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Hdl Jack Music
Music of Stage Three

WOULD YOU GO WITH ME
Shawn Camp
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Af Mighty Dog Music
Cry Wolf Music
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EYE HAW
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YOU SAVE ME
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YOU'LL ALWAYS BE MY BABY
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**ON THE CHARTS**

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**Top Photograph by John Ewing**

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[www.americanaudiohistory.com](http://www.americanaudiohistory.com)
Talking Jive
While Her Fans Rage About The Eagles, Britney's Label Deserves Props

By Russell James

To say it was a strange week in the music biz would be an understatement. But it may have been an even stranger one in the Billboard offices—or at least in the inboxes of any staffers unlucky enough to have their e-mail addresses posted online. For these poor souls, it was a week that exposed them to horrors most men and women never experience: the vitriol of Britney Spears fans who felt their hero had been shafted.

For those under a rock, Billboard's chart team changed its policy on allowing retail exclusives onto The Billboard 200 albums chart, which enabled the Eagles' first album in 28 years—distributed only to Wal-Mart—to reign atop the charts, dissolving Ms. Spears' comeback from the peak position.

The e-mails started arriving fast and furious Nov. 6, as news of the change hit the blogs and Spears message boards. By the weekend, it seemed some 621 Spears-related messages, presumably much in the model of the first several hundred he read, which included an impressive mastery of the profane, various creative anatomical suggestions and even a vaguely worded threat to his well-being. You can get a taste at jadedissembler.com blog, where some 600 comments follow a post on the Eagles news, many threatening to cancel "subscriptions." All of us are worried, frankly, about the response from our younger cousins when we head home for the holidays.

Response was divided—between those that sell 700K to anchor our charts, and "$@#%^!!"

I don't mean to make light of a serious decision, however. My phone did its own share of ringing this week, and it seemed many in the industry were divided along the lines of "This is great—we need titles that sell 700K to anchor our charts," and "$@#%^!!"—I'll leave others to explain the decision (see "Eagles Help Shorten 'Long Road to Change'", page 71) or ponder it performance at the MTV VMAs, even her fans in the industry—and I unironically count myself as one—had given up hope. I've immediately got the music out there to tastemakers and kept we need titles that sell 700K to anchor our charts, and "$@#%^!!"

On the other end of the coin, RIAA certifications sometimes track higher than SoundScan's numbers, because shipments happen before the week in the case of double-album and boxed sets, the RIAA multiples shipments by the number of discs published. In a set, while SoundScan simply tracks units, regardless of how many discs might be in a given album.

For the Record

In the Nov. 3 issue, the article "SESCA Latin's Big Step" misrepresented the company's name in lowercase and misspelled the names of artists Alois Sytsema, Giacelia Beltran and Claudia Brant.

In the article "Their Kind of Town" in the Nov. 10 issue, Little Big Town member Kimberly Roads was misspelled. In addition, the album's release date should have been listed as Nov. 6.

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Spanish-Language Media Company Launches A Live Division

A little over four years ago, Spanish-language media giant Venevision International, known mainly as a producer and distributor of film, TV and theater, launched a record label as part of its group of companies. This month, Billboard has learned, Venevision will begin operating a live entertainment division, VeneShows, which will no doubt further fuel its music arm.

Venevision's first project is producing and promoting a series of live shows a la "High School Musical," based on "Somos Tú y Yo," a teen soap opera whose first season will finish airing Nov. 16 in Venezuela. The "Somos Tú y Yo" tour kicks off Nov. 10 with a sold-out concert at 13,000-capacity Venezuela's Poliedro de Caracas and will include 11 other arena dates.

The soap was produced by Venevision, and the album was released earlier this month by Vene Music. Plans call for a pan-regional album release by January and pan-regional distribution of the series, which begins airing in Ecuador this month. Conversations are under way for distribution of the soap in the United States.

Vene Music was initially almost an afterthought. Its offerings were mostly compilations, promoted and marketed via campaigns with U.S. partner Univision networks.

Today, Vene Music has emerged as a sturdy independent music company with a roster of close to 20 acts, including Lupillo Rivera, Tierra Cali and Voz y Acorde as well as artists José Feliciano and Andrea Bo-
CMAs Honor More Than Just The Heavy-Hitters

Brad Paisley picked up his first male vocalist award from the CMA. "I always wanted to win this award once; this'll do," the seven-time nominee said. Paisley also won for video of the year for "Online," a song he performed complete with a marching band and appearances by Swift and Pickles.

The Eagles, who have long eschewed awards show performances, made an exception for the CMAs. The group, who earlier in the day debuted at No. 1 on The Billboard 200 and Top Country Albums, performed their current country-charting single, "How Long," to close out the first hour of the show. Their appearance was greeted with a standing ovation.

Carrie Underwood’s flag continued to stand tall in the breeze. The 2005 “American Idol” champ picked up female vocalist honors for the second straight year, and her song, “Before He Cheats” was named single of the year.

But the night was not all about change. George Strait’s “It Just Comes Natural,” which he co-produced with Tony Brown, was named album of the year. It was Strait’s sixth win in the category and 18th CMA Award overall. “It’s unbelievable to still be here,” he said backstage.

Songwriters Bill Anderson, Buddy Cannon and Jamey Johnson won a song of the year honors for Strait’s “Give It Away.” It is the second song of the year award for the 70-year-old Anderson, who also won in 2005 for “Whiskey Lullaby.” Dwight Yoakam paid tribute to the recently deceased Porter Wagoner, wearing a rhinestoned Stetson with “Hicon” on one side and “Thank You” on the other, echoing the style of Wagoner’s outfits.

During Rascal Flatts’ show-opening performance, images of past award winners, including Waylon Jennings and Johnny Cash, flashed on screens behind them. The band, who also closed the night’s musical performances with a duet with Jamey Johnson, took home its fifth straight vocal group award.

For the first time, the show employed multiple hosts. Country artists Sara Evans and LeAnn Rimes shared duties with ABC stars James Denton (“Desperate Housewives”), Kimberly Williams Paisley (the “According to Jim” actress is Brad Paisley’s wife) and Kate Walsh (“Grey’s Anatomy”). Brooks & Dunn had hosted the show for the last three years, and Vince Gill famously hosted for the previous 12.

THIS IS THEIR COUNTRY
Christian Music Making Inroads On Country Radio

NASHVILLE—Mainstream country’s top acts and Christian country music’s core artists were honored during the 13th annual Inspirational Country Music Awards Nov. 4 at the A Wyatt Theater.

Alan Jackson’s platinum-selling “Precious Memories” was named album of the year, while Del Way, a perennial favorite among the Christian country crowd, picked up the entertainer of the year accolade.

Christian country music has always been a small piece of the overall Christian/gospel music pie, but with mainstream country radio’s enthusiastic acceptance of songs as Carrie Underwood’s “Jesus, Take the Wheel” and Brooks & Dunn’s “Believe,” faith-based country is enjoying a resurgence.

Adding to the genre’s increase in exposure is the recent proliferation of country artists recording Christian albums, among them Jackson, Alabama, the Bellamy Brothers, Ricky Skaggs & the Whites and Brenda Lee.

“It’s a positive thing,” Way says of the development. “These artists are Christians, and when they get a chance to do the gospel thing, they jump at it. I’m really happy for Alan and all these artists. It draws attention to the fact that there’s a whole genre of people and that’s all they do.”

Gene Higgins, president of Higgins Music Group, who founded the Christian Country Music Assn., says the genre is growing and avenues for exposure are increasing. In addition to stations that program exclusively Christian country or “positive country,” as it is sometimes called, the music also garners airplay via Sunday morning gospel shows on mainstream country stations and Southern gospel outlets.

Higgins says there are also a variety of unique venues that showcase Christian country. “There are cowboy churches popping up everywhere, and the music can be heard, not just in churches but rodeos and other venues,” Higgins says. “And it’s played at NASCAR events every week.”

According to Higgins, mainstream country acts are recording Christian music as a way of sharing their faith, and the artists agree. “It’s an area we really love. Lyrically, you can get into a whole other world,” David Bellamy of the Bellamy Brothers says. The veteran duo released its first Christian album, “Jesus Is Coming,” on Bellamy Brothers Records/Curb this year and is contemplating another Christian project. The act performed its current single, “Drug Problem,” at the ICM Awards. —Deborah Evans Price

SUGARLAND; inset, SWIFT

UPFRONT
COUNTRY BY KEN TUCKER

>> TICKETMASTER, ITUNES FURTHER PARTNERSHIP
Music fans buying concert tickets via Ticketmaster.com can now purchase full digital albums through links to the iTunes music store and pay for both in a single transaction. The move is an expansion and tighter integration of the existing relationship between Ticketmaster and iTunes. To promote the deal, Ticketmaster is offering $1 off the cost of any full album bought from its site through the rest of the year.

>> SONY ERICSSON LAUNCHING MUSIC STORE Mobile phone manufacturer Sony Ericsson plans to launch a mobile music service by second-quarter 2008. The service will be an extension of the existing Walkman initiative, which offers ringtones, wallpapers and full songs to Sony Ericsson users. Full song downloads are limited to Sony BMG tracks, but the expanded service will include a library of 5 million songs licensed from all major music companies, as well as indies.

>> DION PLOTS POST-VEGAS TOUR With Celine Dion’s long-term residency at Las Vegas’ 4,000-seat Colosseum at Caesars Palace coming to an end Dec. 15, the Canadian singer has unveiled a 45-date North American arena tour in support of her first English-language album in three years, “Taking Chances.” The AEG Live/Concerts West-produced tour kicks off Jan. 12 in Boston and wraps Jan. 30, in Fort Lauderdale, Fla. Prior to the tour, Dion is scheduled to perform in Africa, Asia, Australia and Europe.

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- Home Depot Center
  Carson, California
- Toyota Sports Center
  El Segundo, California
- STAPLES Center
  Los Angeles, California
- El Rey Theatre
  Los Angeles, California
- The Music Box @ Fender
  Los Angeles, California
- NOKIA Theatre L.A. LIVE
  Los Angeles, California
- Club Nokia at L.A. LIVE
  Los Angeles, California
- The Arena at the Anaheim Convention Center
  Anaheim, California
- Citizens Business Bank Arena
  Ontario, California
- The Cosmopolitan at Caesar's Palace
  Las Vegas, Nevada
- The Joint at The Hard Rock Hotel
  Las Vegas, Nevada
- Echelon
  Las Vegas, Nevada
- Las Vegas Sports & Entertainment Arena
  Las Vegas, Nevada
- Bluebird Theater
  Denver, Colorado
- Ogden Theatre
  Denver, Colorado
- E-Center
  West Valley City, Utah
- Little Creek Casino
  Spokane, Washington
- WaMu Theater
  Seattle, Washington
- Pizza Hut Park
  Frisco, Texas
- NOKIA Theatre Gran Prairie
  Dallas, Texas
- Palladium Ballroom
  Dallas, Texas
- Warehouse Live
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- Target Center
  Minneapolis, Minnesota
- Sprint Center
  Kansas City, Missouri
- Midland Theatre
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- Conseco Fieldhouse
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- Hartford Civic Center
  Hartford, Connecticut
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- K-Rock East Rutherford
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- Poland Spring Arena
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- Starland Ballroom
  Sayreville, New Jersey
- NOKIA Theatre Times Square
  New York, New York
- 9:30 Club
  Washington, D.C.
- The 02
  London, United Kingdom
- Indigo2
  London, United Kingdom
- The O2 World
  Berlin, Germany
- Color Line Arena
  Hamburg, Germany

AEG Live

giving the world places to cheer
UPFRONT

LIVE NATION UNVEILS 3-D SEAT MAPS
Livenation.com has launched a new feature that offers fans a virtual view of the stage from seats at the majority of its amphitheaters across the country. The animated 3-D seat maps are designed to give fans a realistic view of the venue prior to purchasing concert tickets. The site currently provides virtual seat maps for 36 of its sheds and expects to add more venues in the coming year.

