s not represented by a major. We’re expanding our Web site. Since we’ve posted podcasts [of the panel discussions], our membership has increased.
—Susan Butler

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GLEN BALLARD  MARCO BELIRAMI  PAUL HEPKER & MARK KILIAN
Dance Fever

Shaggy RedisCOVERS Reggae
Roots On Indie Label Debut

 Hirin sold more than 20 million records worldwide. Shaggy doesn't exactly fit the mold of the struggling artist. Yet, with a series and a big sigh of relief, he says that much of that struggle is finally behind him, thanks in large part to the expiration of his last major-label contract.

Due Nov. 13, Shaggy's first album since parting ways with Geffen last year, "Intoxication," is being issued through a 50/50 joint-venture, one-album deal between his own Big Yard label and the respected, Queens, N.Y.-based VP Records. For similar deals, Shaggy owns the recording and licenses the final product to the reggae label, which has previously issued various 12-inch singles from the singer and several Big Yard releases.

"In a word, he says, this disc is all about "freedom." "For the first time, I'm in my own driver's seat," he says. "All the tracks have been A&R'd by myself and produced by my own people." "Shaggy is perhaps the only dancehall singer to reach the upper echelons of the Billboard charts repeatedly during the past decade, he insists—with pride—that the accumulation of that track record has been hard-earned. After all, he cut the massive "Hot Shot," released in 2000 and featuring such hits as "It Wasn't Me" and "Angel," in his basement studio after Virgin dropped him. The album has sold 6.8 million copies in the United States, according to Nielsen SoundScan.

When the follow-up, 2002's "Lucky Day," failed to post similar numbers, and after he was shuffled over to fellow Universal property Geffen following MCA's closure, execs began to trot his instincts less, recommending collaborations with the likes of will.i.am. While resentful, he went along with it.

On 2003's "Clothes Drop," his love effort for Geffen, he recorded such songs as "Wild 2 Nite" in an attempt to recapture the respect and love of the hardcore dancehall crowd. But it shifted just 40,000 copies, even though it became a hit internationally.

Frustrated, he spent his own money on various promotional appearances and waited for the Geffen contract to expire, not long after which he cut "Intoxication" on track "Church Heathen," which has become a No. 1 hit throughout the Caribbean. It set up the release of the album, which features guest turns by Rik Rok, Sizzla, Collie Buddz, Rayvon and Akon.

"I needed a company that understood what I was trying to do by capturing that core audience," says the 38-year-old Jamaican native, who splits time between home studios in Kingston and Long Island, N.Y. "What it is record has taught me is that Shaggy is not defined by a recoc company. Shaggy is a brand."

It's a brand that's immediately opening doors for the Fomana-distributed VP, says James Goring, the label's director of creative services.

"We're doing "Lion" just off the fact that it's Shaggy," he says, "and that's after years of hearing, "Well, how many spins do you have at radio?" Or "This song is not a monster hit." I couldn't even get looks like that for Wayne Wonder."

For the first time, I'm in my own driver's seat"

—SHAGGY

who had a radio hit with 12,000 spins per week for "No Letting Go." Indicative of Shaggy's and VP's desire to reach pop listeners and devout dancehall fans, the disc will be promoted via partnerships with a diverse array of retailers, from Dolce & Gabbana to Caribbean fast food chain Golden Krust Bakery. VP is readying a videoclip for "Bonafide Girl"—which features Rik Rok and borrows the guitar rhythm from the late Desmond Dekker's "007 Shanty Town"—while "What's Love," featuring Akon, will likely be the next single, Goring says.

But challenges remain for Shaggy. Despite their previous success with his singles, P's like those at R&B/hip-hop WQHT (Hot 97) New York have deemed him too pop for their listeners. And, with some delight, Shaggy takes pride in the fact that he was able to prove them wrong during the station's recent dancehall-heavy reggae show at Manhattan's Hammerstein Ballroom, which featured Wonder, Buju Banton, Stephen and Damian Marley, Elephant Man and Mavado.

"I was supposed to be on the show," he says. "They were negotiating whether I should do it or not. Their thing—which I get—was, "We don't know if Shaggy comes across well. We don't know if the streets is feeling him.'"

"After collaborator/Barbadian upstart Collie Buddz caught wind, he brought his friend onstage during his set, and the packed house erupted," Hot 97 got the picture and it was important for them to get that, because my thing is to try and erase every doubt in everyone's mind," Shaggy says. "I got to prove myself all the time. And that's good. It makes you stronger."
War Of The Wordless

Bassist Clarke Meditates On The State Of The World

White bass virtuoso Stanley Clarke considers that much of his music in the last several years has favored the smooth side of jazz, for his latest CD, “The Toys of Men,” he’s returned to his roots while expressing his reaction to the chaotic state of war.

“We'll have to see how people respond to this,” Clarke says from his home in Los Angeles. “I'm not using this record as a platform, but this is not wallow music that can be listened to while drinking a glass of Merlot. I'm hoping it confronts people. Our attention isn't locked into what's happening in Iraq. I talk with 14- and 15-year-olds who are so immersed into videogames and being online that they wonder whether we're still at war.”

The CD, released Oct. 16 on Heads Up International, opens with the title suite, an 11-minute, six-part tour de force with a compelling soundscape that builds from an aggressive electric Stumm and Drang to a redemptive swords-intoploughshares lyricism.

“Bruce Springsteen has the luxury to write words about his agony over the war, but my challenge is to pull off the same effect instrumentally,” Clarke says. “I approached the opening suite like film, composing the music to be picturesque.”

The anti-war subtext continues with the funky groove tune “Come On,” followed by the melodic gem “Jerusalem,” written by Clarke’s Israeli pianist Rami Sirota. The former is a rousing number that Clarke says is a call for people to “come on, let’s get together,” while the latter is a reflection of the ancient city at peace in the midst of religious strife.

“The Toys of Men” also includes two different kinds of love songs: “All Over Again,” with lyrics written and sung by young bassist Esperanza Spalding, is the lament of an immigrant forced to leave his U.S. family and return to his homeland. While “La Cancion de Sofia” is a musical portrait of Clarke’s wife.

The bonus for bass buffs are the solo interludes throughout the CD. “I recorded these in my dining room at three in the morning while my wife was sleeping,” he says. “The music is great because of the high ceiling and the wood. I wanted the pieces to sound like when I practice, with the feet tapping included.”

“The Toys of Men” is Clarke’s first CD released by Heads Up, which earlier this year issued the DVD “Night School,” a live date to raise music scholarship funds featuring the bassist with such guests as Stevie Wonder, Flea and Marcus Miller. Both projects are productions of Clarke’s Roxboro Entertainment Group and distributed by Heads Up, a division of Concord Music Group.

Label founder/president Dave Love says, “We pursued Stanley when he left Sony, offering him a creative outlet for his various Roxboro projects. Through Concord’s resources, we’ve been able to formulate strategic marketing plans and find a synergy within the industry that’s suffering.”

In other Clarke news, while he continues to tour with George Duke playing their R&B-infused tunes, the bassist also says plans are in the works to reunite in 2008 ’70s fusion supergroup Return to Forever, with Chick Corea, Al DiMeola and Lenny White.

Ain’t Life Grand?

Despite Platinum Sales, Newest Opry Member Still Under The Radar

“My ultimate goal is always to become a legend in this business,” Josh Turner says without a trace of braggadocio, when asked what his goals are. On the eve of his introduction as the newest member of the venerable Grand Ole Opry, Turner is well on his way. He’ll be inducted just three days before his new album, “Everything Is Fine” (MCA Nashville), is released Oct. 30.

Universal Music Group Nashville chairman Luke Lewis, who calls the deep-voiced Turner “a dream artist,” believes he’s a rarity in today’s now-not-tomorrow music business. “He’s looking long,” Lewis says. “He’s not looking for any skyrocketing, instantaneous superstardom. He’s totally willing and able to ride this thing out for a long time.”

Turner’s first album, “Long Black Train,” has sold 1.2 million copies, according to Nielsen SoundScan, and his second, “Your Man,” has tallied 1.9 million. He also released “Josh Turner Live at the Ryman,” which is available exclusively at Cracker Barrel Old Country Store locations.

Despite his sales, Lewis thinks Turner flies under the radar at times. “You talk to people in the industry and a lot of them are shocked that he sold 2 million records,” he says.

That’s due, at least in part, to a lower profile, Lewis says. “He hasn’t mounted a monstrous tour. He’s been out there beating up the heartland.”

There’s another reason. “Unlike a lot of artists, he’s been really intent on maintaining a balance with his family life,” Lewis says. “In some instances, that’s probably made him a little less visible than some people that are having their picture taken every other day.”

But Turner’s career is right on track. “It’s building, building and building and more and more people are becoming aware of him, consumers and industry people alike,” Lewis says.

Turner’s success on the airplay chart has been mixed. While two singles failed to reach the top 20, five have. His breakthrough, “Long Black Train,” peaked at No. 13 in February 2004, but spent 44 weeks on the chart. “Me and God,” which featured bluegrass legend Ralph Stanley, reached No. 16 earlier this year. His two top 10s, “Your Man” and “Would You Go With Me,” were No. 1 singles.

“You can sell a lot of records without having No. 1s,” Lewis says. “All consumers know that it is a hit and they hear it a lot or they didn’t.”

For “Everything Is Fine,” Turner wrote or co-wrote seven of the album’s 12 songs, including rollicking first single “Firecracker,” which is No. 11 on Billboard’s Hot Country Songs chart.

WGH (the Eagle) Norfolk, Va., director of programming and operations John Shomby says that when he first heard the song he could “just tell by the title and the hook that this would be a good listener-reaction song, and it has turned out to be just that.”

Turner wrote two songs with his musical hero, John Anderson, and also duets on the album with Trisha Yearwood (“Another Try”) and R&B artist Anthony Hamilton (“Almost Home”).

To promote the Frank Rogers-produced record, Turner will appear Oct. 29 on NBC’s “Today” and Nov. 6 on the syndicated “Martha.” On Nov. 7, he’ll perform on the Country Music Assn. Awards show, which will air on ABC.
They’ve Got The Beat
Making Sense Of New Trends At Billboard’s Dance Music Summit

“It’s very exciting to chart your own course, to be fearless,” songwriter Jody Watley told a rapt audience at the 14th Billboard Dance Music Summit, held Oct. 9-11 at the Palms in Las Vegas. “Just because you’re not on a major doesn’t mean your music has less value. In this day, it probably has more.”

Where previous years concentrated on defining the industry’s new playing field, game-time boldness was the theme at this year’s summit, the second consecutive one in Vegas, and the first in cooperation with event producer Vegas Alliance. Artists learned how to distribute their music without a label. DJs learned the keys to snagging their first club gig, and producers absorbed tales of serendipitous synchs that made mere bedroom knob-twedders into songwriters with publishing deals.

“I think people are trying hard to figure out how to get their music out there, in a smart way,” said panelist Bonny Dolan, executive producer/artistic liaison at Comma Music, in the days following the summit. “It’s not easy. There’s a lot of music and more competition than ever.”

Dolan was one of several marketing and advertising execs (representing such companies as Comma, Deutsch and Grey Worldwide) who addressed the summit audience, a selection of DJs, marketing and advertising execs, and the multitudes who define the dance niche.

The two-day event closed with a chocolate cake send-off for nine-year Billboard staffer Michael Paololetta, outgoing brand marketing editor and my Beatbox predecessor, who has moved on to help forge some of the partnerships he covered in his trailblazing weekly column. Making the brand. “He was [the dance industry’s] trailblazer at Billboard and the warm flame that all of us are molded by,” Aurelia Entertainment’s Lainie Copicott said. For me, he remains a mentor and friend, and a model of unshakable integrity.”