SIMPSON ELECTED TO ASCAP BOARD
ASCAP’s board has elected recording artist Valerie Simpson as a director. A songwriter for more than four decades, Simpson and her long-time songwriting partner and husband, Nickolas Ashford, scored their first hit in 1966 with Ray Charles’ recording of their song “Let’s Go Get Stoned.” The duo was inducted into the Songwriters Hall of Fame in 2002.

SONY ATV SIGNS SHANKS
Sony/ATV Music Publishing has signed co-writing/producing artist John Shanks. A Grammy Award-winning songwriter/producer, Shanks co-wrote the hit U2 song “One.”

GRAMMY JAMS
50th Anniversary Heralded With Compilation Series
The Recording Academy has launched a multi-pronged campaign to celebrate the 50th anniversary of the Grammy Awards.

The first up is a partnership with Shout! Factory for a series of genre compilations from past Grammy winners. On Nov. 27, it will issue two “Ultimate Grammy Collections”: “Contemporary R&B” and “Contemporary Pop.”

Additionally reporting by Ray Waddell.

DIALING UP RBD

**MEXICAN POP STARS LAUNCH VERIZON PARTNERSHIP IN TANDEM WITH NEW DISC**

Verizon is teaming with RBD for a sponsorship that includes the Mexican pop group’s 2008 tour, private performances, in-stores and exclusive audio.

In conjunction with the Nov. 20 release of RBD’s latest album on EMF Televisa, “Emperador Deseo Cero,” the wireless carrier will sponsor a run of 15 dates to begin Feb. 15 in El Paso, Texas.

Also timed before release are private performances at New York’s Blender at Gramercy (Nov. 11), Miami’s Studio A (Nov. 13) and Angeles’ Avalon Hollywood (Nov. 15). Tickets to those shows will be available through radio promotions and at Verizon Wireless stores.

The sextet will also do autograph signings at Verizon Wireless stores in the same three markets: the Elmhurst neighborhood of Queens, N.Y. (Nov. 11); Hollywood, Fla. (Nov. 12); and Compton, Calif. (Nov. 15). Verizon has set up a dedicated Web site, vivazconnected.com, to promote the appearances.

For the period surrounding the release, Verizon users have exclusive access to a full-track download of single “Inalcanzable” as well as the song’s ringtone and ringback.

“Unalcanzable” debuts this issue at No. 12 on Billboard’s Hot Latin Songs chart and jumps from No. 36 to No. 9 in its second week on the Latin Pop Airplay tally.

Last year, Verizon sponsored a private launch party and performance to promote RBD’s English album, “Rebelz.”

Ed Ruth, director of digital music for Verizon Wireless, said Latinos compose 25% of the carrier’s customer base.

The band’s appearances this time will include a green screen where fans can place themselves in an RBD video and have a clip sent to their mobile phones—a feature that Ruth says provides “digital bragging rights” of having been at the event.

“RBD has a new type of in-store,” says RBD executive VP Richard Bull, whose company promotes RBD’s tours. “Verizon is actually a retailer of music, so you are driving music sales for the label and the artist,” as well as boosting ticket sales and band image overall.

RBD had the top-grossing Latin tour of 2006, according to Billboard Boxscore. But after playing several side shows beginning in August of that year, the group postponed the remainder of its U.S. tour until next year, when it plans to hit Los Angeles, Miami, New York and other cities with a new show.

Bull said the idea was to get better mileage out of “Emperador Deseo Cero” and the Univision TV show “RBD: La Familia,” which debuted Oct. 6.

“It ended up being a win-win for all of us,” Ruth says of the delayed dates. “We’ve had the opportunity to take a step back and not rush into it, and it gave us a chance to be more integrated and do more with the band.”

Ruptos reports grossed to Billboard Boxscore from Jan. 6 to Oct. 5 of nearly $16 million for a total of 34 shows, with nine sellouts. Ten of the concerts were in the United States, and the rest were abroad.

RBD’s top-selling album in the United States so far is 2006’s “Celestial,” with 483,000 copies sold, according to Nielsen SoundScan. The group’s two other studio albums, “Nuestro Amor” and “Rebelde,” have shifted 429,000 and 463,000 here, respectively.

**HEADCOUNT’S GOAL IS 200,000 NEW VOTERS FOR ’08**

Supported by dozens of acts, including Dave Matthews Band, Santana and Maroon 5, the nonprofit group HeadCount plans to register up to 200,000 new voters via street teams deployed at more than 500 concerts in the coming year.

The organization announced its plans Nov. 6, Election Day, building on its success in signing up 50,000 new voters at concerts in 2004.

HeadCount is believed to be the only national organization planning voter registration at concerts on a large scale in the coming election year. A full list of the artists supporting HeadCount is available at Headcount.org, where volunteers also can sign up to join registration efforts.

HeadCount volunteers are currently registering voters during stops on the fall tour by former Grateful Dead bassist Phil Lesh.

The group recruits volunteers locally and also sends its volunteers on the road with artists. The latter strategy resulted in some 12,000 new voter registrations during Dave Matthews Band’s 2004 tour.

HeadCount plans to register voters via state-of-the-art software on its Web site and to stage a “get out the vote” drive to encourage registered voters to go to the polls next Election Day.

The nonprofit group has close ties to the music industry. Its board of directors include former Grateful Dead guitarist Bob Weir, Jonathan Levine of Monterey Peninsular Artists and Richard Goodstone of Superfly Presents, which, along with A.C. Entertainment, co-produces the Bonnaroo Festival. HeadCount has partnered with Bonnaroo, Lollapalooza and Farm Aid to stage voter registration drives at those events.

“We firmly believe that every person should take part in democracy if we are to accomplish real change,” Goodstone tells Billboard, explaining his company’s support for the organization. “HeadCount is doing incredible work registering voters throughout the country at a grass roots level and getting people to really think. We hope to see the benefits in the ’08 election.”

Additional reporting by Ray Waddell.

**ARTISTS UNITE**

**HeadCount’s Goal Is 200,000 New Voters For ‘08**

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Additional reporting by Ray Waddell.
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What's (Not) In Store
Change Is Sweeping Retail And The Charts. But Are The Key Players Listening?

So what was the biggest news last week?

Some industry executives are astounded that a heritage act like the Eagles could sell a whopping 711,000 copies of "Long Road Out of Eden," which they did in the week ending Nov. 2, according to Nielsen SoundScan. The industry digerati may be surprised to learn that 140,000 people actually choose to leave their computers and go out to brick-and-mortar stores to purchase the CD, while only 41,000 stayed home and bought the album over the Internet—and of that, only 3,500 did it digitally.

Others are dismayed that Wal-Mart could single-handedly make its Eagles exclusive the No. 1-selling album in the United States, doubling the 390,000 sales all retail except for Britney Spears' "Blackout." Finally, conventional retail was stunned by Billboard's seemingly sudden change in the rules for chart qualifications, which previously blocked exclusives but will now include them on The Billboard 200.

First off, I might have been exaggerating when I said that Wal-Mart single-handedly sold 711,000 units of the Eagles album, because many independent retailers and even some chains stocked the album. They either purchased it from Wal-Mart stores or their Web site, the Eagles' site or bought it as an import from some of the one-stops that carried it.

It's probably a good thing that some retailers went out of their way to carry it, despite the efforts of the band and its management team, Irving Azoff and Frontline Management, to exclude them. That's because, if you live in New York, there is not a single Wal-Mart or Sam's Club store within the city limits.

This means that New Yorkers who wanted the album had to buy it online, something that the band's fans are seemingly not predisposed to do. Otherwise, the closest Wal-Mart is 17 miles away, and the closest New York probably a moment, since most people in Manhattan and about half those living in the boroughs don't have cars.

Thankfully, the Virgin Megastore chain found a way to get the album, and it reports that the Eagles were its No. 3 record this week, behind "Blackout" and Backstreet Boys' "Unbreakable."

Others question how an act like the Eagles could sell so many records in one week. But the total is not surprising, considering that Wal-Mart is advertising the album on cable programs much more extensively than it usually does to promote music.

Still others suggest that if all stores carried the album, it would have sold even more in its debut week. Normally, I would agree with that assessment, but not this time. Without the exclusive, the heavy TV presence wouldn't have occurred.

Finally, why didn't Billboard change the qualification rules for The Billboard 200? For a full explanation, see Over the Counter on page 71.

I would like to address some of the flap directed at Billboard over the decision. One merchant called the move "another nail in the coffin," while another told me that it will encourage the majors to do even more exclusives.

However, when I asked both of those merchants if they carried catalog by artists who have made music available exclusively at either Wal-Mart or Best Buy, the answer was yes.

The reason they carry such products is because they don't want to hurt the integrity of their relationship with their customers. By the same token, Billboard doesn't want the integrity of its charts hurt by excluding what will undoubtedly be a growing number of superstars albums coming out exclusively, regardless of what our stance is on qualifications for The Billboard 200.

Besides, retail had its chance to fight this battle years ago, but instead of standing up like Trans World Entertainment, Newbury Comics and some indie stores did, most chose to stand by artists engaging in exclusives.

Retail didn't fight, and now band managers and record label executives are leading the charge for exclusives. If retail wants to fight the trend, all it would have to do is target developing artists like the 88 or Institute, a couple of talents managed through Frontline, Azoff's company. But retail won't fight, and yet it thinks Billboard should do its fighting by keeping exclusives off the charts.

The writing is on the wall. More artists will be following in the footsteps of the Eagles and Radiohead by selling directly to consumers or cutting deals with online accounts like iTunes, Wal-Mart, Target, Best Buy and, before long, the telephone carriers, whether on their own or with the blessing of their labels.

They will do this no matter the cost to their developing artists, their accounts or the labels themselves. The only long-term thinking going on out there is that the labels see in the form of wishful thinking that somehow digital distribution will eventually save them from their mistakes in the physical world.

With film, TV and videogames consistently touted as "the new radio" at last week's Hollywood Reporter/Billboard Film & TV Music Conference, it was clear that music on these platforms is far from a niche business in a time of declining sales.

In a master class on music in visual media, Sony Pictures president of worldwide music Lisa Vollack said studio's music departments have traditionally been the "redheaded stepchildren" of the music and film industries.

However, "it has changed in terms of artists being really willing to work with us," said Vollack, both in terms of well-known artists contributing to music and the openness of studios to using lesser-known artists to score films.

Songwriters big and small who have copped on to that idea were thestars of the conference, from top sellers Eddie Vedder ("Into the Wild") and Glen Ballard ("Bow Wow!" ) to artists who aren't exactly household names, such as Sonder Lerche ("Dan in Real Life" ), Jesse Harris ("The Hottest State") and Glen Hansard and Marketa Irglova ("Once"), who discussed their key storytelling roles in the films for which they composed music.

Films are "an opportunity to have your work meaningfully heard," Ballard said, and a way to "make up for the fact that people don't buy records as they used to."

Last year's top-selling album—the "High School Musical" soundtrack—and the clear line between a "Grey's Anatomy" spin and track五月天 have shown that TV is key, now that "we're no longer in the era where you have record stores next door to the theaters in the malls of America," said Mitchell Leib, president of film music and soundtracks at Walt Disney Studios.

And with record sales no longer necessarily the objective, videogames—the music of which no longer sounds like "a Good Humor truck"—have attracted top film composers and helped small bands get their songs picked up for commercials, said Steve Schnur, worldwide executive of music and marketing for Electronic Arts.

A band on an EA game recently had a song used for a car commercial in Europe, without any prior radio exposure. "There is a whole new definition of having made it," he told a master class on music in visual media.

Other highlights of the conference include:

- When it came time to find a vocalist for one of the songs in Disney's "Ratatouille," composer Michael Giacchino located French singer Camille via an online search. "She said something about having to start every day now with a prayer to Google," Giacchino said.
- Hansard and Irglova said some scenes in "Once" were written around their songs, rather than the other way around, and that they made up for their limitations as actors by singing their lines. Irglova drew a laugh when she said she auditioned for director John Carney only on piano.
- A panel with Sean Penn and composer Michael Brook, Vedder revealed director Penn's penchant for reciting verses from Proust to Bob Dylan during deep conversation. In writing songs for the Penn-directed "Into the Wild," Vedder said he thought, "I want these words to be good enough for him to recite."
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Five Star Iris on tour for Armed Forces Entertainment in Southwest Asia

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

- ALAN SCHAEFER, LEAD SINGER - FIVE STAR IRIS

WHERE STARS EARN THEIR STRIPES

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UPFRONT

6 QUESTIONS

with TOM ANDERSON

by KATIE HASTY

It's been a little more than four years since a then-obscure entity called MySpace launched. While revolutionary strides have been made in terms of the social network's influence on photo and video sharing, blogging and even classifieds, MySpace has meant a whole lot more for music.

MySpace president/co-founder Tom Anderson guides a number of the site's music initiatives, from enabling bands to upload MP3s to launching the MySpace Records label. This fall brought the first MySpace-branded tour, featuring headliners hellogoodbye and Say Anything. The company is also gearing up for the second annual Rock For Darfur event, which will feature 37 concerts on four continents Nov. 11, with performances from Fall Out Boy, Maroon 5, the Decemberists and Brandi Carlile.

1. What is the future of MySpace selling music? Will you continue going through third parties to sell singles and albums?

What's unique about MySpace is the user's ability to embed Flash and widgets into their profile, to link anywhere they want. Any tool works. We have a deal with Snocap to sell directly through their page. There's no DRM (digital rights management) solution to it, and it doesn't have a wide adoption. But the music industry is heading toward selling music without DRM anyway. We feel agnostic about it.

2. What's in it for MySpace to do something like a music tour?

This isn't about finding out about MySpace in the first place. We didn't expect to get more members out of this. I would guess that 90% of the tour's audience are already active MySpace users. It's more about doing something good for the users. We're being vocal about making music a big part of the experience. We're already well-known, so we're tending to focus on associating our thing with what's good for the community and the things people like about it.

3. How has MySpace been trying to improve or expand its music community?

One of things we've focused on more is making efforts to reach out to the hip-hop community. Before, MySpace was very rock-based, or alternative rock or emo. We're starting to see more pickup with country artists. We have people in the marketing group do different kinds of outreach to get influential underground artists and labels onboard. I've even seen classical artists on there. Every musician realizes it's worth making a page on MySpace. It doesn't matter how punk rock you are.

4. Clear the air: What's your favorite complaint or rumor about MySpace?

If there ever was a backlash, it was when Billy Bragg raised some issues about some of the fine print about the site, like if said we could own everybody's music. But then we'd own all the music of every major label in the world ever, right? That got cleared up pretty quickly. A more reasonable concern has been about ownership by News Corp. and the idea that News Corp. could ruin the music experience. Fortunately, we're two years into it now. The way I know we haven't messed up is that I get e-mails like, "Don't change MySpace! Don't sell it," from people who don't even realize we were sold already.
ROCKET MAN
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KANSAS CITY, MO
Are You Listening? MSGE Scores An Early Holiday Hit

MSGE is producing "Wintuk," which debuted a two-month run Nov. 1, with Montreal-based Cirque and BASE Entertainment. "Wintuk" will be presented exclusively at the WaMu Theater until Jan. 6 in the first of a guaranteed four-year run.

MSGE president Jay Marciano saw the potential of a winter family show residency based on strong sales with such family-friendly Broadway musicals as "Annie" and "Peter Pan."

"We had great confidence that an original Cirque production targeted at the family audience would be well-received in New York City during the time period," Marciano says. A deal was struck after "Annie" closed last year. Cirque developed the "Wintuk" says.

Though the Cirque du Soleil brand has become familiar to many through productions in Las Vegas and Orlando, Fla., as well as with touring arena production Delirium, "Wintuk" is designed exclusively for the WaMu.

The dimensions of the WaMu Theater, with its low, 20-foot ceiling and its 100-foot-wide stage, influenced the layout of the set, providing a "wide-screen" perspective. Construction of the set began about four months ago, with rehearsals held at a Montreal warehouse. It took about a week to move the production into the WaMu.

"Wintuk" has 108 scheduled performances for its first run. "It's a custom show, so we've taken the 6,000-seat-capacity WaMu down to 4,400 seats, because the stage extends far into the house," Marciano says. "Wintuk" also showcases a multimillion-dollar renovation of the WaMu. "The theater looks brand-new."

The three producers worked together in "a collaborative process," Marciano says. "Cirque has taken responsibility for the show creative; MSGE has taken responsibility for scaling, marketing and ticket sales; and BASE has consulted with both," he says. The average ticket price for "Wintuk" is in the low $70 range. "We've purposely priced the show about 25% less than Broadway," Marciano says. The price is "as high as what you would experience for a Nickelodeon show or maybe a Feld show [like Ringling Bros. and "Disney on Ice"], but much less than Broadway family fare such as 'Lion King' or 'The Little Mermaid.’"

MSGE and its parent company Cablevision, which also owns the Garden and its sports tenants the Knicks and Rangers, are highly skilled at getting the word out. One of their primary assets is a database of more than 3 million customers from the Knicks, Rangers, family shows, concerts, Nickelodeon, Levis City, the Garden, WaMu and the Beacon Theatre. In addition to cablevision marketing, MSGE can make use of the huge LED screen at Penn Station, where 750,000 people pass "right underneath our venues," Marciano says.

"Wintuk" runs continuously until January, with no other shows booked into the WaMu. An important distinction of "Wintuk" is that it is a winter-themed concept, not associated with Christmas or the holidays. "If sales continue the way they're going, in future years it gives us the possibility of running into January and February with the show," Marciano says.

Given how MSGE has successfully taken the Christmas Spectacular show (celebrating its 75th anniversary this year) into other markets, "Wintuk" would seem a natural to roll out of New York somewhere down the line. "We're focused right now on New York, but we are considering it might travel in future years," Marciano says, adding, "It's nice to have a winner.

IEG/BILLBOARD TOUR SPONSORSHIP

**SPONSOR/TOUR** | **ESTIMATED FEE** | **LEVERAGE** | **DEALMAKERS**
--- | --- | --- | ---
**Nikon**
Nikon Inc. | $150,000 | Camera manufacturer sponsored the club tour to promote its latest and greatest technology to tech-savvy music lovers. Case in point: Nikon used the tie to tout its new Coolpix S500 camera that lets consumers e-mail photos directly from the camera to wireless open-area hot spots; the company demonstrated the technology by taking photos and sending images to on-site screens. Nikon also signed a major tour sponsorship of Live Nation venues in Boston, Chicago, Los Angeles, New York and San Francisco.

**Oregon Scientific**
Oregon Scientific Inc. | $1,000 | Personal electronics manufacturer kicked off month-long promotion on "Wintuk." The first run of "Wintuk" at Mount Everest's base camp was organized by the (nonprofit) Save the Children Foundation, a non-profit co-founded by Mike Peters, a two-time cancer survivor and lead singer of the Alarm. The trek was captured using Oregon Scientific's AT2C shock-resistant video camera and posted on flickr/photos/Kentish.

**Sonic Toowla-Meter**
Sales U.S.A. | $175,725 | Youth-centric automobile brand partnered with Sonic to showcase its cutting-edge models to hip multi-ethnic consumers. Activating with on-site vehicle displays and sweepstakes offering the chance to win a customized Sonic SC, consumers enter the promo through maneuvering.com. Other sponsors include Bed-Buy and Sprint Airlines.

**Verizon Wireless**
Sonic Toowla-Meter | $400,000 | Wireless carrier hosted the third iteration of the Verizon Wireless Campus tour to build its brand and showcase its products and services to B-to-B/to-B-to-C. Activated with artist appearances at local stores, onsite product demos and promotions offering meet-and-greets and a top to meet farm (goodies at one of its natural tour stops with alternative rockers Fall Out Boy. The tour was co-sponsored by Samsung Electronics, 11 directory assistants and videography producer Hands-On Mobile.

Compiled by Will arr Dapages, senior editor, EIG Sponsorship News; wadapages.com

FIGURE 1: This image is a table listing the sponsors and their estimated fees for a tour. The table includes columns for the sponsor, the tour, the estimated fee, and the leverage. The sponsors include Nikon, Oregon Scientific, Sonic Toowla-Meter, and Verizon Wireless. The table is formatted in a clean, organized manner, making it easy to read and understand the information presented. The sponsors are listed in a way that highlights their different roles and contributions to the tour, such as the camera manufacturer, personal electronics manufacturer, youth-centric automobile brand, and wireless carrier. This table is a valuable resource for those interested in understanding the dynamics of sponsorships in the entertainment industry.
katie melua/pictures
#1 in the billboard european top 100 album chart

congratulations from all at dramatico
Duran Duran Launches New Album On The Great White Way

"We've always viewed Duran Duran as an art-school project," keyboardist Nick Rhodes says. "So each time we want to do something new, we look at a blank canvas and say, 'What do we do this time?'"

The latest answer to that question posed during the making of Duran Duran's 12th studio album, "Red Carpet Massacre," turned out to be Broadway.

For 10 shows that began Nov. 1 and will run through Nov. 13 (the release date for Epic's "Massacre"), that's exactly where fans can find them: performing a three-act concert at the nearly 1,100-seat Ethel Barrymore Theatre. At press time, the shows were 90 percent sold out.