In between slot machine pulls, stellar sets from such DJs as Sasha and Kaskade at Vegas’ best clubs and too many industry members to count, summit participants were regaled with bits of insight like the following:

“Quality is the one thing that worries me. There used to be a barrier to entry. You had to be committed enough to get your release out, to master it properly. Digital-only quality is sometimes not there.” — Brad Roulser, Beatport.com founding partner

“The new radio programmers are music supervisors.” — Rosie Lopez, Tommy Boy

“We need to step back and understand what’s happening in marketing. I can speak from a label perspective. If you don’t think there are [label] people wondering about relevancy, you’re crazy.” — Jeff Straughn, Island Def Jam Music Group VP of strategic marketing

“Dance is a very vague term that it doesn’t mean anything anymore.” — Craig Roseberry, Shifty Entertainment owner

“Licensing 2.0 is not a piece of music against a picture. Now it’s a sonic landscape for a certain emotion.” — John Melillo, Evergreen Music executive creative director/senior VP

“The demo of Feist was young 20s, now everybody knows who she is. It’s all about, ‘Let’s get something like Feist.’ It’s the new Dirty Vegas. This really works.” — Bonny Dolan, Comm Music executive producer/artistic liaison on Apple’s iPod Nano campaign.
Strength In Numbers
Faced With Debilitating Muscle Disease, Downing Keeps Recording

Where there’s a will, there’s a way. And no one knows that better these days than Will Downing. The mood-setting purveyor of countless lovelocking rendezvous marks a professional and personal milestone Oct. 30. That’s when Peak Records will release Downing’s label debut, “After Tonight.” Beyond adding another entry to the résumé of his critically acclaimed 20-year career, this new album is a symbol of the soulful singer/songwriter’s perseverance on another front. This is his first album since being diagnosed with the rare muscular disease polymyositis.

“I remember damn near crawling,” Downing says of the debilitating symptoms that began surfacing late last year. Initially dismissing his ensuing weakness as simple tour fatigue, he received a serious wakeup call after dropping off his wife and daughter at a movie theater. He discovered he couldn’t turn the steering wheel when he attempted to park the car. “That’s how weak I got,” he recalls. “This disease takes away all your muscles, leaving an empty shell to rebuild all over again from the bottoms of your feet to the crown of your head.”

After starting an aggressive exercise regimen (“You name it, and you’ve got to work it”), Downing learned he was lucky in one respect: His singing voice remained intact. Having already cut several songs before his diagnosis, Downing and his longtime collaborator, producer/musician Rex Rideout, clicked back into recording mode. Except this time around, Downing was working from a wheelchair and a hospital bed at home.

“Rex and I have the same recording setup in our homes,” Downing says. “He would e-mail me tracks and then I’d have an engineer come by, put a mic in front of me and get to work.”

The Downing spell began working to major effect in 1991 with the Island album “A Dream Fulfilled.” Acclaimed by his molten baritone, a cover of Angela Bofill’s “I Try” scorched its way to No. 13 on the R&B chart. Though crossover success has eluded him, Downing still claims a key position in the romance big leagues alongside Marvin Gaye and Luther Vandross. His sensual yet jazzier approach to love music holds forth on “After Tonight,” whose additional collaborators include jazz artists Gerald Albright, Kirk Whalum and Roy Ayers. The one exception is the track “God’s So Amazing.”

“The song satisfies one of my mother’s requests to make a gospel record,” Downing says. “But it’s also where I am right now in my life.”

Though still in a wheelchair and undergoing daily visits from his therapist, Downing isn’t letting his situation intrude on promoting “After Tonight.” Working in tandem with Peak’s press-, cable- and Internet-driven campaign, Downing is doing interviews from his Somerset, N.J., home, and will do a live radio interview Oct. 30 with WHUR Washington, D.C., one of his biggest markets. That interview will support in-stores at D.C. retailers Circuit City and Kemp Mill, featuring Downing-signed CDs. Included in the CD liner notes is a letter from Downing discussing his roller-coaster physical journey. It’s in keeping with the singer’s “let’s go front and center” response to executive VP Mark Wexler’s query about how Peak should market “After Tonight.”

“As always, Will’s music stands on its own,” Wexler says. “But the back story adds another element to who Will is. It was a day-to-day thing, but his creative spirit drove him to finish this album. And that makes the music all that much better.”

Who’s Kid-ding Who?
Kanye-Approved Indie Rapper Dazzles At CMJ

A colleague recently asked me what I’m anticipating this fourth quarter. And after a long pause, I could barely think of anything outside of Jay-Z’s “American Gangster,” Freeway’s “Free at Last” and Lil Wayne’s “Tha Carter 3.” I don’t even have a favorite song, and as a music journalist, that’s usually a bad sign.

Then, out of the blue, I received an invitation to the CMJ Fool’s Gold label showcase. CMJ is not usually my favorite week because the clubs are crazy and everyone’s harried. But then I remembered that Fool’s Gold, an independent label started by Kanye West’s DJ A-Trak and the Fader’s Nick Catchdubs in 2007, released my favorite summer song, “Pro Nails” by Chicago rapper-stress Kid Sister. I first heard “Pro Nails” on West’s May 2007 “Can’t Tell Me Nothing” mixtape. West remixed the track by adding his own verse.

So on Oct. 17, I hit New York’s Hiro Ballroom with about 500 of the city’s other hipsters, including Gym Class Heroes’ Travis McCoy, to hear Kid Cudi, the Cool Kids and Kid Sister. In a word, the show was awesome. Kid Cudi started off the evening with cuts like “Day and Night.” His beats are a funky mash of electronics and hip-hop. Cool Kids, my favorite ‘90s throwback rap duo, were next. The guys have been swirling around the Internet with their video for “Black Mags,” which features them rapping while riding bikes down the street. I’m a fan of their creativity and funniness for Spike Lee. (They repeatedly mention him in their raps.)

Then finally, it was time for Kid Sister. Hopping onstage after several Red Bulls, the Kid launched into a song about beaters. I must say that while ‘90s throwbacks are all the rage, beaters wouldn’t ever return to mainstream society. But I digress. Kid Sister’s performance was bubbly and high energy. And once she performed “Pro Nails,” the crowd went crazy. The MC even kicked a drugged-up onlooker off the stage with class and decorum.

Kid Sister, born Melissa Young, began rapping only about a year-and-a-half ago. But she landed West to appear in the video for “Pro Nails” while she shops for a major-label deal. She’s slated to release an album, “Coco Beware,” via Fool’s Gold, early next year. “Things started off really small,” Kid Sister says. “I just grabbed a microphone, but I’ve always been a performer. Then I went to college and got poor. Then I graduated and got even poorer. Then I got on public aid and then I got three jobs—at a reggae bar, a kids clothing store and Bath and Body Works. That was really hard.”

After riding her bike to each job through Illinois’ brutal winters, she knew it was time for a change.

“My brother, Flosstradamus’ DJ J2K, has been a DJ for long time,” Kid Sister says. “And he’s been having a great time traveling the world, so I said, ’Let me see what I can do.’ I tried writing rhymes and it worked. I just wasn’t feeling the love on the bike.”

Thank God: another female MC. Women in hip-hop definitely need the help.
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BACKSTREET BOYS

Unbreakable

Producers: various

Live

Release Date: Oct. 30

While the turn of phrase may be clichéd, the overall sound of “Unbreakable” screams it loud and clear: Backstreet's back. Unlike 2000's uneven “comeback” album "Never Gone," its follow-up finds the Boys dipping into their old bag of classic pop songs. They are a boy band with spot-on harmonies: They sing huge, hoky choruses; out belt sappy medium-tempo ballads; put a house card in a hurricane; the group wallis on “Helpless When She Smiles”); and hop and groove to sickly produced dance numbers. Nearly everything here is top 40 or radio-ready, particularly the piano-driven first single, “Incredible;” and the Beatles-y “Unsuspecting Sunday Afternoon.” The boy band heyday might be long over and the group is now a man down (Kevin Richardson departed to pursue other interests), but Backstreet's ready to try and melt your heart once again. —JM

AVENGED SEVENFOLD

Avenged Sevenfold

Producer: Avenged Sevenfold

Warner Bros

Release Date: Oct. 30

Four albums into what's been a steadily building career, Avenged Sevenfold steps up to make its Artistic Statement. "Scream" mixes drum machine rhythms with jagged guitar chords to industrial-strength effect, while strings weave in and out of "Afterlife."

Gunslinger" kicks off with acoustic guitar and deftly blends the melodic and metallic, arpeggiating piano and operatic backing vocals mark the goth-flavored "Unbound (The Wild Ride)" and pedal steel brings a cowboy-from-hell vibe to "Dear God," which ends the guitar duel that's equal parts "Hotel California" and "Freebird." A Little Piece of Heaven, meanwhile, is a wildly theatrical piece—the band’s Bohemian Rhapsody. If you will—that incorporates Eastern European melodies, keyboards and horns. Such tracks as "Critical Acclaim," "Almost Easy" and "Lost" keep the crank factor high—but as part of a bolder, broader and more engaging soundscape.—GG

VARIOUS ARTISTS

I'm Not There

Producers: various

Columbia

Release Date: Oct. 30

There are tribute albums, and there are tribute albums to Bob Dylan that are two discs long and packed full of hipsters, so “I’m Not There” is one of those ideas that will probably appeal to about as many people as it disquiets. But as you might expect, most of the homages on this sonic all-star game are reverent to the point of worship. Jeff Tweedy’s "Simple Twist of Fate" is spare and lovely, Jim James and Cailexico unite for a gorgeous "Goin’ to Acapulco" and John Doe’s gospelized "Pressing On" (from "Saved," of all places) and "I Dreamed I Saw St. Augustine" are among the best of the bunch. As for the man himself, Dylan turns in the first official release of the oft-bootlegged title track with the Band, recently discovered in Neil Young’s archives.—JV

ROCK

JOSH TURNER

Everything Is Fine

Producers: Frank Rogers

MCA Nashville

Release Date: Oct. 30

The third time’s the charm for rising star Josh Turner. That’s not to say there was anything wrong with his first two studio albums—both were creative and popular successes. But "Everything Is Fine" lives up to its title and then some. Replete with moonshine and fishing, "Trailerhood" is a down-home slice of the stereotypical country lifestyle (and finds Turner channeling hero John Anderson), while "The Longer the Waiting" has the haunting feel of a Scottish tain sing. Elsewhere, Turner convincingly covers "One Woman Man," which has been a hit for Johnny Horton and George Jones. The album’s two duets are exceptional—the regret-filled "Another Try" features Trisha Yearwood, and "Nowhere Fast" pairs Turner with R&B’s Anthony Hamilton on an entirely soulful excursion.—KT

CARRIE UNDERWOOD

Carnival Ride

Producer: Mark Bright

Arista Nashville

Release Date: Oct. 22

After a debut album that sold 6 million-plus copies, Carrie Underwood is under significant pressure to keep the momentum going. Luckily, the Oklahoman delivers in spades on her sophomore effort, on which she was much more involved in the creative process. First single “So Small,” No. 4 on Billboard’s Country Songs chart, is a soaring song about the important things in life. “Just a Dream” is the tale of the death of a young soldier from the perspective of his girl back home, while “Last Name,” about a drunken flirtation that turns into a Vegas marriage, is a fun diversion. Underwood provides a growling, randy grittiness vocal on the dumpster sit, on the floor and convincingly covers Randy Travis’ 1988 hit “I Told You So,” which has long deserved a second life. If only every follow-up was this good.—KT

BRITNEY SPEARS

Blackout

Producers: various

Jive

Release Date: Oct. 30

There’s an appropriate bleakness to Britney Spears’ first album in four years, and her first as a tabloid figure rather than a vibrant teen idol. The hard-fought bump-and-grind of her “Gimme More” MTV Video Music Awards performance fits all this material: It’s defiant like a bad drunk, uncomfortably overheated and more at home in a seedy after-hours club than a celebrity ultra-lounge. The music ranges from shockingly minimal—"Piece of Me!" and "Radar"...
THE BILLBOARD REVIEWS

SINGLES

BON JOVI
Lost Highway (4:02)
Producer: John Shanks
Writers: J. Bon Jovi, Sambora, J. Shanks
Publisher: not listed

As Bon Jovi prepares to share the stage with Big & Rich and Gretchen Wilson during its current tour, demonstrating that its serious business with newly established country roots—latest single "Lost Highway," the title track from its No. 1 album, neatly walks a line between top 40-ready pop-rock and Nashville native, further intimating that 2006 No. 1 country track "Who Says You Can't Go Home" with Jennifer Nettles was no fluke. The New Jersey band sounds perfectly at home here, singing could-be redneck lyric, "I drive, watching white lines passing by, with my plastic dashboard Jesus waiting there to greet us/Hit the gas, there ain't no brakes on this lost highway." The recent crossover phenomenon of well-tread rock acts finding acceptance at country continues to be a savvy move. And why not? Everyone wins.—CT

TONI PRICE
Talk Memphis
Producers: Derek O'Brien, Toni Price
Antone's
Release Date: Oct. 2