What audiences got for their dollar was a three-act show in which the black-clad band strutted and fretted for nearly two and a half hours before a Nov. 2 audience that included Donald Trump and Mary-Kate Olsen. The first act was a full rendering of "Massacre," augmented by video screens flashing short films; the second act comprised a handful of tracks performed on synthesizers, which gave them a Kraftwerkian retro/futuristic feel. And then, of course, the prestige—a short collection of back catalog hits, played with the band's usual outsized showmanship.

A rock residency is hardly a new concept in recent years. Las Vegas has been home for such artists in residence as Celine Dion and Prince. But while Tom Waits, Neil Diamond and Elvis Costello have trod their boards in the past, it's been eight years since a rock act performed on the Great White Way, according to the Internet Broadway Database. And it's even rarer for a band to launch its record via a Broadway stint.

It also might seem like a particularly unusual move for a band known for its stylish videos, especially for one which shares songwriting credits with Timbaland and Justin Timberlake on its latest release. But Rhodes insists that it all fits. "While there's always a theatrical element to (Duran Duran), it's not an all-singing, all-dancing Broadway show. It's a rock show in a Broadway venue," he says.

One reason for the dearth of rock bands on Broadway is cost. Even with ticket prices set at $75-$150, concert promoter Ron Delsner says Duran Duran likely will break even. "Nobody in their right mind would do it because it's so expensive," Delsner says. "These guys are going into it knowing it isn't to make money."

Enter financial services company Citi, which, in an unusual move for a residency, has ponied up sponsorship funds for the limited run. Through its Citi Private Pass program, members get pre-sale tickets and special access to the band. In return, Duran Duran gets its money up front for the shows—plus free advertising for the new album via a Citi alert to its customer database.

"Without a sponsor, I'm not sure we would have been able to do this," says band manager Wendy Laister of Magus Entertainment. "Because of the economics of doing something on Broadway, without them, it just wouldn't have been possible—or at least not with the ticket prices the way they are."

As for whether a three-decade-old band who's doggedly pursuing new-millennium relevancy should even consider Broadway—hardly a hotbed of hipness, at least in a rock 'n' roll sense—Laister seems unconcerned. "They're a brand, and they have a strong brand identity. They've always been perceived as incredibly stylish," Laister says. "And Broadway has those same qualities."

A version of this story originally appeared in the Hollywood Reporter.
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Juanes Breaks It, But Most Do Not

The release of Juanes’ “La Vida” on the Hot 100. But it also had digital sales attached to it, and more important, Shakira, a crossover name. If we look at purely Spanish songs from other artists, the biggest recent hit to be popular on mainstream radio was “Macarena,” the queen of easy-to-dance to tracks. So, if we go beyond the United States, we find ears that can be a bit more open but still attuned almost singularly to music that moves your feet.

The most potent example is Juanes’ “La Camisa Negra.” While certainly not a reggaetón, it’s Creole rhythm was utterly infectious. It was No. 1 in more than 30 countries—many of them non-Spanish-speaking—and landed at No. 10 on Europe’s year-end singles chart, a mega-achievement for a Latin artist that doesn’t sing in English.

This week, Juanes’ “Me Enamoré” is No. 77 on the European charts, still remarkable for a Latin song. Its only Spanish-language competition is “Diré Que Estoy Locó” by Spaniard Miguel Angel Muñoz, a pop/dance club track that sits at No. 95.

The fact that hips don’t lie is evidenced by the song, which was last year’s top single in Europe, albeit in English.

But in 2002, Europe’s No. 1 single was “Que Me Quieras” by Ketchup, a Spanish-language track by Las Ketchup who used video “Macarena”-like moves. Here in the United States, it was never a mainstream hit.

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

Upward Mobility

Latin American Influx Into Spain Reflected In Ringtone And Download Sales

MADRID — The 500-year-old cultural and linguistic bridge linking Spain and Latin America has shrunk to the size of a mobile phone, at least in terms of music sales.

The impact of soaring Latin American immigration to Spain during the past decade can be seen in digital download and mastertone charts that Nielsen SoundScan began compiling in March for Spain’s label association, Promusicae. The market share for Latin music is notably higher than it is for physical singles or albums, and the sheer number of units moved underlines changing purchase habits among the new breed of Spanish consumers.

Examples: Mexico’s Alejandro Fernandez’s single with Beyoncé, “Amor Gitan” (Sony BMG), had by late October sold 300,000 copies. A remix of a South American staple has made DANI MATA a mobile star.

“Is Sino” an evolution toward more commercial rock? It’s definitely a more rock-oriented album, but more than the style, it’s all about the way the attitude was and the way the album was. We tried to have all five of us in the same recording studio, playing together, trying to transmit the energy of playing live onto the recording.

That allowed each of us to be more uninhibited and, in a way, find an expression that was closer to rock.

Was this a more collaborative album than previous ones?

There was more interaction at a composition level. In bringing songs to “Sino,” we realized there were great ideas that needed more work but we didn’t want to toss out. So we began to mix fragments of songs, words from one with another melody and so on. There’s also more vocal participation from all of us.

You took a big step forward in the United States with the radio success of “Eres” at Latin radio. Do you need another hit to keep that expanded fan base up?

If there are songs like “Eres” that catch the ear of people who didn’t know the group and makes them look for more songs, that’s our objective. We never seem ourselves as a group of singles. We’ve always tried to make complete albums, as if they were a book or a play. So anything that brings people closer to our albums only adds.

We never think of making hits. We make the songs, and some go to different places than others. —Ayala Ben-Yehuda
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GLOBAL

BY JULIANA KORANTENG and TOM FERGUSON

VISA BLUES

U.K. Acts Denied Slice Of American Pie?

LONDON—Artists with criminal records have always had difficulty entering the United States, but the United Kingdom's Musician's Union claims up-and-coming acts are being excluded from America despite staying on the right side of the law.

Singer/songwriter Lily Allen, veteran political rockers New Model Army and breakthrough acts the Pipettes and KXOs were blocked from entering the United States this year. And MU assistant general secretary Horace Trubridge suggests the smokescreen of anti-terrorism security is masking stricter implementation of U.S. visa regulations.

"As far as I'm aware," Trubridge says, "there is no connection between rock stars behaving badly and terrorism."

A spokesperson for the United States Citizenship and Immigration Services did not return calls for comment, but former U.S. Department of State foreign service officer Stephen Pattison, now a partner at London-based law firm Mognagh & Co., confirms the 1952 Immigration and Nationality Act has been applied more strictly post-Sept. 11. Immigration officials, he notes, can now access non-U.S. citizens' police records, "even if charges were dropped."

In June, U.K. police briefly detained Allen following a scuffle with London photographers. In August, her work visa was revoked when entering the United States to appear on the MTV Video Music Awards.

Allen claims that, despite not actually being arrested regarding the incident, immigration officials cited it as the reason for the revocation. She canceled six U.S. shows as a result.

In the wake of the visa problem, Allen announced she was splitting with London-based Empire Management. Her personal manager there, Adrian Jolly, estimates the gross loss of the canceled shows at around $120,000.

Subsequently, he says Empire had "been as cooperative as possible to get Lily into the U.S., but she hasn't been back. Speaking to other people, it seems it's de rigueur now to make it hard for U.K. artists to get in there."

In April, British band the View can-

GLOBAL

BY LARS BRANDLE

Continental Shift

EMAS Still Not European Enough For Some

MUNICH—The latest edition of MTV's Europe Music Awards (EMAs) was designed to resolve concerns about a lack of exposure for European acts on the globally broadcast show. But the jury's still out as to whether it succeeded.

Ahead of the annual event, held Nov. 1 in Munich, organizers acknowledged previous criticism (Billboard, Oct. 14, 2006; Dec. 4, 2004; Dec. 9, 2000) of the perceived lack of commitment to showcasing European talent.

"The problem for us is finding music that crosses borders," admits EMAs executive producer/MTV Networks International senior VP of content and music Richard Godfrey. "In terms of music from continental Europe, there have been great bands that have sold across Europe—but not that many."

Nielsen Music Control data based on monitoring 10 MTV channels in Europe from Jan. 1-Oct. 18 shows, of the top 100 records played, European artists accounted for just 27, with British or Irish acts accounting for 19 of those slots.

Germany, the 2007 EMAs host country, had just one artist on the list, Tokio Hotel (Universal/Island). The pop/rock act won the Inter Act Award and performed English language song "Monsoon."

MTV Networks vice chairman Bill Roedy responds to the statistics by insisting, "We play the music we feel our audience wants." Roedy also claims the network's European showcase creates a "massive positive effect for the cities it visits."

The redesigned 2007 format introduced the New Sounds of Europe category, providing a platform for lesser-known European acts. Estonia's Bedwetters beat out two other eastern European finalists in a public vote for the award and were the final performers of the night.

MTV also tweaked other award categories and opened up the voting to viewers, which, the network reports, cast 50 million votes. The strategy "worked very well," Godfrey says, particularly on the financial front. "We've never had more commercial partners on the show," he says.

The only European track to crack the top 10 on the Nielsen Music Control listing was Mika's "Grace Kelly" (Casablanca/Universal Island), at No. 9.

"I don't think you can deny the power of MTV if they really get behind an artist like they got behind Mika," notes the singer's manager Iain Watt. The Lebanese-born, United Kingdom-based artist performed at the EMAs, as did British acts Babyshambles and Amy Winehouse. In contrast, five acts from North America performed at the Snoop Dogg-hosted event, including Avril Lavigne, Foo Fighters and My Chemical Romance.

The 2006 ceremony in Copenhagen featured 12 acts, with four from Europe—two of which were U.K.-based. While welcoming the changes, many European industry insiders still feel more needs to be done to support local acts. ("As always," they had great bands playing," notes Horst Wendeimmer, managing director of Berlin-based independent music company K7 Label Group, "but other than exposing three bands from the Eastern region, there was nothing new for Europe."

The gala coincided with U.K.-based songstress Katie Melua topping Billboard's European Top 100 Albums chart with "Pictures" (Dramatico). However, Melua—Europe's best-selling female artist in recent years, according to IFPI figures—has never appeared at the EMAs.

"Would Katie have the right platform if she was given exposure at the awards?" Dramatico Entertainment chairman Mike Batt asks. "Absolutely. But we've never been asked."

While Melua awaits an invite to the next EMAs in Liverpool, England, on Nov. 6, 2008, Watt is quick to point out the benefits of appearing on the show.

"It's not just about the broadcast," he notes. "There's a lot of opportunity to speak with a host of other media. And if your artist is prepared to do the hard work, those things combined will give you a lift in album and ticket sales."

GLOBAL

>>>UMG'S V2 ACQUISITION CLEARED

Britain's Office of Fair Trading confirmed that it would not be referring Universal Music Group's acquisition of V2 Music Group to the European Union's Competition Commission. The OFT confirmed the move in a brief statement issued on its Web site Nov. 5, the full text of the regulator's decision will be published shortly.