Before abruptly pulling up stakes for San Diego earlier this year, Toni Price owned Tuesday evenings in Austin. The singer was the attraction at "hippie hour," an after-work musical workout that kept the Continental Club packed for 15 years. On what appears to be her seventh album, she digs into the deep soul catalog, but avoids the obvious: Covers include Bert Russell and Jeff Barry's "Ain't Groovin' U," a 1960s R&B hit for Freddie Scott, and Isaac Hayes & David Porter's "Left over Love," a relatively obscure Mabel John track. What's "I'm Puttin' Down" is the showstopper here, largely due to David Grissom's guitar solo, which sounds as spontaneous as it is inspired. Unlike other spotlight rock-blues singers, Price is not a quitter or shirker. She is a musical conversationalist, whose matter-of-fact delivery is her great allure. She never sings at you; she sings to you.—WIR

SEBASTIAN BACH & BEYoncé
Until the End of Time (5:20)
Producers: Timbaland, Justin Timberlake
Label: Interscope

Justin Timberlake's sixth release from solo bow "FutureSex/LoveSounds" has earned props as the first time that six tracks from one release have hit the top 40 since Michael Jackson's "Dangerous" more than 15 years ago. With Beyoncé now straddling to "Until the End of Time," it's quite likely JT will score the tenacious set's fourth No. 1—which has already catapulted into the top five at R&B. The meandering song is clearly a tribute to Prince, with its soul-soaked guitar-driven shuffle and funkified production—think "I Would Die 4 U" on Xanadu. While Timberlake's vocals are smoothed out to near anonymity, as usual, he employs recognizable falsetto amid layers of appreciably creamy harmonies. It's Beyoncé, however, that really fuels the passion of the track, with her loudest vocal performance since "Listen" from "Dreamgirls:" "Bitchass" is his second single from the album "Million," is a slow, sexy song that's an in-vita-tor to take the dancefloor up close and personal. Although hip-hop and salsa remixes of the track are playing on naa.d, the suflry original is by far the best of the lot. Es-ten's "Yo ce" plays with over-dubs for a laid, layered feel, as repeating verses become almost hypnotic, with trump- et trombone and piano solos providing an endless va-riety of counterpoint. The deli-cious result may defy tropi-cal radio's typical fare and score a deserved hit.—LC

JONAS BROTHERS
S.O.S. (2:23)
Producer: John Fields
Writer: N. Jonas
Publisher: not listed

Hollywood

An entire generation of youngsters learned to appreciate CDs, radio, music—and young love—thanks to last decade's bounty of teen idols: Hanson, 'N Sync, Backstreet Boys, 98 Degrees. . . . ah, it seems like yesterday. Since, however, radio has indulged a drooling cadre of sound-alike hip-hop, depicting its ambasse-sorial role to expose kids with accessible talent. Thankfully, Hollywood trio Jonas Brothers are commanding hold of the mainstream with enough steely resolution to force top 40's hand. The act's second, self-titled album debuted at No. 5 on The Billboard 200, as high-profile appearances—including the Teen Choice Awards and an upcoming slot on the Miley Cyrus/Hannah Montana tour—have virally ignited two singles and videos: "Hold On" and "S.O.S." With its manic faux-wave beat, storytelling lyric about a broken heart primed for healing and ready-made teen idol vocals from 17-year-old Joe Jonas, the latter song's appeal is just opening the door for the phenomenon in store for the sibling threesome. These dudes have it all: versatility, youth, looks and hooks. Truly a catch made in pop heaven.—CT

LATIN

GLORIA ESTEFAN
Me Odió (3:17)
Producers: Ennio Estefan Jr., Gaetan Brothers
Writers: G. Estefan, E. Estefan Jr., R. Gustrar, A. Galan
Publisher: not listed

Burgundy/Sony BMG

With the vintage trumpet sound of Cuban great Alfredo "Chocolate" Armenteas as a backdrop, "Me Odió," the second single from Gloria Estefan's "90 Millas," is a slow, sexy song that's an in-vita-tor to take the dancefloor up close and personal. Although hip-hop and salsa remixes of the track are playing on naa.d, the suflry original is by far the best of the lot. Es-ten's "Yo ce" plays with over-dubs for a laid, layered feel, as repeating verses become almost hypnotic, with trump- et trombone and piano solos providing an endless va-riety of counterpoint. The deli-cious result may defy tropi-cal radio's typical fare and score a deserved hit.—LC

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Leila Cobb, Marit Clemente, Chuck Eddy, Gary Graff, Kerri Mason, Jill Menza, Wayne Robins, Chuck Taylor, Christa L. Titus, Ken Eberwein, Jeff Veibel, Mikel Wood

*NEW* A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS' CHOICE: A new release, regardless of chart potential, highly recommended for musical merit.

PICK: A new release predicted to hit the top half of the chart in the corresponding format.

www.americanradiohistory.com

NOVEMBER 3, 2007 | www.billboard.biz | 53
BROOKLYN SINGER CLIMBS AC CHART ON A LABEL CREATED JUST FOR HER

Long seen as one of the hardest formats to crack by independent artists, AC stations increasingly appear to be opening playlists to artists not signed to majors. In 2007, such acts as Sweet, Lareau, TrueHeart and Raquel Aurilia have all charted in the format; in contrast, no indie artists charted in 2005. The latest example is Kelly King, a diminutive Brooklynite who compares herself to Celine Dion and Mariah Carey. Her single “I Don’t Wanna Sing That Song” jumps three spots on Radio & Records’ AC chart to No. 24 in its fifth week.

King attributes her success to “the door-to-door radio station tour. For the last month, King has been traveling around the country, knocking on station doors and performing in conference rooms and lobbies for PDs and DJs. WCDY Baton Rouge, La., PD Jeff Johnson says he was immediately blown away by King’s voice and stage presence. “She came down to perform at our station,” he says, “and ended up playing for a big crowd at a balloon festival.”

King’s debut album, “Live the Dream,” streets Oct. 30 on Caleo Music Group, an imprint created specifically for King by composer/arranger Charles Calello.

—Courtney Harding

A ‘Love’ Supreme

Stone Scores Best Chart Position With Stax Debut

After spending the last few years out of the public eye, soul singer Angie Stone returns to the charts in a big way this week with “The Art of Love & War,” which debuts at a career-best No. 11 on The Billboard 200. Its sales of 45,000 are down slightly from the $3,000 that greeted 2004’s “Stone Love,” her last release for J Records. The Art of Love & War” is the first major release (and first to chart in the top half of The Billboard 200) from Concord’s recently relaunched Stax Records, which had lain dormant for 34 years.

Concord/Stax senior director of urban music Rick Nuhn says the brand has played an integral role in the marketing of the new album. “The fact that people have responded so well to Angie’s record and the new version of Stax shows that the name is still meaningful,” he says. The album has benefited from a strong radio single in the form of “Baby,” which tops the Adult R&B chart this week and in No. 23 on Hot R&B/Hip-Hop Songs, the third-best position of her nine career titles on the latter tally.

Stone battled congestive heart failure last year, an experience chronicled on the new album’s “Happy Being Me.” “When you get close to losing your life, you see it flash before you,” she told Billboard in April. Stone has also been public about her battle with her weight, leading her to appear on the VH-1 show “Celebrity Fit Club” in 2006. As a result, she has been tapped to serve as a spokeswoman for pharmaceutical company Eli Lilly to raise awareness about diabetes.

During release week, Stone performed on “The Ellen DeGeneres Show” and “Jimmy Kimmel Live.” She will decamp to Tokyo for an eight-night run at the Blue Note in mid-November, and is adding spot U.S. dates for later in the year. The artist is also working with clothing brand Von Dutch, performing in its Hollywood and New York stores and considering co-branding options.

And although music is once again her main focus, Stone, who has appeared in such TV shows as “Moesha” and “Girlfriends” and such films as “The Fighting Temptations,” recently signed with Internationa l Creative Management to handle her acting career.

“This business is hard,” she told Billboard. “I’ve been waiting all these years, and I’ve survived.”
Low Tide In October; Billboard’s 40 Years Of Jazz

Geoff Mayfield

For labels and music retailers, The Billboard 200 brings a slightly different taste than any ghost, gothic or witch you might encounter on Halloween: a No. 1 album in October with a sales week of less than 100,000 copies.

Sure, we’ve had light chart-toppers before. Since May 1991, when the big chart switched to Nielsen SoundScan data, there have been 16 prior weeks when sales for the No. 1 slot fell below 100,000, with seven of those occurring this year. It just seems more jarring to see a number that light during the last four months of the year, in the throes of the march of the familiar, when high-profile artists seek to be prime attractions during holiday shopping traffic.

So, while it’s comforting to see a figure as recognizable as Bruce Springsteen’s return to the top step, we just wish he could have done it with a bigger figure than 77,000 units. Not that the 42nd sales week of the year guarantees gangbusters.

True, this marks the same frame that Limp Bizkit’s “Chocolate Starfish and the Hot Dog Flavored Water” surpassed 1 million copies in 2000. Clay Aiken’s “Measure of a Man” opened with 613,000 in 2003 and Faith Hill’s “Cry” landed with 472,000 in 2002. But, in six of the last 10 years, this frame’s No. 1 album sold less than 200,000, the highest of those sums being the 131,000 that LeAnn Rimes’ “You Light Up My Life: Inspirational Songs” moved in 1997.

Get ready for a bigger number next week, because the cavalry arrives in the person of “American Idol” champ Carrie Underwood. First-day sales for her new “Carnival Ride” placed Underwood atop Nielsen SoundScan’s Oct. 24 Building Chart with 150,000 from that panel’s eight accounts, which practically guarantees that she’ll start above 500,000.

In the Building Chart’s first seven weeks, albums by Kanye West, 50 Cent and Rascal Flatts are the only ones whose albums mustered larger first-day numbers.

Meanwhile, although Jimmy Eat World garners its best-yet Billboard 200 rank with the No. 5 start of “Chase This Light” (62,000), the album owns the odd distinction of being the first not to top The Billboard 200 after leading the Wednesday and Friday editions of the Building Chart.

Finally, this week’s tug of war between Springsteen’s “Magic” and Kid Rock’s “Rock N Roll Jesus” is one of the tightest for No. 1 that we’ve seen in SoundScan history. With fewer than 300 copies separating them, there have been only three weeks when the top-selling album owned a slimmer margin. The tightest and most recent of those occasions happened earlier this year, when Daughtry beat the “Dreamgirls” soundtrack by less than 150 copies in the Feb. 7 issue.

All That Jazz: Once a staple in smooth jazz circles, Chris Botti’s 2005 career shift to R&B has paid off for the trumpeter. With its $9.98 pricing at Target and an Oct. 18 profile on cun.com, his “Italia” bounces 4-1 on Top Jazz Albums with a 19% gain.

That becomes his third No. 1 on the mainstream jazz list in the last three years. In seven earlier appearances on Top Contemporary Jazz, he never charted higher than No. 2.

As impressive as his recent track record has been, it will take more than a few years to catch the leading No. 1 acts on our jazz charts.

This year marks the 40th year that Billboard has published Top Jazz Albums and the 20th that we’ve posted the Contemporary Jazz list.

The former bowdled Best-Selling Jazz LPs in the March 11, 1967, issue, while the latter kicked off in the Feb. 28, 1987, issue. Both lists flipped from ranked reports to Nielsen SoundScan data in December 1993.

The full-time king of the jazz chart is George Benson, who between the two lists has amassed 15 No. 1 albums: nine on Top Jazz and six more on the Contemporary log. Behind him is Kenny G with 12, all of them on the younger of the two charts, although he placed five titles on Top Jazz before the Contemporary postrally started.

Benson is tied with three other artists for the most No. 1s in Top Jazz history, as Miles Davis, Grover Washington Jr. and Harry Connick Jr. each have nine. Diana Krall and David Sanborn are tied for second with eight Appearances each. Benson is tied for second place on Contemporary Jazz, as the band Fourplay also has six No. 1s.