>>PPL BACKS GUN-CRIME CAMPAIGN

U.K. collecting society PPL is backing an anti-gun and knife crime campaign by South London-based voluntary organization/think tank Urban Concepts. PPL will showcase material from an album put together by Urban Concepts at the collecting society's annual general meeting in London Nov. 12. The "Don't Trigger Campaign Album," re-

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Newsline

leashed in download-only form Oct. 9, is intended to be an awareness builder for the group’s “Don’t Trigger” campaign. The campaign launched in September 2005 with the release of the multi-artist “Don’t Trigger EP” through London independent Gut recordings, which is handling plugging for the new set. According to PPL, some 30 artists who appear on the album will perform six of its songs at the GM. The record includes performances by reggae veteran Maxi Priest, London-based U.S. R&B singer Jocelyn Brown and British soul vocalist Omar. The Don’t Trigger Campaign has received financial backing from local and state government, and is supported by other anti-gambling lobbying groups.

—Tom Ferguson

MOS QUILTS DELHI CLUB

Ministry of Sound International has pulled the plug on its New Delhi club. The company has terminated its license agreement with New Delhi-based Indus Renaissance Partners Entertainment, which launched the club—the India-based dance brand’s first in India—in February. MoS International president Michael Wilkings said in a statement that the decision “was taken as a direct consequence of the licensee’s repeated failure to pay its license fee and other expenses owed to Ministry of Sound, as well as other nonmonetary breaches of contract.” Representatives for Indus, which has interests in hotels, did not issue a statement and were not available for comment. Wilkings insists MoS remains committed to its future in India and is in talks with potential partners to develop its nightclub, bars and hotel brands across the country.

—Nayyar Bhusani

PHILLIPS EDGES IN

Former Warner Music U.K. chairman Nick Phillips has been named as a board member at London-based entertainment industry investment house the Edge Group. Phillips has worked in the industry for 30 years, becoming Warner chairman in 1999. He left the company in March and had since been on gardening leave. The Edge Group is involved in asset management, consulting, corporate finance and legal affairs. Fatboy Slim and Nick Cave are among the artists on its client roster. Recent corporate finance deals include the sale of the Deston Songs, Extreme Music and Right Said Fred music publishing catalogue, and the company-founded by veteran music industry attorney David Glick in 2003, claims its Edge Performance Venture Capital Trust is now the biggest specialist investment fund for the live music and events industry, with £20 million (£41 million) under management. —Andre Paine

GLOBAL

BY WILL FREEMAN

Your Tickets To China

Six Things You Need To Know As The Touring Market Grows

BEIJING—With the announcement of Linkin Park’s Nov. 18 show at the 25,000-capacity Hongkong Stadium in Shanghai—reportedly the biggest Chinese concert yet by an international act—the country continues to open up to Western touring talent.

But industry insiders warn that local ticketing culture is a unique beast that outsiders need to study carefully. As more touring acts contemplate stopovers in China, Billboard presents six things every artist manager and international promoter should know.

UNDERSTAND THE HISTORY

Live events in China have been government-controlled since the Communists took power in 1949. Until recently, “the government would select a state-run or related company to organize an event,” says Li Bin, marketing manager at promoter Beijing Gehua Live Nation Entertainment. “If you had connections with the government or that company, you’d get a bunch of tickets for free.”

The hangover from that culture means selling tickets to the public can be difficult, while local authorities and others may still expect free ones.

“These days,” Li says, “paying for a ticket is like losing face—it means you’re not well connected.”

GET YOUR PRICING RIGHT

The booking manager at Beijing club M.A.O. Livehouse, known industry-wide only as Fourteen, cites 180 yuan ($23) as the highest price Chinese fans will pay for an international act at his venue.

“Most of our audience is students,” he says, “and 150 yuan for them is not a cheap price.”

However, ticket prices for Linkin Park’s Shanghai show range from 100 yuan ($13) to 1,600 yuan ($214), and China’s new social elite will pay top yuan for VIP tickets to large events.

“We have people ringing our call center saying, ‘What’s your most expensive ticket?’” Krane says. “[But] promoters are starting to realize that, if you keep prices reasonable, you’re going to reach a larger audience.”

Additional reporting by Steve McClure in Tokyo.

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

DON’T BANK ON ADVANCE SALES

“Advance sales are generally not as strong as door sales,” Split Works CEO Nathaniel Davis says. “There’s a walk-up culture; people expect tickets to be available at the door.”

“Shows hardly ever sell out in one day,” Krane adds, “but we’re starting to see people buying earlier.”

He says walk-up sales compose at least 10%-20% of total ticket sales on average, although big-name acts with money to spend on promotion can sell more advance tickets.

BEWARE OF SCALPERS AND FAKERS

China has a major ticket-scalping problem, mainly because some venue operators and government officials demand “huge” numbers of free tickets in exchange for green-lighting events, says Archie Hamilton, CEO of Beijing-based promoter Split Works, which handled Sonic Youth’s China shows in April.

“They give the tickets to the haiguan (scalpers) to sell at whatever they can get,” Hamilton notes.

Fake tickets proved a major problem at Avril Lavigne’s Aug. 15 Qi Zhong Tennis Centre show in Shanghai.

“We turned away many disappointed fans who had purchased fakes, often unknowingly,” Emma Ticketmaster marketing director Rob Spitzer says.

GLOBAL
They say content is king. And in the world of online widgets, that content is growing increasingly physical.

The "distributed commerce" model behind the popularity of Web widgets has received a good deal of attention of late for its ability to let artists sell their music directly to fans in a number of locations. In addition to posting their songs on mass-music services like iTunes, artists can also place a "buy this" button on their Web sites or MySpace profiles—which fans can copy to their own sites—as a sort of digital vending machine that can be placed wherever they think fans may be.

But the problem is, the digital music business is a tough nut to crack. So a class of new widget service providers hope to apply this same innovative digital vending machine model to a much more traditional product—artist merchandise.

To date, it's been a rather niche application offered by relatively smaller companies like Nimbit, Carlyto and Our Scene. Carlyto, for instance, says only about 300 artists use its widget merchant product, and most of them are relatively unknown indie or unsigned artists.

But the sector received a boost in momentum last month with the entrance of a new company called Zazzle, which exploded onto the music scene in late October via high-profile deals with MySpace and Warner Music Group.

Unlike other online merchant widgets that require artists to handle their own inventory and fulfillment activities, Zazzle is a complete turnkey solution. It takes the orders, makes the merchandise and ships the final product all in-house. It also lets fans customize the products they buy. (For more on how indies are capitalizing on sites like Zazzle, see page 25.)

By doing so, it applies three major tenets of the digital world to physical goods—user-generated content, long tail monetization and instant gratification. Here's how it works: Participating artists fill out a short online form to sign up. They then upload all the images, graphics and other assets they'd like to make available, as well as select from a list of available products that Zazzle offers for them to sell, such as T-shirts, posters, mugs and stickers.

Fans who are interested in buying merchant register for a Zazzle account, select the product they want and the image they want on it, then pick their desired size, background color, etc. They can even upload their own image files to add. Zazzle's fully automated production facility then ships it within 24 hours.

Since Zazzle launched in 2005—primarily providing white-label technology for the online storefronts of partners like the Walt Disney Co., Lucasfilm and Mattel—it claims a return rate of only 7%, despite offering a 100% money-back guarantee on all sales.

So far, only OK Go use Zazzle to sell merch online. Zazzle users customize their orders, such as a tank top, left, or T-shirt, right, as well as sizes and colors.

Keep Your Ears on the Road

Sure, music phones are great, but can you crank the tunes stored on them in your car? Now you can. Motorola introduced the MOTOROKR T505 portable Bluetooth speaker system that's designed to let users play their music (and, um, take voice calls) through their car stereo.

The device just clips onto the car sun visor and works with any Bluetooth-enabled phone. It streams the music or phone call through the stereo via an FM transmitter and automatically finds the best frequency to use.

The T505 won't be available until sometime in first-quarter 2008. Pricing has not yet been disclosed.

—Antony Bruno

**DIGITAL**

**Widget Wars**

Zazzle Brings A New Approach to Merch

Bands like OK Go use Zazzle to sell merch online. Zazzle users customize their orders, such as a tank top, left, or T-shirt, right, as well as sizes and colors.

**BITS & BRIEFS**

**HOME IMPROVEMENT**

RealNetworks is creating a mobile game based on MTV's hit series "Cribz." The music rhythm-based game works much like "Guitar Hero"—players press certain buttons in time with music being played. As they pass each level, players are rewarded with virtual cash they can then use to customize their virtual crib. These fantasy houses can be viewed at any time via either mobile phones or PCs.

**KICK OUT THE JAMMIES**

You've just lost the only copyright infringement court battle with the RIAA to go to trial, and you have to pay $222,000 in damages. What do you do? Well, if you're Jammie Thomas, you start selling "Free Jammie" merchandise. The Minnesota mother, who is mulling a potential appeal of the verdict, is selling T-shirts, bags and even thong underewear emblazoned with a "Free Jammie" logo created by sympathizers.

**CHANGING THE CHARGING**

Verizon Wireless is changing up how it charges for data services like ringtones. Rather than charging a per-minute fee for browsing mobile Web services or for the time it takes to download a ringtone—minutes usually charged against customers' voice plans—the company has implemented a new system of charging $2 per megabyte of traffic. Ringtones and ringback tones generally are about .2 MB in size. The change will not affect full-song download costs.

**HOT RINGMASTERS**

CRANK THAT (SOULJA BOY)
NO ONE (ACADEMY AWARD WINNING)
I'M SO HOOOD (FULL-BLOODED FEATURES T-PAIN, T-RON, DADDY, ROX KISS S & PUMA)
DUFFLE BAG BOY (PLATINUM CERTIFIED US: white)
KISS KISS (CROWN RECORDS/FRANKIE FOUNTAIN)
APOLOGY (ZALO RECORDS/FRANKIE FOUNTAIN)
THE ROAD TO OUR DESTINY (MCYCLE)
GOOD LIFE (KING OF THE FUNKY JAMS)
BUBBY (I-BUY TILLEY PRODUCTIONS)
SOULJA GIRL (I-BUY TILLEY PRODUCTIONS)
SHORTY IS A 10 (THE DRUM)
BED (GIMME MORE)
GIMME MORE (BETWEEN YOURS)
ROCKSTAR (SANTA MONICA)
LOW (REPUBLIC/REACHING T-MAN)
HATE THAT I LOVE YOU (LIVE FROM THE NATURAL AE)
CLUMSY (JUNIOR BEATLES/SUGAR PLAIN)
UNTIL THE END OF TIME (GROOVERESCUES WITH DIGITAL DRAMA)
DOODLE (SPENCERS)
STRENGHER (KAYLE ROZ)

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

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Merch Madness

Indie Acts Put Their Money Where Their Shirts Are

In 1956, Elvis Presley's record company made a T-shirt with a picture of the singer on it available via mail order, and a trend was born. Forty-plus years later, the band T-shirt has endured a number of trend cycles, peaking in popularity in the late '90s as the ultimate signifier of a rock-'n'-roll lifestyle, and dropping out of favor because of high prices in the '90s.

But in recent years, the band T-shirt has begun to make a comeback. As album sales fall, acts and labels are seeking other ways to monetize their content. And selling more and better merch is high on their strategy list.

Daylen Dalymple, who has managed tours for bands like Frightened Rabbit and El Perro del Mar and has done merch for Spoon and the Decemberists, says she spends a lot of her time trying to convince bands to pay attention to merchandising. In her experiences with larger labels, "Merch can comprise as much as 30% of the profit from a tour." For a smaller band, that percentage can be even higher. Dalymple says the band with which she's currently out has guaranteed between $150 and $300 per night and "they can make $150 selling merch every night, easy."