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**Market Watch**

**A Weekly National Music Sales Report**

**Weekly Album Sales**

<table>
<thead>
<tr>
<th>Week</th>
<th>Million Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>120,000</td>
</tr>
<tr>
<td>2007</td>
<td>140,000</td>
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**Year-To-Date**

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales (Million Units)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>200,000</td>
</tr>
<tr>
<td>2007</td>
<td>250,000</td>
</tr>
</tbody>
</table>

**Sales by Album Format**

- **CD**: 397,227,000
- **Digital**: 24,615,000
- **Cassette**: 953,000
- **Other**: 733,000

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Go to www.billboard.biz for complete chart data | 55
RODNEY ALGER BRIDGE

THE BILLBOARD 200 ARTIST INDEX

1. BRUCE SPRINGSTEEN - Magic
2. RAGE AGAINST THE MACHINE - Battle With The Devil (13.98)
3. JOSH GROBAN - Still Feels Good (18.98)
4. TIMOTHY WOLFORD - Something Like Happiness (18.98)
5. JIMMY EAT WORLD - Chase This Light (5.00)
6. REBA MCENTIRE - Reba Duets (12.99)
7. SANTANA - Ultimate Santana (12.98)
8. KANYE WEST - Graduation (2.00)
9. BOHEMIA CALILAY MAJOR GIRLS - The Art Of Love & War (R&B, 1.00)
10. ANGEL KEITH, X - The Art Of Love & War (R&B, 1.00)
11. KEISHIA COLE - Just Like You (13.98)
12. MATCHBOX TWENTY - Exile On Mainstream (12.98)
13. SOULJA BOY TELLM - Just Like You (13.98)
14. JILL SCOTT - The Real Thing: Words And Sounds Vol. 3 (12.98)
15. J. O'BRIEN - Back Of My Lac (12.98)
16. MILEY CYRUS - Hannah Montana 2 (Soundtrack/Meet Miley Cyrus) (12.98)
17. SARA EVANS - Greatest Hits (12.98)
18. ERIC CLAPTON - Complete Clapton (23.98)
19. 50 CENT - Curtis (12.98)
20. FOO FIGHTERS - Echoes, Silence, Patience & Grace (12.98)
21. LEANN RIMES - Family (12.98)
22. TRICE - The Alchemy Index: Vols. I & II: Fire & Water (12.98)
23. KENNY CHESNEY - Just Who I Am: Poets & Pirates (12.98)
24. FERGIE - The Dutchess (12.98)
25. TIMBALAND - Timbaland Presents Shock Value (12.98)
26. ANINE BENDIX - Songs Of Mass Destruction (12.98)
27. JOHN FOGERTY - Revival (12.98)
28. SOUNDBRIDGE - Across The Universe: Deluxe Edition (12.98)
29. TAYLOR SWIFT - Taylor Swift (12.98)
30. THE NAKED BROTHERS BAND - The Naked Brothers Band (Soundtrack) (12.98)
31. SUGARLAND - Enjoy The Ride (12.98)
32. DAUGHTRY - Daughtery (12.98)
33. LINKIN PARK - Minutes To Midnight (12.98)
34. SOUNDBRIDGE - Across The Universe (12.98)
35. JENNIFER LOPEZ - Brave (12.98)
36. MAROON 5 - It Won't Be Soon Before Long (12.98)
37. RIHANNA - Good Girl Gone Bad (12.98)
38. JUSTIN TIMBERLAKE - FutureSex/LoveSounds (12.98)
39. CASTING CROWNS - The Altar And The Door (12.98)
40. JONAS BROTHERS - Jonas Brothers (12.98)
41. TROY SOENO - Troy Day (12.98)
42. VARIOUS ARTISTS - NOW 25 (Christmas Song) (12.98)
43. JAMES BLUNT - All The Lost Souls (12.98)
44. BROOKS & DUNN - Cowboy Town (12.98)
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
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<tbody>
<tr>
<td>Crank That (Soulja Boy)</td>
<td>Soulja Boy</td>
<td></td>
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<tr>
<td>Good Life</td>
<td>DJ Shadow</td>
<td></td>
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<tr>
<td>Stronger</td>
<td>polowda</td>
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<tr>
<td>BED</td>
<td>Kirko</td>
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<tr>
<td>The Way I Are</td>
<td>T-Pain</td>
<td></td>
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<tr>
<td>Big Girls Don't Cry (Shady Snaps)</td>
<td>50 Cent</td>
<td></td>
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<tr>
<td>Hey There Delilah</td>
<td>Black Eyed Pees</td>
<td></td>
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<tr>
<td>Home</td>
<td>Daughtry</td>
<td></td>
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<tr>
<td>Stay</td>
<td>Alicia Keys</td>
<td></td>
</tr>
<tr>
<td>You</td>
<td>Mishel</td>
<td></td>
</tr>
<tr>
<td>Until the End of Time</td>
<td>The Black Eyed Pees</td>
<td></td>
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<tr>
<td>Bubbly</td>
<td>The Black Eyed Pees</td>
<td></td>
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<tr>
<td>Let It Go</td>
<td>T-Pain</td>
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<tr>
<td>Cyclone</td>
<td>Young Jeezy</td>
<td></td>
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<tr>
<td>Hate That I Love You</td>
<td>Diddy</td>
<td></td>
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<tr>
<td>Shifty</td>
<td>DJ Drama</td>
<td></td>
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<tr>
<td>AY Techno</td>
<td>DJ Drama</td>
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<tr>
<td>Baby Don't Go</td>
<td>Lil Wayne</td>
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<tr>
<td>SHOt With My Heart</td>
<td>Young Jeezy</td>
<td></td>
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<tr>
<td>Apology</td>
<td>Jordin Sparks</td>
<td></td>
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<tr>
<td>Wake Up Call</td>
<td>Ja Rule</td>
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<tr>
<td>Rockstar</td>
<td>R. City</td>
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<tr>
<td>Duffle Bag Boy II</td>
<td>Timbaland</td>
<td></td>
</tr>
<tr>
<td>Lovestoned</td>
<td>Monsta X</td>
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### ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Girlfriends</td>
<td>Matchbook Moms</td>
<td></td>
</tr>
<tr>
<td>How Far We've Come</td>
<td>John Mayer</td>
<td></td>
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<tr>
<td>The Great Escape</td>
<td>Daughtry</td>
<td></td>
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<tr>
<td>My Drink N' My Step</td>
<td>Daughtry</td>
<td></td>
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<tr>
<td>Talk That Talk</td>
<td>K'naan</td>
<td></td>
</tr>
<tr>
<td>I Wanna Be</td>
<td>Nelly</td>
<td></td>
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<tr>
<td>Better Together</td>
<td>Ingrid</td>
<td></td>
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<tr>
<td>Nothing Better to Do</td>
<td>Lenny Kravitz</td>
<td></td>
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<tr>
<td>L.O.V.E.</td>
<td>Wyclef Jean</td>
<td></td>
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<tr>
<td>All Around Me</td>
<td>O-Town</td>
<td></td>
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<tr>
<td>Look Who's In Love</td>
<td>Yuleez</td>
<td></td>
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<tr>
<td>You Don't Know My Name</td>
<td>K'naan</td>
<td></td>
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<tr>
<td>I'm Not The Only One</td>
<td>Jordin Sparks</td>
<td></td>
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### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
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<tbody>
<tr>
<td>Choose Me</td>
<td>Christina Aguilera</td>
<td></td>
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<tr>
<td>Turn It Up</td>
<td>Timbaland</td>
<td></td>
</tr>
<tr>
<td>I'm Letting You Go</td>
<td>Flo Rida</td>
<td></td>
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<tr>
<td>I Love You</td>
<td>Joe Urban</td>
<td></td>
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<tr>
<td>Message</td>
<td>Cee Lo</td>
<td></td>
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<tr>
<td>All I Want</td>
<td>Jason Derulo</td>
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<tr>
<td>Get Up (Find That Girl)</td>
<td>Gym Class</td>
<td></td>
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<tr>
<td>Treat Me Like a Lady</td>
<td>Swizz Beatz</td>
<td></td>
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<tr>
<td>I Am Not A Toy</td>
<td>R. City</td>
<td></td>
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<tr>
<td>Lost Stars</td>
<td>il Film</td>
<td></td>
</tr>
<tr>
<td>Make It Better</td>
<td>Jason Derulo</td>
<td></td>
</tr>
<tr>
<td>Best Night Of My Life</td>
<td>Flo Rida</td>
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### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Format</th>
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<tbody>
<tr>
<td>The Pretender</td>
<td>Lifehouse</td>
<td></td>
</tr>
<tr>
<td>Bleed It Out</td>
<td>Daughtry</td>
<td></td>
</tr>
<tr>
<td>Misery Business</td>
<td>Stone Temple Pilgrims</td>
<td></td>
</tr>
<tr>
<td>Never Too Late</td>
<td>The All-American Reject</td>
<td></td>
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<tr>
<td>Fake It</td>
<td>The All-American Reject</td>
<td></td>
</tr>
<tr>
<td>Big Casino</td>
<td>DCM</td>
<td></td>
</tr>
<tr>
<td>Feel Me</td>
<td>Sunkist</td>
<td></td>
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<tr>
<td>Straight Lines</td>
<td>The All-American Reject</td>
<td></td>
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<tr>
<td>Well Thought Out Twinlakes</td>
<td>The All-American Reject</td>
<td></td>
</tr>
<tr>
<td>I'm Becoming A Bull Dog</td>
<td>The All-American Reject</td>
<td></td>
</tr>
<tr>
<td>Island (Float Away)</td>
<td>The All-American Reject</td>
<td></td>
</tr>
<tr>
<td>In The End</td>
<td>The All-American Reject</td>
<td></td>
</tr>
<tr>
<td>Almost Easy</td>
<td>The All-American Reject</td>
<td></td>
</tr>
<tr>
<td>That's The Way (My Love Is)</td>
<td>The All-American Reject</td>
<td></td>
</tr>
<tr>
<td>3 &amp; 75</td>
<td>The All-American Reject</td>
<td></td>
</tr>
</tbody>
</table>
### POP 100 (November 3, 2007)

**Chart Legend for rules and explanations.**

#### Title

**What I've Done**

**Artist:** Deuce / Juelz Santana [Label: Atlantic]

**Stronger (Better Now)**

**Artist:** Jennifer Lopez [Label: Epic]

**Sorry, Blame It on Me**

**Artist:** Chris Brown [Label: Def Jam]

**Until the End of Time**

**Artist:** The Notorious B.I.G. [Label: Epic]

**I'm a Lawyer (Me & You)**

**Artist:** Fantasia [Label: Atlantic]

**Make Me Better**

**Artist:** Fergie [Label: Interscope-RCA]

**Duffle Bag Boy**

**Artist:** Soulja Boy Tell 'Em [Label: Interscope]

**Shave It Is a 10**

**Artist:** The Game [Label: Interscope]

**Pictures of You**

**Artist:** The Delilahs [Label: Atlantic]

**Faint Like a Rockstar**

**Artist:** Paramore [Label: Fueled by Ramen]

**The Pretender**

**Artist:** The Fray [Label: Sony]

**You're This Bitch**

**Artist:** Rihanna [Label: Def Jam]

**Take Me There**

**Artist:** The Upsetters [Label: Seven STAR]

**Sexy Lady**

**Artist:** Pink feat. Kanye West [Label: Interscope]

**Lean Like a Cholo**

**Artist:** Domo Genesis [Label: Interscope]

**Down a A K A (Salt-N-Pepsta)**

**Artist:** A1 [Label: Epic]

**Hypnotized**

**Artist:** Pussycat Dolls feat. apl.de.ap (Black Eyed Peas) [Label: Interscope]

**Good Day**

**Artist:** John Cena [Label: Virgin]

**The Way It Was**

**Artist:** Houston, Texas Gremlins (Various artists, Interscope, Epic)

**Never Too Late**

**Artist:** J. Holiday [Label: Epic]

**If a**

**Artist:** J. Holiday [Label: Epic]

**Hood Figga**

**Artist:** Yung Joc feat. 2 Chainz (808s & heartbreak) [Label: Def Jam]

**Like This**

**Artist:** Kanye West feat. John Legend, Ne-Yo & T-Pain (808s & heartbreak) [Label: Def Jam]

**Terry**

**Artist:** J. Holiday [Label: Epic]

**We're Good**

**Artist:** Ne-Yo [Label: Def Jam]

**So Small**

**Artist:** Beyoncé Knowles [Label: Columbia]

**Potential Breakup Song**

**Artist:** The Veronicas [Label: Sony Music]

**I Get Money**

**Artist:** J. Holiday [Label: Epic]

**So Natural**

**Artist:** Beyoncé Knowles [Label: Columbia]

**Realize**

**Artist:** Colbie Caillat [Label: Interscope]

**You Know What It Is (I'm Gonna Be AE)**

**Artist:** Ne-Yo [Label: Def Jam]

**Fake It**

**Artist:** J. Holiday [Label: Epic]

**Everything**

**Artist:** Beyoncé Knowles [Label: Columbia]

**If You're Reading This**

**Artist:** The Veronicas [Label: Sony Music]

**I Got It from My Mama**

**Artist:** Beyoncé Knowles [Label: Columbia]

**Ready Set Don't Go**

**Artist:** Fergie [Label: Interscope]

**Blue Magic**

**Artist:** Views from the 6 (Various artists, Interscope)

**Time After Time**

**Artist:** Siouxsie & the Banshees [Label: Rough Trade]

**Rock Star**

**Artist:** The Black Eyed Peas [Label: Interscope]

**Nobunny**

**Artist:** School (Nothing Else Matters) [Label: Interscope]

**Girls Like Me**

**Artist:** Lil Wayne & Kevin Gates (DatPiff.com)

**Kool Aid**

**Artist:** No Doubt feat. Snoop Dogg (Hollywood}

**Every Day Is Exactly the Same**

**Artist:** Alice In Chains [Label: Interscope]

**Stand Back**

**Artist:** Stevie Wonder [Label: Epic]

### POP 100 AIRPLAY

**Chart Legend for rules and explanations.**

#### Title

**Breathe**

**Artist:** Jason Mraz [Label: Atlantic]

**Like This**

**Artist:** John Legend feat. The Roots [Label: Def Jam]

**I'm Going Down**

**Artist:** B.o.B. [Label: Atlantic]

**Always on My Mind**

**Artist:** Whitney Houston [Label: Warner Bros.]

**eax**

**Artist:** J. Holiday [Label: Epic]

**One More Night**

**Artist:** Maroon 5 [Label: Epic]

**Rocks**

**Artist:** Daughtry [Label: Warner Bros.]

**Every Morning**

**Artist:** Lady Gaga [Label: Interscope]

**Without Me**

**Artist:** Taio Cruz [Label: Interscope]

**Hello**

**Artist:** Adele [Label: XL Recordings]

**Dive**

**Artist:** Rihanna [Label: Def Jam]

**Starry Eyed**

**Artist:** Elton John [Label: Interscope]

**I Don't Wanna Know**

**Artist:** Kelly Clarkson [Label: RCA]

**Runaway Love**

**Artist:** Glee Cast [Label: Interscope]

**I'm Gonna Miss You**

**Artist:** The Fugees [Label: Interscope]

**Don't Stop**

**Artist:** The Veronicas [Label: Sony Music]

**My Girl**

**Artist:** The Specials [Label: Interscope]

**Take Me There**

**Artist:** J. Holiday [Label: Epic]

**Baby Don't Go**

**Artist:** Silversun Pickups [Label: Interscope]

**And So It Goes**

**Artist:** Yuna [Label: Interscope]

**Birds**

**Artist:** Tegan and Sara [Label: Dine Alone]

**All I Want for Christmas**

**Artist:** Willie Nelson [Label: OUT]

**Rock Star**

**Artist:** The Black Eyed Peas [Label: Interscope]

**Nobunny**

**Artist:** School (Nothing Else Matters) [Label: Interscope]
### Top R&B/ HIP-HOP Albums

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<thead>
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<tbody>
<tr>
<td>1</td>
<td>ANGELIA COLE</td>
<td>Just Like You</td>
<td>EMO 5014</td>
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<tr>
<td>2</td>
<td>JILL SCOTT</td>
<td>The Real Thing Words and Sounds Vol. 3</td>
<td>JAS 32361</td>
<td>17.98</td>
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<td>3</td>
<td>KANYE WEST</td>
<td>Graduation</td>
<td>JAY 51106</td>
<td>17.98</td>
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<tr>
<td>4</td>
<td>J. HOLIDAY</td>
<td>Back My Lyr</td>
<td>SELAS 51106</td>
<td>17.98</td>
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<tr>
<td>5</td>
<td>SOULFUL TELLEM</td>
<td>soulfulbytellem.com</td>
<td>JAS 35999</td>
<td>17.98</td>
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### Top Blues Albums

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<td>1</td>
<td>EDDIE LAVETTE</td>
<td>The Scene of the Crime</td>
<td>J B 1599</td>
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<td>JOE BONAMASSA</td>
<td>Slide Gun</td>
<td>J B 1600</td>
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<td>3</td>
<td>T L</td>
<td>Black Smoke</td>
<td>J B 1602</td>
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<td>4</td>
<td>ROBIN TOLAND</td>
<td>The Evolution Of Robin Thicke</td>
<td>J B 1606</td>
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<td>ROY WINTERS</td>
<td>Back To Black</td>
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**VANDROSS BOX MAKES NOISE**

"Love, Luther," the second posthumous hits package from Luther Vandross, bows at No. 3 on Top R&B/ Hip-Hop Albums. The 36-song, four-CD boxed set offers selections from his 10 Epic and three J Records releases. It also contains three previously unreleased songs, two issued demos and duets with Beyoncé, Mariah Carey and Frank Sinatra.

One new track, "There's Only You," has yet to chart, but is receiving some airplay at adult R&B stations. "Love" follows the 18-track "The Ultimate Luther Vandross," which debuted at No. 3 a year ago and climbed 78-67 on R&B/Pop Albums. Elsewhere, Angie Stone marks her first No. 1 (see story, page 54), a Tyler Perry soundtrack pull in Greater Gainer (107-7, up 29), and Common's "Finding Forever" has its best gain since its debut (18-13, up 26). — Raphael George
### R&B/HIP-HOP Airplay

<table>
<thead>
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<th>Percentage</th>
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<td><em>Hot No. 1</em></td>
<td><strong>RED</strong></td>
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<td><strong>NO ONE</strong></td>
<td>The Underoos (Atlantic)</td>
<td>99.5</td>
<td>2</td>
</tr>
<tr>
<td><strong>BED</strong></td>
<td>L.梅花 (Jive International)</td>
<td>99.5</td>
<td>3</td>
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<tr>
<td><strong>UNTIL THE END</strong></td>
<td>Beyond The Bop (Epic)</td>
<td>99.5</td>
<td>4</td>
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<tr>
<td><strong>GOOD LIFE</strong></td>
<td>K.L.Grant (Epic)</td>
<td>99.5</td>
<td>5</td>
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<tr>
<td><strong>DUFFLE BAG BOY</strong></td>
<td>Plan B (RCA Records)</td>
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<tr>
<td><strong>KISS KISS</strong></td>
<td>B.I.G. (RCA Records)</td>
<td>99.5</td>
<td>7</td>
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<tr>
<td><strong>CAN'T HELP BUT WAIT</strong></td>
<td>Miley Cyrus (RCA Records)</td>
<td>99.5</td>
<td>8</td>
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<tr>
<td><strong>TEACH ME</strong></td>
<td>Ciara (Star Trak)</td>
<td>99.5</td>
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<tr>
<td><strong>SHOUT</strong></td>
<td>Snoop Dogg (Thas/Robin Hood)</td>
<td>99.5</td>
<td>10</td>
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<tr>
<td><strong>19</strong></td>
<td>I Wonder (RCA Records)</td>
<td>99.5</td>
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<tr>
<td><strong>BABY DON'T GO</strong></td>
<td>Missy Elliott (Jive/Zomba)</td>
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<td>12</td>
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<td>Missy Elliott (Jive/Zomba)</td>
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<tr>
<td><strong>HEARTBREAKER</strong></td>
<td>Timbaland (Jive/Zomba)</td>
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<tr>
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<td>Missy Elliott (Jive/Zomba)</td>
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### R&B/HIP-HOP Singles Sales

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<tr>
<td><strong>SWERVING</strong></td>
<td>Olu Dara (Def Jam)</td>
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<tr>
<td><strong>She's Not</strong></td>
<td>Krayzie Bone (Jive International)</td>
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<td>2</td>
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<tr>
<td><strong>INSIDE OUT</strong></td>
<td>The Underoos (Atlantic)</td>
<td>99.5</td>
<td>3</td>
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<tr>
<td><strong>GET IT ON</strong></td>
<td>CHRLD (Epic)</td>
<td>99.5</td>
<td>4</td>
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<tr>
<td><strong>BIG GIRL</strong> (Verona)</td>
<td>L'Rose (Epic)</td>
<td>99.5</td>
<td>5</td>
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<tr>
<td><strong>OOG WEE</strong></td>
<td>Roz (Epic)</td>
<td>99.5</td>
<td>6</td>
</tr>
<tr>
<td><strong>KISS KISS</strong></td>
<td>Lil Jon (RCA Records)</td>
<td>99.5</td>
<td>7</td>
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<tr>
<td><strong>SHOUT</strong></td>
<td>Snoop Dogg (Thas/Robin Hood)</td>
<td>99.5</td>
<td>8</td>
</tr>
<tr>
<td><strong>BABY DON'T GO</strong></td>
<td>Missy Elliott (Jive/Zomba)</td>
<td>99.5</td>
<td>9</td>
</tr>
<tr>
<td><strong>I DON'T</strong></td>
<td>Missy Elliott (Jive/Zomba)</td>
<td>99.5</td>
<td>10</td>
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<tr>
<td><strong>HEARTBREAKER</strong></td>
<td>Timbaland (Jive/Zomba)</td>
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### RHYTHMIC AIRPLAY

<table>
<thead>
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<th>Percentage</th>
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<tr>
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<td>(SOULJA BOY)</td>
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<td><strong>CYCLONE</strong></td>
<td>T-Pain (DTP/Atlantic)</td>
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<td><strong>BABY DON'T</strong></td>
<td>T-Pain (DTP/Atlantic)</td>
<td>99.5</td>
<td>3</td>
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<tr>
<td><strong>GOOD LIFE</strong></td>
<td>Missy Elliott (Jive/Zomba)</td>
<td>99.5</td>
<td>4</td>
</tr>
<tr>
<td><strong>KISS KISS</strong></td>
<td>B.I.G. (RCA Records)</td>
<td>99.5</td>
<td>5</td>
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<tr>
<td><strong>STONGER</strong></td>
<td>Timbaland (Jive/Zomba)</td>
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<td>6</td>
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<td><strong>SHOUT</strong></td>
<td>Snoop Dogg (Thas/Robin Hood)</td>
<td>99.5</td>
<td>7</td>
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<tr>
<td><strong>BABY DON'T</strong></td>
<td>Missy Elliott (Jive/Zomba)</td>
<td>99.5</td>
<td>8</td>
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<td><strong>HEARTBREAKER</strong></td>
<td>Timbaland (Jive/Zomba)</td>
<td>99.5</td>
<td>9</td>
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<tr>
<td><strong>HOT</strong></td>
<td>Missy Elliott (Jive/Zomba)</td>
<td>99.5</td>
<td>10</td>
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### HITPREDICTOR

See chart legend for notes and explanations. Below indicates recently tested titles, indicates new monitor.© 2007 R&B/HIP-HOP Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Percentage</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td><strong>KANYE WEST FEAT. T-PAIN</strong></td>
<td>Good Life (Epic) (67.9)</td>
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<td><strong>CHRISSIE WHITE FEAT. KISS KISS (RCA Records)</strong></td>
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<td><strong>TANK (GOOD LIFE)</strong></td>
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<td><strong>KEISHA CHRISSIE WHITE FEAT. T-PAIN</strong></td>
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<td><strong>MISSY ELLIOTT</strong></td>
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<td><strong>BABY MAMA</strong></td>
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<td><strong>TYRA BIAVONI</strong></td>
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RHYTHMIC AIRPLAY

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<td>Good Life (Epic) (69.9)</td>
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<td><strong>CHRIS BROWN FEAT. T-PAIN</strong></td>
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<td><strong>ALISON MAGIC</strong></td>
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<td><strong>AMERICAN IDOL</strong></td>
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<td><strong>FABOLOUS FEAT. NE-YO</strong></td>
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For more information, visit www.billboard.biz.
### Billboard COUNTRY SONGS