Owen Ashworth, who performs under the moniker Casitone for the Painfully Alone, is just as reliant on merch: "I usually make at least as much money from merch sales as I do from the door," he says. "I wouldn't be able to afford to tour without T-shirt sales."

Dalymple says she's also noticed more bands investing time and energy in designing their shirts.

"Acts like Spank Rock go so far as to partner with independent design companies to produce shirts that don't look like the typical T-shirt you'd find at a concert," she says. "Artists can also get really personally involved in it. When I worked with Devendra Banhart a few years ago, he was totally adamant about wanting the shirts to be tie-dyed and have certain works of art represented. He didn't want his name on anything, but he wanted to make something very distinctive to represent his music."

For bands who want to ensure each shirt is different, there is Zazzle.com, a recently launched Web site that aims to monetize the long-tail theory for the indie band T-shirt industry. (For more on Zazzle.com, see page 24.) A group can upload any number of images (assuming it holds the copyrights to said images), then provide fans with a link to its Zazzle page. Fans can visit the site, select from a wide variety of custom cuts and styles, and then manipulate the images to create their own, one-of-a-kind shirt.

The site is barely out of the gate, but it has already attracted some big-name partnerships. It recently signed a deal with MySpace that allows bands to design products and sell merchandise by putting the Zazzle Merch Booth widget on their MySpace profile.

Some indie labels have begun to capitalize on the trend by including merchandise production and sales as part of their contracts with bands. Wind-up Records sometimes includes a merch deal when signing acts, and RED Distribution recently started selling shirts.

Some indie record stores, though, say they've yet to see an explosion in how many shirts they move. "We really lost a lot of business when Hot Topic started, and even though we carry some indie shirts, I wouldn't say we've seen a resurgence," says Mike Pratt, who heads Homer's, a six-store chain based in Omaha, Neb.

Fratt also points out that the rock-shirt business is cyclical and largely dependent on the fashion trends of the day. "The fact that the guys on [HBO's] 'Entourage' wear so many band shirts has definitely had an influence," he says.

As long as stars of TV and fashion keep donning their favorite tour tees, it appears bands should be able to sell enough shirts to get them to their next gig.
All right, so I talked to Doug. (See last week’s issue of Billboard.)

Actually, first, I talked to Jimmy.

For these unfortunate few of you who haven’t had the pleasure of meeting Mr. Lovine, just picture Arnold Horshack from “Welcome Back, Kotter.” Only a lot more shrill.

It was nice to hear that old whine again. Rumbling.

“Steeeeeven!” Hi, Jimmy.

“Little one!” You see the column?

“You got it all wrong, man. That new thing is cool. Doug’s gonna call you.”

Could you tell him to hurry since my deadline is in like five minutes?

“The idea is brilliant. It could save the business!”

All right. But Jimmy, the question is, Does the business deserve to be saved?

“All due respect, little One, but without the business, you’d still be telling fortunes with Madame Marie in Ashbury Park!”

OK. You got a point.

Rumination.

“Stevey”?

Hi, Dougie. Whaddya hear, whaddya say?

“I say you got it all wrong, baby. That’s what I say.”

Elucidate me.

“First of all, you’re looking at things the old-school way.”

That’s cause I’m old school, Doug.

“Yeah, I heard you finally sprang for a computer like last month.”

I wanted to see if it was gonna catch on. I’m still upset about that Betamax thing.

“Well, forget computers. It’s all about the phone now, baby, and forget about the song, song, song thing and start thinking tens of millions of phones receiving music and every one contributing to a huge fund. You’re thinking vertical, and the world is going horizontal. Think volume, baby. Volume!”

What happens to the indies, the little guys?

“That’s what’s so beautiful about this. By the listener is registered, so nobody gets left out and the indies get distribution beyond their wildest dreams. I’m talking the entire planet. Instamatically!”

Uh oh. I think I’m starting to get it.

What about the individual price per song?

The high “retail” is in the beginning will be balanced out by volume over the course of time, not to mention for every fan checking out 100 songs a month, there will be 10,000 checking out 10 or less, and it won’t matter because the sheer numbers could increase our gross by two or three times! It could be music for everybody with a phone!

And publishing?

“Negotiations are happening right now, but if it’s up to me, publishers will end up earning more than they do right now. After all, I’m a songwriter.

Sweet-talking guy. Great record.”

“I’ve been talkin’ about this for years, and now Japan is all over it.”

And the artists’ share?

“Fifty-fifty split with the artists after publishing.”

All right, you got me. Until further notice, I’m supporting you on this.

Rumination.

Hi, Jimmy.

“So?”

I get it.

“See, I told you! What’d I tell you? I told you it was good!”

You told me, Jimmy.

“Better than good. Brilliant! But do you listen? No, you never listen. You’re a caveman, you’re primitive. You’re more 40’s than Abbie Hoffman. Allan Ginsberg, that’s you!”

Timothy Leary. Tiny Tim. You’re on.

I’m Ernie Kovacs, Lou Costello. Soupy Sales. . . .

Click.

It’s these conversations actually took place. The essence of their content is accurate. The author reserves the right after publication, to whomsoever, paraphrase quite extensively wherever he feels like it.

Last week’s Garage Rock column addressed Universal Music Group chairman/CEO Doug Morris on the topic of business models associated with music subscription services.

Pirates In Paraguay

Labels Rack Up A Victory

An e-mail appeared in my inbox around the end of October, advising record executives about a successful anti-piracy operation in Paraguay. Fifty-two retailers at the infamous pirate market of Paseo San Blas in Ciudad del Este were slated to be shut down. A U.S. executive responded with a congratulatory e-mail touting the importance of this news. Then an executive in Italy praised the move. Why was this operation in the small South American country so important?

It turns out that Paraguay is the entry point for pirated products distributed to many other markets, especially neighboring Brazil and Argentina. The U.S. Department of State has helped to build a specialized anti-piracy unit in Paraguay, called the UTE, which has conducted actions for a number of years against major CD-burning labs and warehouses. But until this year, the unit hasn’t addressed the open sale of pirated materials by retailers who together typically hold an inventory of about one million units of pirated music and movies, says Emilio Garcia, IFPI regional anti-piracy coordinator for Latin America.

The U.S. government estimates Paraguay’s population at 6.7 million and Brazil’s population at 190 million. Last year, companies in Paraguay imported about 300 million blank CD-Rs from Taiwan that were declared on customs forms, RIAA executive VP of international Neil Turkewitz says. This number obviously doesn’t include any blank discs smuggled into the country. By comparison, about 60 million were declared for Brazilian imports, he adds.

The music industry has a “huge stake” in the Brazilian and Argentinian markets, Turkewitz says. According to IFPI figures, the legitimate record industry in Brazil generated $222 million in revenue in 2006, with 70% of the repertoire produced locally. In Argentina, the industry generated $56 million in revenue, with 40% of the repertoire produced locally. The major labels distribute most of the local and international repertoire.

Garcia and Turkewitz agree that Paraguay’s Ciudad del Este and Mexico City’s Tepito district are two of the largest piracy marketplaces in the world. The Paseo San Blas is an open market near the foot of the Friendship Bridge, which crosses the Paraná River to connect Ciudad del Este to Brazil. It has about 235 “retailers,” and another 250 are scheduled to open next year.

So far, the city’s mayor hasn’t forced the retailers to contractually agree to avoid selling pirated or counterfeit goods, Garcia says. And everyone seems to know what’s going on.

Brazil Magazine reported in March 2006 that “businessmen, taxis and truck drivers” blocked the Friendship Bridge in Ciudad del Este, stranding thousands of Brazilian shoppers, to protest “strict custom controls” on the Brazilian side. According to the Paraguayan Import Center, about 50,000 Brazilian shoppers cross that bridge every week to buy “mostly computers, electronic devices, perfumes, liquor and other imported items, which are extremely expensive in Brazil,” the magazine wrote.

For the Oct. 18 bust, the UTE conducted a challenging coordination effort, working with enforcement personnel brought from Paraguay’s capital city of Asunción to avoid the risk of leaks to the targets. The officers seized more than 67,000 music CD-Rs, 123,000 movie DVDs and nearly 1 million jewel boxes. In the same general area, they bust a full-scale replicating lab that contained 214 active burners—believed to be run by one of the leading suppliers of illegal CDs and DVDs—and more than 14,000 CD-Rs.

While enforcement efforts in Paraguay are promising, the judicial system is still problematic. A source close to the investigation says that the officers had to wait for the right judge to be on the bench to get the complaint approved for the bust; some judges just won’t grant these types of raids. Perhaps the judges are afraid of retribution, the source says. So whether those busted in the recent raids will come to justice remains to be seen.

“All we do now is really make their lives more difficult,” Garcia says. “Until we get prosecutions and some good sentences, it’s a revolving door. But if we weren’t there, there would not be any Brazilian market today. We can’t abandon Paraguay because we won’t know who the pirates are, what they’re doing, what their modus operandi is. We would be giving them carte blanche.

So we’ve got to hang in there until the CD is history, which we know won’t be that soon in Latin America.”

www.americanradiohistory.com
Tom Carrabba

His Jive team took Britney Spears from MTV flop back to the top of pop in less than two months. Here's how.

While the mainstream media worked itself into a lather over Wal-Mart's exclusive sale of the Eagles' "Long Road Out of Eden," the real excitement in most music stores during the week ending Nov. 4 was being supplied by Britney Spears' new Jive effort, "Blackout."

The album sold 290,000 units, according to Nielsen SoundScan, leading to a No. 2 debut on The Billboard 200 this week and proving that the young artist still relishes for mega-star status, despite her consistently unflattering portrayal in the press. "Blackout" was not only well-received by devout Spears fans, but label executives outside the Sony BMG universe and retailers say they sense a consumer turnaround in Spears' favor. Billboard caught up with Jive executive VP/GM Tom Carrabba to hear about the game plan going forward for Project Britney and what else the company has in the can.

How did the new album come together?
Some of this goes back to the recording process, which I wasn't involved in. But in broad strokes, the vision of what the album ultimately became was a collaborative effort between our A&R team who worked with Britney and some of the producers. One thing we knew early on is that Britney showed a great work ethic during the recording.

They worked on the album last year and this year. We had some songs in the can, but the bulk of the album was delivered sometime in July. As we started to hear the album and get enthusiastic, we had to be aware that she was not just making an album for the West, but for the whole world, because she is a global artist. So we had to think about that global history and make sure the album was appropriate and would work around the world.

Was the fact that her fans have aged since she first came out factored into the equation?
Sure, but that also went back to the global vision. They wanted an album that would work around the world, so the songs are more up-tempo, more dance and more club-oriented tracks.

So did you have to wait until the album was delivered before you could begin devising the marketing plan?
What immediately started to happen, which is often the case, is that it starts leaking on the Internet. And before you know it, there's three different versions floating around, either demos or unfinished rough mixes and some songs that might not make the album. And it's not just Internet leaks, but bootlegging too.