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<tr>
<td>1</td>
<td>Tangled Up</td>
<td>Kenny Chesney</td>
<td>Capitol Records</td>
<td>2007-11-11</td>
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<tr>
<td>2</td>
<td>You're Gonna Miss Me (Down On The Road)</td>
<td>George Strait</td>
<td>Capitol/Nashville</td>
<td>2007-11-11</td>
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<tr>
<td>3</td>
<td>It's a Man's World</td>
<td>Brad Paisley</td>
<td>Capitol/Nashville</td>
<td>2007-11-11</td>
</tr>
<tr>
<td>4</td>
<td>I'm Already Here</td>
<td>Tim McGraw</td>
<td>Columbia</td>
<td>2007-11-11</td>
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<tr>
<td>5</td>
<td>Kiss the Girls Goodbye</td>
<td>Faith Hill</td>
<td>RCA/Columbia</td>
<td>2007-11-11</td>
</tr>
<tr>
<td>6</td>
<td>When I Call Your Name</td>
<td>Gary Allan</td>
<td>MCA Nashville</td>
<td>2007-11-11</td>
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<tr>
<td>7</td>
<td>I'll Go To My Happy Place</td>
<td>Josh Turner</td>
<td>Mercury/Universal Music Group</td>
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<tr>
<td>8</td>
<td>Slow Dance</td>
<td>George Strait</td>
<td>Capitol</td>
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### HOT COUNTRY SONGS

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<td>Capitol Records</td>
<td>2007-11-11</td>
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<td>You're Gonna Miss Me (Down On The Road)</td>
<td>George Strait</td>
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<td>Capitol/Nashville</td>
<td>2007-11-11</td>
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<tr>
<td>4</td>
<td>I'm Already Here</td>
<td>Tim McGraw</td>
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<td>2007-11-11</td>
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<td>When I Call Your Name</td>
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<td>I'll Go To My Happy Place</td>
<td>Josh Turner</td>
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<td>George Strait</td>
<td>Capitol</td>
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<td>Told You So</td>
<td>Kenny Chesney</td>
<td>Capitol Records</td>
<td>2007-11-11</td>
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### R & R COUNTRY DAILY UPDATE

Visit: www.countryradio.com to sign up for your free daily Country Radio Blast

RadioRecords.com

**Data for week of November 3, 2007**
For chart reprints call 646.554.6433

**Go to www.billboard.com for complete chart data**
HOT LATIN SONGS

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<th>Pop/Tropical Label</th>
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<tr>
<td>Yo Te Quiero</td>
<td>Daddy Yankee</td>
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<td>Los Danielitos</td>
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<td>Enamorate De Mi</td>
<td>Marc Anthony</td>
<td>Sony BMG</td>
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<td>Sin Ti</td>
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<td>Bless Your Heart</td>
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TOP LATIN ALBUMS

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<td>Los Temerarios</td>
<td>Sony BMG</td>
<td>$9.98</td>
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Data for week of NOVEMBER 3, 2007 | CHARTS LEGEND on Page 70

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

www.americanradiohistory.com
## Latin Airplay

<table>
<thead>
<tr>
<th>Title</th>
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<th>Production Label</th>
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</thead>
<tbody>
<tr>
<td>Me Enamora</td>
<td>Selena Gomez (Sony BMG Norte)</td>
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</tr>
<tr>
<td>DimeLo</td>
<td>Daddy Yankee (Sony BMG Norte)</td>
<td></td>
</tr>
<tr>
<td>No Te Vuelvo a Ver</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Todo Siento</td>
<td>Yandel (Son y Vandal)</td>
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</tr>
<tr>
<td>Zonas</td>
<td>Daddy Yankee (Sony BMG Norte)</td>
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<tr>
<td>Calla</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Prohibido</td>
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## Latin Albums

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<thead>
<tr>
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<tbody>
<tr>
<td>Cuando Regreses</td>
<td>Juan Luis Guerra (Sony BMG Norte)</td>
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<tr>
<td>El Camino hacia el Sur de Nuestro Corazon</td>
<td>Los Tres (Sony)</td>
<td></td>
</tr>
<tr>
<td>Mi Vida es una Cancion</td>
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<tr>
<td>Todas las Noches</td>
<td>Los Tres (Sony)</td>
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<td>Tu Tuyo</td>
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<td>DimeLo</td>
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<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Calla</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Prohibido</td>
<td>Daddy Yankee (Sony BMG Norte)</td>
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<tr>
<td>Calla</td>
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## Billboard Dance Club Play

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<tr>
<td>Get Down</td>
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<tr>
<td>I Want to Be Down</td>
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<td></td>
</tr>
<tr>
<td>It's Time</td>
<td>Sambal</td>
<td></td>
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<tr>
<td>Trapped</td>
<td>Sambal</td>
<td></td>
</tr>
<tr>
<td>Stop Me</td>
<td>Sambal</td>
<td></td>
</tr>
<tr>
<td>Where Do You Go</td>
<td>Sambal</td>
<td></td>
</tr>
<tr>
<td>I Want to Be Down</td>
<td>Sambal</td>
<td></td>
</tr>
<tr>
<td>It's Time</td>
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<td></td>
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<tr>
<td>Trapped</td>
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<td></td>
</tr>
<tr>
<td>Stop Me</td>
<td>Sambal</td>
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<td>Where Do You Go</td>
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## Rhythm

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<tr>
<td>Sexy Movimiento</td>
<td>Naxa &amp; Vales (V-Mafia)</td>
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<tr>
<td>No Te Vuelvo a Ver</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Ayer la Vi</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Yo Te Quiero</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Lloronas</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Carita de Angel</td>
<td>Yandel (Son y Vandal)</td>
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<td>La Historia</td>
<td>Yandel (Son y Vandal)</td>
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<tr>
<td>Nuestro Amor es Asi</td>
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<td>Zun Daga</td>
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<td>Cyclones</td>
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## Regional Mexican

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<tbody>
<tr>
<td>Estos Seulos</td>
<td>Jorge Bernal (Sony BMG Norte)</td>
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<tr>
<td>Si Puedo Decirte</td>
<td>Christian Chavez (Sony BMG Norte)</td>
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<tr>
<td>Sin Que lo Sepas Tu</td>
<td>Los Tres (Sony BMG Norte)</td>
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<tr>
<td>Pista</td>
<td>Christian Chavez (Sony BMG Norte)</td>
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<tr>
<td>Por Amarte As</td>
<td>Christian Chavez (Sony BMG Norte)</td>
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<tr>
<td>De Te Exclusivo</td>
<td>Christian Chavez (Sony BMG Norte)</td>
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<td>Chuy y Mauricio</td>
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<td>Lagrimas del Corazon</td>
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<td>Peo Que Te Quedes</td>
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<td>Pa en Este Amor</td>
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<td>Cuando Regresas</td>
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<tr>
<td>Como Llora la Voz</td>
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Data for week of November 3, 2007. For chart reprints call 646.654.4633.
## Hits of the World - Billboard 2007

### Japan

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>It's My Soul</td>
<td>Kar-Jen-Chi</td>
<td>Toyo Music</td>
</tr>
<tr>
<td>2</td>
<td>It's My Soul (First Ltd Version)</td>
<td>Kar-Jen-Chi</td>
<td>Toyo Music</td>
</tr>
<tr>
<td>3</td>
<td>Beautiful Soul</td>
<td>The Soul</td>
<td>Sony Music</td>
</tr>
<tr>
<td>4</td>
<td>Showbreakin' Bell</td>
<td>Lupe Fiasco</td>
<td>Clarksdale</td>
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<tr>
<td>5</td>
<td>I'm Smirking No Sake Watashi-Tachi No...</td>
<td>Coming Out Tree</td>
<td>Lala/Lala FT. Wakehana/Futurecheek...</td>
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<tr>
<td>6</td>
<td>Neko Koriyama (First Ltd Version)</td>
<td>Pray</td>
<td>Warner Bros.</td>
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<tr>
<td>7</td>
<td>Joy Division</td>
<td>The Happy Endings</td>
<td>Virgin</td>
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<tr>
<td>8</td>
<td>Goofy</td>
<td>Mikey</td>
<td>Denon</td>
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<td>9</td>
<td>Baby When the Light Shines</td>
<td>Thai Suttra Feat. Thailand</td>
<td>Thailand</td>
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<tr>
<td>10</td>
<td>5 Motis Sur Un Piano</td>
<td>Monty Fuban</td>
<td>Daisuke Imagawa Feat.</td>
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<tr>
<td>11</td>
<td>The Way I Are</td>
<td>The Happy Endings</td>
<td>Sony Music</td>
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<tr>
<td>12</td>
<td>How Far Have We Come</td>
<td>Dave Lee Johnston</td>
<td>Sony Music</td>
</tr>
<tr>
<td>13</td>
<td>Stronger</td>
<td>Thai Suttra Feat. Thailand</td>
<td>Thailand</td>
</tr>
<tr>
<td>14</td>
<td>Into the Night</td>
<td>Ira Siga Feat. Koji Soma</td>
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### United Kingdom

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>What I Want</td>
<td>The Veronicas</td>
<td>Warners</td>
</tr>
<tr>
<td>2</td>
<td>Ayo Technology</td>
<td>Patrick Stump</td>
<td>Sony BMG</td>
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<tr>
<td>3</td>
<td>Beautiful Girls</td>
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<td>Warners</td>
</tr>
<tr>
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<td>The Way I Are</td>
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<td>Sony Music</td>
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<tr>
<td>5</td>
<td>Hook Me Up</td>
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<td>Warners</td>
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<td>Gimme More</td>
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<td>Warners</td>
</tr>
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<td>How Far Have We Come</td>
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<td>Jive</td>
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<td>8</td>
<td>Stronger</td>
<td>The Veronicas</td>
<td>Warners</td>
</tr>
<tr>
<td>9</td>
<td>Into the Night</td>
<td>Ira Siga Feat. Koji Soma</td>
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### Germany

<table>
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<tr>
<th>Number</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Hey There Delilah</td>
<td>Plain White T's</td>
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<td>2</td>
<td>Don't Stop the Music</td>
<td>Haddaway</td>
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<td>3</td>
<td>My Heart Will Go On</td>
<td>Celine Dion</td>
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<td>4</td>
<td>Give Me Just One Night</td>
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<td>5</td>
<td>Uninvited</td>
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<tr>
<td>6</td>
<td>Ayo Technology</td>
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<table>
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<tbody>
<tr>
<td>1</td>
<td>Can't Help Myself (Uh-Oh)</td>
<td>Jimmy Cliff</td>
<td>BMG</td>
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<td>2</td>
<td>Inconsolable</td>
<td>The Happy Endings</td>
<td>Sony Music</td>
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<tr>
<td>3</td>
<td>Van The Extended Play</td>
<td>Van The Extended Play</td>
<td>Decca</td>
</tr>
<tr>
<td>4</td>
<td>We Are Number One</td>
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<td>Sony Music</td>
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<td>Los Raperos Nunca Nueven</td>
<td>The Happy Endings</td>
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<tr>
<td>6</td>
<td>Shine On Me</td>
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<td>7</td>
<td>Most Wanted EP Vol. 4</td>
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<tbody>
<tr>
<td>1</td>
<td>Non Siamo Soli</td>
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<tbody>
<tr>
<td>1</td>
<td>'Oh vo Voy a Salir (Banxera)</td>
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<td>Aerodynamik La Foeisme</td>
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<td>Pamino Oficial Del Sevilla FC</td>
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<td>Tired of Being Sorry</td>
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<tr>
<td>2</td>
<td>Lauri Tahko &amp; Elokujuuri</td>
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<td>Universal</td>
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<tr>
<td>3</td>
<td>Anna Abreu</td>
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### Argentina

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<tbody>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>Don't Stop the Music</td>
<td>Haddaway</td>
<td>Sony BMG</td>
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<td>2</td>
<td>1973</td>
<td>Haddaway</td>
<td>Sony BMG</td>
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<td>The Nightwish</td>
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<td>Nightwish</td>
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</tr>
<tr>
<td>5</td>
<td>Lauri Tahko &amp; Elokujuuri</td>
<td>Universal</td>
<td>Universal</td>
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<tr>
<td>6</td>
<td>Anna Abreu</td>
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### Canada

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<tbody>
<tr>
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<td>Ayo Technology</td>
<td>Patrick Stump</td>
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<td>Welcome To The Family</td>
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<td>Sony BMG</td>
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<td>If You Think About It</td>
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<td>Sony BMG</td>
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<tr>
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<td>Styr</td>
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<td>Sony BMG</td>
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<td>The Way I Are</td>
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<td>How Far Have We Come</td>
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<td>Stronger</td>
<td>The Happy Endings</td>
<td>Sony Music</td>
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<tr>
<td>8</td>
<td>Into the Night</td>
<td>Ira Siga Feat. Koji Soma</td>
<td>Sony Music</td>
</tr>
<tr>
<td>9</td>
<td>Don't Stop the Music</td>
<td>Haddaway</td>
<td>Sony BMG</td>
</tr>
<tr>
<td>10</td>
<td>You Now</td>
<td>Haddaway</td>
<td>Sony BMG</td>
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### Wallonia

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Beautiful Girls</td>
<td>The Veronicas</td>
<td>Warners</td>
</tr>
<tr>
<td>2</td>
<td>The Way I Are</td>
<td>The Happy Endings</td>
<td>Sony Music</td>
</tr>
<tr>
<td>3</td>
<td>Hook Me Up</td>
<td>The Veronicas</td>
<td>Warners</td>
</tr>
<tr>
<td>4</td>
<td>Gimme More</td>
<td>The Veronicas</td>
<td>Warners</td>
</tr>
<tr>
<td>5</td>
<td>How Far Have We Come</td>
<td>Maroon 5</td>
<td>Jive</td>
</tr>
<tr>
<td>6</td>
<td>Stronger</td>
<td>The Veronicas</td>
<td>Warners</td>
</tr>
<tr>
<td>7</td>
<td>Into the Night</td>
<td>Ira Siga Feat. Koji Soma</td>
<td>Sony Music</td>
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### World Album Chart

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<th>Number</th>
<th>Song Title</th>
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<tbody>
<tr>
<td>1</td>
<td>Minden Most Kerdödik El</td>
<td>Universal</td>
<td>Universal</td>
</tr>
<tr>
<td>2</td>
<td>My Baby By</td>
<td>Universal</td>
<td>Universal</td>
</tr>
<tr>
<td>3</td>
<td>Magyarország</td>
<td>Universal</td>
<td>Universal</td>
</tr>
<tr>
<td>4</td>
<td>Aranyamath</td>
<td>Universal</td>
<td>Universal</td>
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<tr>
<td>5</td>
<td>Dönhöl Attika</td>
<td>Universal</td>
<td>Universal</td>
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<tr>
<td>6</td>
<td>Felejtsük Artisztik</td>
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<tr>
<td>7</td>
<td>Cicero!</td>
<td>Universal</td>
<td>Universal</td>
</tr>
<tr>
<td>8</td>
<td>Bounce</td>
<td>Universal</td>
<td>Universal</td>
</tr>
<tr>
<td>9</td>
<td>Hey There Delilah</td>
<td>Plain White T's</td>
<td>Hollywood Records</td>
</tr>
<tr>
<td>10</td>
<td>Don't Stop the Music</td>
<td>Haddaway</td>
<td>Sony BMG</td>
</tr>
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Go to [www.billboard.com](http://www.billboard.com) for complete chart data.
### Music Videos

#### Top Titles

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Principal Performer(s)</th>
<th>Source</th>
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<tbody>
<tr>
<td>Plug Me In</td>
<td>RCA</td>
<td>AC/DC</td>
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<td>R.E.M. Live</td>
<td>RCA</td>
<td>R.E.M.</td>
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<tr>
<td>Live At Monterey</td>
<td>RCA</td>
<td>The Jimi Hendrix Experience</td>
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<tr>
<td>Elton 50: Live At Madison Square Garden</td>
<td>RCA</td>
<td>Elton John</td>
<td></td>
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<tr>
<td>Remember That Night Live At The Royal Albert Hall</td>
<td>RCA</td>
<td>David Gilmour</td>
<td></td>
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<tr>
<td>Greatest Hits</td>
<td>RCA</td>
<td>Creed</td>
<td></td>
</tr>
<tr>
<td>Past Present And Future</td>
<td>RCA</td>
<td>Rob Zombie</td>
<td></td>
</tr>
<tr>
<td>Farewell Tour Live From Melbourne</td>
<td>RCA</td>
<td>Eagles</td>
<td></td>
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<tr>
<td>Immagine In Corniche</td>
<td>RCA</td>
<td>Pearl Jam</td>
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</tr>
<tr>
<td>Amazing Grace</td>
<td>RCA</td>
<td>B.B. &amp; Dinah Washington</td>
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<tr>
<td>Trapped In The Closet: Chapters 1-22</td>
<td>RCA</td>
<td>R. Kelly</td>
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<tr>
<td>Volkerball</td>
<td>RCA</td>
<td>Ramblin</td>
<td></td>
</tr>
<tr>
<td>How Great Thou Art</td>
<td>RCA</td>
<td>B.B. &amp; Dinah Washington</td>
<td></td>
</tr>
<tr>
<td>The Best Of Panta: Far Beyond The Great 5 Southern Cowboys' Vulgar Hits</td>
<td>RCA</td>
<td>Panta</td>
<td></td>
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<tr>
<td>A New Journey Live At Slane Castle, Ireland</td>
<td>RCA</td>
<td>Céu</td>
<td></td>
</tr>
<tr>
<td>The Gospel Music Of Johnny Cash</td>
<td>RCA</td>
<td>Cash</td>
<td></td>
</tr>
<tr>
<td>Live At Donington</td>
<td>RCA</td>
<td>Acer Woman</td>
<td></td>
</tr>
<tr>
<td>Every Second Counts, Deluxe Edition V</td>
<td>RCA</td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td>It's Alive 1974-1996</td>
<td>RCA</td>
<td>The Ramones</td>
<td></td>
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<tr>
<td>Popmart Live From Mexico City</td>
<td>RCA</td>
<td>ZZ Top</td>
<td></td>
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<tr>
<td>The Best Of The Johnny Cash Show Deluxe Version</td>
<td>RCA</td>
<td>Johnny Cash</td>
<td></td>
</tr>
<tr>
<td>Elvis: Aloha From Hawaii</td>
<td>RCA</td>
<td>Elvis Presley</td>
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<tr>
<td>Number Ones</td>
<td>RCA</td>
<td>Michael Jackson</td>
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#### Video Clips

#### Top Titles

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<th>Title</th>
<th>Label</th>
<th>Artist(s)</th>
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<tr>
<td>Feist</td>
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<tr>
<td>Colbie Callait</td>
<td>RCA</td>
<td>Colbie Callait</td>
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<tr>
<td>Maroon 5</td>
<td>RCA</td>
<td>Maroon 5</td>
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<tr>
<td>Alicia Keys</td>
<td>RCA</td>
<td>Alicia Keys</td>
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<tr>
<td>Matchbox Twenty</td>
<td>RCA</td>
<td>Matchbox Twenty</td>
<td></td>
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<tr>
<td>Pink</td>
<td>RCA</td>
<td>Pink</td>
<td></td>
</tr>
<tr>
<td>Jennifer Lopez</td>
<td>RCA</td>
<td>Jennifer Lopez</td>
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<tr>
<td>Foo Fighters</td>
<td>RCA</td>
<td>Foo Fighters</td>
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<tr>
<td>Rihanna</td>
<td>RCA</td>
<td>Rihanna</td>
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### Music Video Monitor

#### Artist List

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td>VH1</td>
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<tr>
<td>Playaz Circle ft. lil wayne</td>
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</tr>
<tr>
<td>Bubble</td>
<td></td>
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<tr>
<td>The Pretender</td>
<td></td>
</tr>
<tr>
<td>Bubblz</td>
<td></td>
</tr>
<tr>
<td>Colbie Callait</td>
<td></td>
</tr>
<tr>
<td>Elvis: Aloha From Hawaii</td>
<td></td>
</tr>
<tr>
<td>Number Ones</td>
<td></td>
</tr>
<tr>
<td>Epstein's ash</td>
<td></td>
</tr>
<tr>
<td>Bubblz</td>
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<td>Colbie Callait</td>
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<td>Bubblz</td>
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<tr>
<td>Rascal Flatts</td>
<td></td>
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<tr>
<td>Joe Turner</td>
<td></td>
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<tr>
<td>Brad Paisley</td>
<td></td>
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<tr>
<td>Sara Evans</td>
<td></td>
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<tr>
<td>Joe Turner</td>
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<td>Brad Paisley</td>
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<td>Rascal Flatts</td>
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<td>Joe Turner</td>
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<td>Brad Paisley</td>
<td></td>
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<td>Sara Evans</td>
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### Heatseekers

#### Top Titles

<table>
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<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Deft</td>
<td>Make Sure They See My Face</td>
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<tr>
<td>Ingrid Michaelson</td>
<td>Flying Club Cup</td>
<td></td>
</tr>
<tr>
<td>Cecilia Bartoli</td>
<td>Maria</td>
<td></td>
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<tr>
<td>The Last Goodnight</td>
<td>Poison Kiss</td>
<td></td>
</tr>
<tr>
<td>Sharon Jones &amp; The Dap-Kings</td>
<td>100 Days. 100 Nights</td>
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<tr>
<td>Five Finger Death Punch</td>
<td>The Way Of The Fist</td>
<td></td>
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<tr>
<td>Umphrey's McGee</td>
<td>Night Falls Over Konteles</td>
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<tr>
<td>Jens Lekman</td>
<td>The Porson</td>
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<tr>
<td>The Spell Canvas</td>
<td>No Really, I'm Fine</td>
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<tr>
<td>AK-7</td>
<td>El Novo De Las Tres</td>
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<tr>
<td>Tierra Cali</td>
<td>Enamorado De Ti: Ediciós Los</td>
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<tr>
<td>Greatest Hits</td>
<td>La Arcollada: Banda El Union</td>
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<tr>
<td>Cafe Tucuba</td>
<td>Si No</td>
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<td>Dan Wilson</td>
<td>Free Life</td>
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<td>Jose Gonzalez</td>
<td>In Our Nature</td>
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<td>Devendra Banhart</td>
<td>Bring It On</td>
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<td>Flight Of The Conchords</td>
<td>The Distant Future (EP)</td>
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<td>Overkill</td>
<td>Immortalis</td>
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<td>Ponzona Musical</td>
<td>Son De Amores</td>
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<td>Sunset Rubdown</td>
<td>Random Spirit Lover</td>
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<td>Metro Station</td>
<td>Metro Station</td>
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<td>Leeland</td>
<td>Sound Of Melodies</td>
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<td>Stars</td>
<td>In Our Bedroom After The War</td>
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<tr>
<td>George Lopez</td>
<td>America's Mexican</td>
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<td>Betty Buckley</td>
<td>Smokin' Robin's Down Thunder Canyon</td>
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<tr>
<td>Down A.K.A. Kiio</td>
<td>The Definition Of An Ese</td>
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<tr>
<td>We The Kings</td>
<td>We The Kings</td>
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<tr>
<td>The Pretenders</td>
<td>We Are The Pipettes</td>
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<td>The Fiery Furnaces</td>
<td>Widow City</td>
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<td>Mizzato Musical</td>
<td>Lines De Oro: Loco Por Ti Mucho Exitos Mas</td>
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<td>Bill Medley</td>
<td>Damn Near Righteous</td>
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<td>Peter Bjorn And John</td>
<td>Writer's Block</td>
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<td>La Arrolladora Banda El Limon</td>
<td>15 Auténticos Exitos</td>
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<td>Los Invasores De Nuevo Leon</td>
<td>30 Corridas: His Horas Nortes</td>
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<tr>
<td>Keith Jarrett</td>
<td>My Footstool Heart: Live At Montreux</td>
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<td>El Trono De Mexico</td>
<td>Fugido Nortes</td>
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<td>Raekwon Patterson</td>
<td>Wines &amp; Spirits</td>
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<tr>
<td>Eminem</td>
<td>Counterd</td>
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<tr>
<td>Smokestack</td>
<td>30 Corridas: His Horas Nortes</td>
<td></td>
</tr>
</tbody>
</table>

#### This Week On:

**Breaking & Entering**

Beachau-Link singer Kenna finally spends some face time with the Billboard charts, as his официално анонсирано "Just to Make Sure They See My Face" (относно прослушивание и съёмка видеоклипа за "Just To Make Sure They See My Face") и "Kenna Heatseekers" и No. 124 on The Billboard 200. Developed according to clicking graphs showing the most popular chart runs each week in Breaking & Entering on Billboard.com.
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SONY PICTURES ENTERTAINMENT

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PRINCIPAL
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CD TRADER
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OBITUARY
Gallina (Sal), born Salvatore Angelo Gallina on June 20, 1951, formerly of The Bronx, NY, died peacefully after a long illness on October 4, 2007. He resided at 146 Pine Circe, Bennington, VT 05201. He leaves behind his grieving family - his parents Justo and Marie (Saia) Gallina of Bennington, VT, his brother Angelo Gallina of Bennington, VT, his sister Fran Artale of Wappingers Falls, NY and his niece Dyanna Artale of Wappingers Falls, NY.