Sometimes when an album is rush-released because of piracy, skeptics suspect the label is worried about sales and thus creates a manufactured "event" to get additional coverage to improve awareness. That wasn't the case here. With all the leaks and the performance at the [MTV Video Music Awards], everyone knew the [original] street date was Nov. 13. The street date was changed to Oct. 30 to combat the leaks. Also, we felt those leaks were a disservince to the fans because they were hearing certain songs on the Internet that might not be on the album. We released the album early as part of the strategy simply to let the people hear the music the way it was intended.

During all of this, Spears is getting a lot of publicity, not all of it good. What about the school of thought that all publicity, even negative, is good? We ourselves went back and forth on whether any publicity is good publicity, but ultimately we decided, "Does that question matter?" Amidst all of this, we made a concerted effort to keep the focus on the music. We had our international, new-media, publicity, sales and promotion departments play select songs from the album to the key tastemakers because we felt confident in the quality of the music.

What was the marketing plan? We used all the marketing drivers, across different platforms, that we have used in the past to play to her fan base. We also stepped up our new-media plan. We launched the new Britney.com, which has interactive features where fans can comment on music, news and video, and the publicity and gossip magazines.

We knew we had the interest of her real music fans, and our viral marketing campaign was very well-received by them. We premiered the video on iTunes on Oct. 5 and also gave that retailer an exclusive on selling the video, which scanned 40,000 units that first week [at $1.79 each]. It also gave us a chance to tout the single and the album. The single, which came out Sept. 25, was received with open arms—it did 180,000 downloads in the first week. That led to the release of the album, and we shipped 670,000 units by street date.

The album is being received very well so far. Might it turn out to be even bigger than initially anticipated? Absolutely. This album could rejuvenate her career. We know she has a very active fan base and a lot of them are rooting for her to succeed. The album is not just being received well by the fans—it is getting critical approval as well. Quite honestly, we think it's three or four singles deep and plan on working this album for some time to come.

So far Britney herself has been absent from the marketing of the album. Now that it's out there, will she be involved? She is excited about the positive feedback and is considering opportunities on a case-by-case basis. One should realize that she has a lot going on in her personal life and music is just part of her overall life.

The Backstreet Boys' "Unbreakable" debuted at No. 7, but it seems to have not done as well as anticipated. It's not doing the numbers we hoped for here in the U.S. But around the world, it is doing better than we anticipated. In Japan, it could be the No. 1 album.

What else is onboard for Jive this year? We are shipping about 800,000 units on Chris Brown's "Exclusive." After that, we have Jordin Sparks coming out Nov. 20. The current single, "Tattoo," is doing very well for us, with a 25 million audience. We are soliciting the album now, and we expect to ship 550,000-600,000 units. On Dec. 18, we have Kirk Franklin, whose new album is "The Fight of My Life." We will ship 250,000 of that, which makes it a big album in the gospel world.

As we go through the holiday season, we will release a deluxe edition of Justin Timberlake's "FutureSex/LoveSounds," which will have three remotes not available, including a duet with Beyoncé on one track. 50 Cent will be one of the tracks and Missy Elliott is on the other. That's our batting lineup for this quarter. As for next year, Usher is in the studio and we have nothing specific, although we are hoping for a second-quarter release.
On a humid Friday night in October, three 19-year-olds crowd into a small New York University dorm room to listen to music. The room is typical: battered posters of Joy Division and Harry Nilsson taped to the walls, an unmade bed, no signs of food save for a box of Life cereal. But the young men, all wearing skinny jeans and faded T-shirts, aren’t listening to CDs or MP3s—instead, they’re flipping excitedly through stacks of vinyl as if they were attending college in 1977, not 2007. The stack ranges from Fleetwood Mac and “Switched-On Bach” to more such recent releases as Joanna Newsom’s “Ys.” And as the vinyl record resurgence in popularity, the scene is becoming more typical than you’d think. Against all expectations, the vinyl album has refused to disappear into oblivion like the formats—cylinders, 78s, reel-to-reels and 8-track tapes—that fell before it. Numbers, in fact, show that it’s actually enjoying renewed interest in the United States. Vinyl is so fashionable right now that some retailers, like indie merchant Rob Roth of Fords, N.J.’s, Vintage Vinyl, are even predicting it will “outlast the CD.” But others wonder if all the anecdotal testimony about vinyl’s sales growth really amounts to a meaningful niche market, or whether the format is just the latest flavor in the industry’s seemingly endless hype machine. As one major-label distribution executive puts it, “I hear everyone talking about vinyl. But I just don’t get it.”
Sure, vinyl shows big growth percentages, but it’s growing from an extremely small base. As of Oct. 28, vinyl albums have scanned 766,000 units—up 22.4% from the 612,000 units scanned in the corresponding period last year, according to Nielsen SoundScan. What’s more, vinyl is outselling the cassette album, which has scanned 247,000 units year to date, by a little more than 3-to-1. But the vinyl album still consists of only 0.02% of total album sales. In contrast, digital sales are now 10.7% of album sales and increasing.

On the other hand, some say so much activity has been bubbling around vinyl in 2007, especially in the second half of the year, that it would be more prudent to await the final tallies of this year’s data before assessing how the format is performing. That’s because label executives almost unanimously say they are now putting out more vinyl.

**BACK TO THE FUTURE**

One thing is clear: The vinyl trend is gaining momentum. WEA CEO/president John Esposito, for one, kept hearing anecdotal stories about vinyl’s vitality and wondered if his company should be paying more attention to the format. Lately, he says, “you can feel this sort of groundwork of discussion and activity about vinyl in places where there hasn’t been anything there before.”

Once he explored WEA’s vinyl releases, he found “the vast majority of our top 200 evergreen titles aren’t available in vinyl; we only have six titles, and yet vinyl sales are up 30%. Who knew? It was like a well kept secret.”

“We think there is a sales opportunity here and we are going to go after it,” Esposito says. “We will assign a dedicated person to coordinate vinyl.”

It’s probably been the first time in 20 years that anyone at WEA has taken vinyl seriously. After all, it was 1983, according to RIAA figures, when cassette album sales, which shipped 237 million units in the States, overtook vinyl, which shipped 210 million units. That was the year the CD was introduced. When that format began its rise, vinyl had a rapid descent, falling to 72 million units by 1987 and then to 1.2 million units by 1992.

It’s been a marginal format since. Although 180-gram vinyl came into vogue in the mid-‘90s for a year or two. During that time, the 12-inch single still enjoyed decent sales and the 7-inch single thrived in indie rock stores, but even those configurations began to fall by the wayside in the current decade.

It’s only in the last two years that the vinyl album drumbeat began to pick up, seemingly reaching a crescendo at the NARM annual convention in May, as independent labels and retailers talked up the format’s success. But more vinyl developments came to the fore in subsequent months.

**THE DIGITAL CONNECTION**

The vinyl charge is being led by independent retailers and labels—seemingly inspired, surprisingly enough, by the growth of digital downloads.

And some young consumers are clearly listening to both. In a survey of students at New York University, Jesse Valentine—a freshman at Eugene Lang College at the New School—and his seven roommates have their laptops flipped open next to a turntable and easily switch back and forth between the two. Their collection is diverse, with copies of LPs ranging from N.W.A. to indie rock to the Mountain Goats.

But there’s a difference. When Valentine and his friends play music on the laptop, one of them simply gets up to change the playlist. When they spin vinyl, they crowd around the turntable, passing albums around, admiring the artwork and sharing stories about the songs.

“I started to listen to vinyl while a classic rock phase in high school and really dug the format,” Valentine says. “Now I buy a lot of new indie records on vinyl.”

**VIVA LAS VINYL:** ELVIS PRESLEY’S “Windows of the Soul” (Capitol, Epic Records) is the first approved, shaped picture disk of Elvis. Below, Jimi Hendrix’s “The Star Spangled Banner” was released by Capitol/Erika Records.

**“When digital album sales started to take over, we noticed vinyl sales began to rise,” Beggars Banquet/Madar head of sales Rusty Clarke says. At those two labels, “we have never discontinued vinyl.” But for the last year, the Beggars group has been stepping up to the plate and including an MP3 coupon with vinyl releases.**

**Similarly, in January, Sued Pop issued the Shins’ “Wincing the Night Away” with a digital-download card for the album. The album has sold nearly 7,000 vinyl copies, according to SoundScan; total sales stand at 462,000.**

“I think there is a big rush to issue vinyl with download cards,” says label GM Dave Hansen of Epitaph, which claims the seventh-largest market share in the format. On Sept. 25, Epitaph’s Anti-imprint issued Bette Midler’s “Scene of the Crime” as its first album on vinyl with a digital-download card. “We will do that going forward, but not with everything,” Hansen says. “But we think there is an opportunity here, and we want to get some of our classic material out there on vinyl.”

Yep Roc Records is coming to the party as well but is bringing its own twist to the trend. The label released Heavy Trash’s album “Going Way Out” in a double-disc gatefold vinyl LP version with a download card for the entire album (redeemable at yeproc.com), but it also included a CD of the album, all for $19.99. Says Tor Hansen, co-owner of the label and Redeye Distribution, Yep Roc also issued 2,500 vinyl-only copies of Nick Lowe’s latest, “At My Age,” Hansen reports. The company pre-sold 1,000 copies on its Web site, the first 300 coming with limited-edition T-shirts. The vinyl version is now out of stock, and will not be re-pressed.

Albums, N.Y.-based label Equal Vision Records has sold vinyl online since 1992 and has 250 such titles available. But for the latest Chiodos album, in addition to selling it on CD, it also issued 2,000 copies on colored vinyl with the CD encased inside the package, along with its own booklet, label head of sales Andy Cass says.

Colored vinyl—a $20-$30 fan favorite—and the mid-‘90s trend of high-grade vinyl also are enjoying rising popularity. Picture discs are returning as well—one ambitious recent release even features on disc images from noted visual artists (see story, this page). ROIR owner Lucas Cooper says his label is about to release a picture disc by Bad Brains “because we are geniuses and are reinventing the wheel.”

**BELIEVING THE HYPE**

Even major labels have begun issuing multiple formats in the same package. The new Shooter Jennings album, the 53rd issue of fashion/art publication Visionaire isn’t so much a magazine or album as it is an audio and visual experience with vinyl—yes, vinyl is part of the package.

Set for release in late November, Visionaire 53 is a limited-edition pressing of only 4,000 numbered “issues,” selling for $250 apiece at specialty book retailers and through Visionaire’s Web site.

With contributions from acts like David Byrne, U2, Cat Power, Thurston Moore and Kim Gordon, Michael Stipe, Jose Gonzalez, Danger Mouse, Animal Collective’s Panda Bear, UNKLE, Courtney Love and Yoko Ono, the set is pressed on five 12-inch picture-vinyl records, the images commissioned from veteran visual artists like Cindy Sherman and Raymond Pettibon. Compiled during the past three years, the different music and noise compositions vary, from a minute-long song from Byrne about a Polaroid picture to Sonic Youth’s Moore and Gordon’s “playing” an electric toothbrush and a hair dryer. The package also includes two CDs with all the recordings, a credit/instruction booklet and a “vinyl killer” self-running record player/speaker, which comes in the shape of the forthcoming BMW Mini Clubman car, the issue’s sponsor.