For information on the accomplishments of Sal Gallina, please go to Google or Yahoo and type-in Sal Gallina. You can email condolences to: granpapugs@hotmail.com

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Lucky Dube, 43

Lucky Dube, 43, South African reggae artist, was murdered by gunshot Oct. 18 in Johannesburg during what police are calling a botched hijacking. He was apparently dropping off his son at a relative’s home when two gunmen approached his car and opened fire. Dube’s son was unhurt.

Dube was one of South Africa's most successful recording artists. He began his career in the early 1980s as a Mbanga artist (Zulu traditional) before discovering his talents for reggae.

Several of his apartheid-era albums, among them “Think About the Children” and “Prisoner,” earned platinum status and cemented his standing as one of Africa's premier reggae artists. More recently, Dube's career revolved around his international touring schedule, which kept him on the road for several months each year.

Dube was published by Sony ATV South Africa and issued more than 20 albums during his longstanding relationship with Gallo Record Co.

He is survived by his wife, Zanele, and his seven children: Bongi, Nonkululeko, Thokozani, Laura, Siyanda, Phlanli and three-month-old Melokuhle. — Diane Coetzee

DEATHS

Kenneth Moore, 33, Houston rapper known as “Big Moe,” died Oct. 14 from a heart attack suffered a week earlier.

Moore was an original member of rap group Screwed Up Click, led by DJ Screw. Though his first album, “City of Syrup,” debuted on Workshop Records, he is most famously known for the single “Purple Stuff” from his sophomore album, “Purple World”—a single that reached No. 3 on Billboard’s hip-hop charts. Moore’s additional contributions to the Houston music scene include collaborations with such local rappers as Mike Jones, Z-Ro and Pimp C of UGK.

Joey Bishop, 89, comedian and member of the Rat Pack, died Oct. 17 at his home in Newport Beach, Calif., from natural causes.

Born Joseph Abraham Gottlieb in the Bronx, Bishop began his career with a music and comedy routine dubbed “The Bishop Brothers.” After TV appearances on CBS and NBC, his sitcom “The Joey Bishop Show” was created for ABC to rival Johnny Carson’s “The Tonight Show,” of which Bishop had been a guest and substitute host.

Soon after first opening for Frank Sinatra at Bill Miller’s Riviera, Bishop was headlining clubs solo and was offered a part in the movie “The Naked and the Dead.” As a member of the famed Rat Pack—also featuring Sinatra, Dean Martin, Peter Lawford and Sammy Davis Jr.—Bishop headlined Las Vegas nightclubs and even hosted President John F. Kennedy’s inaugural ball as an MC. Bishop’s wife of 58 years, Sylvia, died in 1999. He is survived by his son, Larry, two grandchil-
dren; and his longtime companion, Nora Garabotti.

Teresa Brewer, 76. American pop and jazz singer, died Oct. 17 of a neuroendocrine disease at her home in New Rochelle, N.Y. Born in Toledo, Ohio, Brewer sang and danced with the popular radio show “Major Bowes’ Amuse You?” from age 5 until 12. She returned to the stage at age 16, performing on the talent show “Stairway to the Stars.” She had a number of chart toppers during the 1950s, including “Ricochet,” “Music! Music! Music!” and “Let Me Go, Lover!”

While she continued to record in the ’60s and early ’70s, her primary focus during these years was raising her children. She returned in the 1970s with a number of jazz recordings, which were prompted by her second marriage to producer Bob Thiele, who died in 1996. During the next several decades she performed with such jazz legends as Count Basie, Duke Ellington and Dizzy Gillespie, and recorded tribute albums to Bessie Smith, Irving Berlin and Louis Armstrong.

Brewer is survived by her four daughters from her first marriage, Kathleen Monahan Granzen, Susan Monahan Dorot, Megan Monahan Abear and Michelle Monahan McCann; her stepson, Robert Thiele Jr.; four grandchildren; and five great-grandchildren.

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RECORD COMPANIES: Zomba Label Group names John Strazza senior VP of promotion. He was VP, RCA Music Group promotes Kevin Beisler to senior VP of special programming and publicity. He was VP of TV publicity at J/Arista Records.

Broken Bow Records in Nashville elevates Lee Adams to VP of promotion. She was national director of promotion. Robbins Nashville taps Tony Benken as VP of promotion. He was director of Southeast and Southwest promotion at Nine North Records.

PUBLISHING: Ole appoints veteran songwriter Giles Godard chief creative officer of its Nashville team. He will continue as an active signed writer with the company.

BMI in Los Angeles names Casey James Robison associate director of writer/publisher relations. He was A&R assistant at Chrysalis Music Group.

TOURING: Gaylord Entertainment names G. Scott Walden GM of Nashville's Ryman Auditorium. He was marketing manager.

RELATED FIELDS: The Country Music Assn.'s board of directors elects Randy Goodman as its new president. He currently serves as president of Lyric Street Records in Nashville.

A&R veteran Nick Stewart launches London-based music consultancy Nick Stewart & Associates. He was director at Rhino Records.

Music and entertainment strategy/consulting company GMR Marketing names Michael Paoletta VP of marketing. He was brand editor and a senior music writer at Billboard.

-Edited by Mitchell Peters

DIGITAL: Buzznet, a social media network for music, names Scott Bloyd GM of music. He was managing director at AOL Music.

Peer-to-peer music service Gtrax appoints Jason "Jay" Berman co-chairman of its advisory board. He was chairman of the RIAA and the IFPI.

MOBILE ENTERTAINMENT LIVE! Convergence was the theme of Billboard's Mobile Entertainment Live! Conference, held Oct. 22 in San Francisco in conjunction with the CTIA Wireless I.T. & Entertainment Conference. Keynotes and panelists debated mobility's role in the digital entertainment revolution and how the mobile and entertainment industry can better work together.

GUESS WHO'S BACK? Track caught up with songwriter/producer Mark Batson, who's in a Detroit studio collaborating with Eminem. "He's sounding magnificent," Batson says of the sessions that started this week. "He's played me several songs that are strong lyrically. He's had a lot of trauma in his life but he's getting back into this great lyrical space. You're hearing him again..." Eminem and..." Sien Skady..." Batson, who recently worked on Alicia Keys' upcoming album, co-produced Eminem's 2004 release, "Encore.

INSIDE TRACK

SHIN SPLINTS

The Shins have established themselves as one of indie rock's most popular acts with their third Sub Pop album, 'Wincing the Night Away,' which has shifted more than 460,000 copies in the United States since its release in early '07, according to Nielsen SoundScan. But with its dea
gs, the band is exploring offers from the majors.

Track hears one label making big push to acquire the Shins' services is Gnarly Pace, an Epic imprint steered by Modest Mouse frontman Isaac Brock.

The pairing would make sense owing to Brock's longtime friendship with and mentoring of the Shins members. As for what the Shins might be seeking, "we really live the more creative sort of ways people have been putting out their records lately," frontman James Mercer told Billboard in August 2006. "People are owning their own masters and taking distribution deals. That's real attractive."

In related news, word is that an album featuring Modest Mouse, Built to Spill and Love As Laughter covering each other's material is in the pipe line for release by Epic next year.

OZZY TO DONATE L.A. CONCERT PROFITS

Ozzy Osbourne will donate the net profits, including ticket sales and merchandise, from his Nov. 30 concert at Los Angeles' Staples Center to the Sharon Osbourne Colon Cancer Program. The concert, part of a 40-date North American tour promoted by AEG Live, marks Ozzy's first headlining arena show in Los Angeles in nearly six years. An additional 50 cents for every ticket sold will also go to the cause, which was founded by Ozzy's wife and manager, Sharon, who fought her own battle with colon cancer.

COHEED AND CAMBRIA FIGHT ALZHEIMER'S

Rock act Coheed and Cambria has helped raise more than $12,000 for the New York chapter of the Alzheimer's Assn. following an Oct. 19 benefit show at New York's Highline Ballroom, as part of the CMJ Music Marathon. At press time, donations were still being accepted via alzny.org.

Alzheimer's disease is a personal subject for the four-piece band. On Oct. 23, Coheed and Cambria released its latest album, "No World for Tomorrow," which is dedicated to the memory of Antonia Cristiano, vocalist/guitarist Claudio Sanchez's aunt, who died last year from Alzheimer's.

GREAT JOURNALS

A series of biographies of some of radio's pioneers are now available. Among the titles in the series are "The Shout: The Life and Times of Artie Shubnikoff," by Ron Shubnikoff, and "Billboard: The Legend of Music's Bible," by Harley G. Brenner. Both are published by Billboard Media Co. and are available for $24.95 each plus $3 shipping and handling. Contact: Suzy West, marketing manager, 1200 Avenue of the Americas, New York, NY 10020; phone: 212-463-4230; fax: 212-463-8474; e-mail: suzyw@billboard.com; Web: www.billboard.com.
MOBILE ENTERTAINMENT LIVE!
continued from page 77

1. Entertainment icon Quincy Jones left, hosted the Mobile Entertainment Live conference. With Jones is Billboard executive director of content and programming封建mobileAntony Bruno.

2. Motown Towsbeyd's Paul Doucette, left, shows off his phone after successfully downloading one of his band's songs via AT&T's new Nacstar Mobile service, while CTA VP of wireless Internet development Mark Desautels looks on.

3. Manish Jha, CEO of Vantrix, title sponsor of Mobile Entertainment Live, addresses attendees to open the show.

4. On the eve of the conference, the advisory board and keynote dinner hosted, from left, Motown senior director of entertainment products David Ulmer. Billboard sponsorship sales manager Jeni Gridley, like CEO Ali Patrovi, Billboard creative director Josh Kleinert. Billboard registration sales manager Erin Parker and Terecne Richards, director of strategic market development for event sponsor QuickPlay Media.

5. Mobile Entertainment Forum chairman American Ralph Simon bests while moderating a debate on the impact of the iPhone on the mobile entertainment industry.

To watch video from this event, go to billboard.biz/video.

INSIDE TRACK

BERRY, BERRY GOOD

Stevie Wonder, Smokey Robinson, Natasha Bedingfield and Michael McDonald were among the stars that turned out Oct. 23 in New York for the T.J. Martell Foundation's 32nd annual awards gala, which honored Motown founder Berry Gordy.

Among the highlights: McDonald playing his own hit, "What a Fool Believes," as well as Jackie Wilson's "Lonely Teardrops," which Gordy co-wrote; Robinson performing the Gordy-inspired "Wonderful Friend," which he laughingly called a song "about a love affair between straight guys," and Boyz II Men unveiling a Motown medley.

But the most amusing moment came with Robinson and Wonder at the podium side by side, joking about how they've known each other so long, Wonder used to drive Robinson to school ("With Ray Charles navigating!").

ROBINSON, left, and GORDY

Bob DiPiero, Mac McAnally, Lester Flatt, Earl Scruggs, Dottie Rambo and Hank Williams Jr. were inducted into the Nashville Songwriters Hall of Fame during the organization's 50th annual Hal of Fame Dinner and Induction Ceremony, held Oct. 14 in Nashville. From left are Hall of Fame Foundation chairman Roger Murrah, Rambo, McAnally, Scoggin, DiPiero, Flatt's widow, Gladys Flatt, and his granddaughter, Tammy Brumfield.

PHOTO COURTESY OF KISTA LEE

Following the end of his Blancon y Fargo'Tour, which completed 80 stops worldwide, Bobby Martin received a star on the Hollywood Walk of Fame. It's a fitting end to a great year for Martin, who enjoyed crm success with his "MTV Unplugged" album and multiple Latin Grammy Award nominations.

After 2008 planning meetings with Kelly Clarkson, BMG Label Group chairman Steve Davis celebrated with her backstage at the opening of her nationwide tour at New York's Beacon Theatre. From left are RCA Music Group executive VP/OM Tom Corson, Davis, Clarkson and BMG Label Group president/CEO Charles Goldstuck.

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CHARLES ATTAL, Partner, C3 (Lollapalooza, ACL Fest)
JARED HOFFMAN, CEO, The Knitting Factory
NATHAN HUBBARD, VP, Live Nation/MusicToday
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...AND MANY MORE!

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