“It was important to us that the issue was completely self-sufficient, that you could listen to the record theoretically without even owning a record player,” says Visionaire co-founder/editors Cecilia Dean, who commissioned the artists to submit pieces around a minute long. “It’s supposed to be one coherent artistic canvas.” —Katie Hasty

**DORMED TO SUCCESS:** ORESTI, a student at the Clive Davis School of New York University, plays vinyl in his dorm room on a recent night.

“The Wolf,” released on Universal South, has come out on vinyl with a CD version inside. Other majors are getting into the vinyl act as well, even if it’s in a limited way. “When the Beatles ‘Love’ album came out, we did 12,000 units on vinyl, but it went in a heartbeat,” EMi Catalog Marketing senior VP Bill Gipson says—even though the package carried a $30 wholesale cost: Like any vinyl, that album was sold one way (i.e., no returns), and so far, only 2,300 units of it have been scanned.

EMi also issued its 40th-anniversary edition of the Beach Boys’ “Pet Sounds” in 9,500 vinyl copies and so far has scanned 1,900, according to SoundScan.

While EMi picks and chooses what comes out on vinyl, Universal Nashville imprint Lost Highway puts out all its releases that way. “There is a coolness to making things available on vinyl,” Universal Music Group Nashville executive VP of sales, marketing and new media Ben Kline says. “The artists like doing it, and the customers like it, and there is a business out there for it—a niche vinyl business.”

Like Esposito, Mike Dreeze—CEO of Brighton, Mass.-based, 25-store independent retail chain Newbury Comics—initially heard all the vinyl talk and assumed it was just hype. “The talk has to be the mentality that...”

**Sound and Vision**

**A Branding Tie-In And Aural Experiments Unite—On Wax**

The Visionaire package includes vinyl featuring the work of top artists, such as Cindy Sherman, second from left.

www.americanradiohistory.com
Format Wars

Vinyl and cassettes may no longer drive the industry, but the former is projected to grow by nearly 25% this year.

Format Wars

100M
80M
60M
40M
20M
800M (UNITS)

Projected

2001
2002
2003
2004
2005

800M

600M

400M

200M

+23.4%

The Locust's latest, "Flight of the Wounded Locust" (GSL/Enka Records), was released on four 7-inch recordings, each a puzzle piece.

somewhere, the better, hipper people buy vinyl," he says. "We sell tons of it, but we don't put it on a pedestal." But after examining the company's statistics, Dreese began to change his tune.

At the end of September, Dreese reported that the company's $2 million in inventory included $200,000 in vinyl, which equals 9.9% of inventory. Last year at this point, vinyl inventory was at $337,000, so this year the company's position in the format is up 45% from the previous year.

In September, the chain sold $60,000 worth of vinyl—which, Dreese says, means it's 1.5% of all sales. For the year, he adds, vinyl sales revenue is up 43%. The chain's turn rate for vinyl—that is, the dollar amount of annual sales as a ratio of the dollar amount of inventory stocked by the chain—is 2.5, compared with 2 for the CD. And its profit for vinyl is 37%, compared with 31% for CD.

"It's growing, and it's more profitable and turns faster than the CD," Dreese says. "What's not to like?"

Breaking out vinyl by configuration, Dreese notes that the chain's 12-inch single sales are down 22%, album sales are up 48% and 7-inch singles are up 74%.

In the largest Newbury Comics stores, the chain carries about 1,200 vinyl LPs and 600 singles, and half as much in more typically sized stores. But Dreese attributes Newbury's vinyl growth mainly to a major effort to sell vinyl online.

At the Sacramento-based, six-store Dimples' chain, co-owner Dilyn Radkovitz says vinyl sales are up 40% in the last year.

Higher Manufacturing Costs And Fewer Pressing Machines Limit Vinyl's Position

in its most basic form, vinyl costs much more than a CD, which can be manufactured as cheaply as 35 cents—and that includes the disc, jewel case and booklet. A single vinyl LP pressing on regular 120- to 130-gram vinyl starts at about $2 per unit for 1,000 copies at United Pressing in Nashville, according to the company's Web site, while thicker 180-gram vinyl, which is the trend nowadays, costs $1.54.

But that doesn't include stamping, multiple press test runs, shrink-wrap, sticker and album covers. With all that added in, the cost for a standard-grade vinyl album can come to about $2.50 per unit, according to the company's Web site.

Another variable adding to cost: Most CD albums today are longer than the traditional 40 minutes that vinyl albums contained back in the day.

Consequently, most releases are issued on double-vinyl, gatefold albums. Given that requirement, costs can be upwards of $4 per unit, which is why vinyl albums are often priced higher than CD versions of albums. And if a release gets special artwork like glossing, embossing or foil stamping—which gives it, respectively, a shinier, raised or shiny wet look—the cost jumps to about $5 per unit.

These bells and whistles cost more money and take much more time to manufacture, says Ken Bruster, office manager at Downey, Calif.-based Enka Records, which specializes in color and picture disc vinyl as well as records pressed in eccentric, non-circular shapes.

Vinyl often retails at $19.99, but it can go higher. Light in the Attic co-owner Josh Wright says the label's two-LP deluxe version of its newest reggae compilation, "Summer Records Anthology: 1974-1988," has a wholesale cost of $17, so in stores, it winds up at $22 or $24.

"We usually do one printing, because it's not the best item to sit on, takes up space, and because of the dollar value," Wright says. "It's a hard thing to manage. We get the jackets and outside product made at a special embossing place, which also takes time, so often the pressing plant can't just print it because they need to wait for the covers to be ready.

Vinyl pressing availability also influences what releases come out in vinyl and when. Often, vinyl needs more lead time than CD manufacturing because there are probably fewer than 10 vinyl plants in the United States. At United Record Pressing, the plant has 24 machines and was running 17 of them when Billboard spoke to plant manager Dave Jump in early October. "We are producing 20,000-40,000 pieces of vinyl a day," Jump says. "We have the capacity to go up to 60,000 units."

But there are limits, since no one is making new vinyl pressing machines. "We can't buy the machines anymore, so we rebuild them as we go," Jump says.

Likewise, some aspects of the vinyl manufacturing process are so specialized and bordering obsolete that at some plants, only one person is trained to perform certain functions. "We were going to put out an album in vinyl, but there was only one guy at the company who could glue the sleeve properly, but he hurt his arm, and they couldn't complete the album on time," one major-label head of sales says.

"So we had to scramble and go elsewhere." San Francisco-based vinyl broker Pirate Press has seen its vinyl sales jump from 22,000 units two years ago to about 3 million units in the current year, according to GM Nick Palatucci. But the other three record plant manufacturers interviewed for this story—United, Enka Records and Camarillo, Calif-based Record Technology—say they are seeing only modest growth in vinyl, unlike the numbers being reported by retailers and labels.

In fact, in the last two years, vinyl plants, 3.3/3 and Hub Servell, have closed their doors, one industry executive says. But the 2007 Billboard Buyer's Guide lists six vinyl manufacturers that have active Web sites: Creative Sound in Agoura Hills and Bill Smith Custom Records in El Segundo, Calif.; Alpha Records in Plantation, Fla.; Sun Plastics & Dynamic LP Stereo in East Newark, N.J.; Musical Recording Studios in Columbus, Ohio; and A&R Record & Tape Manufacturing in Dallas.

One reason manufacturing plants are not feeling the growth the way labels and retail are is because vinyl is a promotional vehicle has dried up, according to Don MacInnis, president of Camarillo-based Rainbow. So production of promotional, dance and rap 12-inch singles is decreasing, while production of 12-inch album-length vinyl is increasing.

Also, labels tend to do one pressing on new releases and then let the vinyl version fall out of print. Re-pressing can take a month or more and by then some of the demand might dissipate.

Considering its price, turnaround time, the scarcity of vinyl manufacturers and the space it occupies, catalog titles that are kept available in vinyl through reorders often suffer from weak sales.

And because it requires more lead time to manufacture, the vinyl version of albums often comes out after the CD version. For example, Nine Inch Nails' "Year Zero," which streeted April 12, didn't appear on vinyl until Sept. 25.
A Niche for Indies

The major's (Capitol Music Group, with a 4.87% vinyl share; Warner Bros., with 4.85%; Island Def Jam Music Group, with 4.9%; and Columbia, with 2.69%) account for four of the top five rankings in vinyl distribution as of Sept. 30, according to SoundScan. That's mainly owed to the stalker level of sales that major-labelmarginTop

Independent labels, however, have been carving out a niche for themselves by licensing albums that the majors would never consider releasing in the format—even though many of them are still in print on CD. The Sundazed label, for example, is licensing key Bob Dylan titles that Sony has not made available on vinyl. The indie labels that either license vinyl or buy enough manufactured vinyl to warrant its pressing on specific titles include Light in the Attic, Collectables, and Scorpio.

It is the independent label—and independent retail-sector that has promulgated the format's newfound rise to prominence. Some indie retailers have even begun to stock turntables (see story, this page). Collectively indie label distributors, including ones owned by the majors, have a combined vinyl market share of 54.8%. While Sub Pop is the sole indie label to crack the top five with a 4.6% market share, its distributor Alternative Distribution Alliance is the largest vinyl distributor with a 31.8% share. Vinyl is mainly carried by indie stores, small regional chains, Newbury Comics, the Virgin Megastore chain, and specialty retailers like Hot Topic. Also, mail-order houses and online stores do a brisk vinyl business.

In general, one attraction to indie merchants is that vinyl is not a mainstream item. But indies who believe that vinyl's market share is too small for big chains to notice might want to think again. "I am fascinated with the analog story and vinyl," Best Buy senior entertainment officer Gary Arnold says. "We have never carried it, but I am interested to find out if consumers want it."

While Arnold knows vinyl is not going to replace other formats, he says, "There may be a business there. I am intrigued by this timeless fascination with this 12-inch piece of plastic."

Still, for now, Epiphany's Hansen says "the smaller music retailers something that is unique to them." On certain records, mail fracturing Hot Topic can even be the No. 1 chain in vinyl (see story, this page). In fact, Hot Topic often gets exclusive limited editions in vinyl, sometimes even as picture discs.

OLD FANS, NEW FANS

Surprisingly, vinyl's resurgence is ascribed to two distinct demographics: the older listener and the younger indie-rock fan. Alasanya Hill, co-owner of Rochester, N.Y.'s Record Archive, credits vinyl with bringing kids back into the record stores. "We like the trend, although it's not going to save the industry," she says. "It won't be more than 3%-5% of our business, but that's where the excitement still is for the kids. They are getting reacquainted with the download cards too."

But although Vintage Vinyl's Roth acknowledges that the young are interested in vinyl, he believes it sells better with such legacy acts as Bruce Springsteen and the Who. Springsteen's "Magic" album came out Oct. 2 on CD, but Columbia issued the album a week earlier on vinyl so it could be eligible for the Grammy Awards, which had a Sept. 30 cutoff date. Likewise, Concord issued John Fogerty's new album, "Revival," on vinyl a week early for the same reason.

In the case of Springsteen, sources say Columbia pressed 5,000 vinyl copies. "On the new Bruce Springsteen album, I have sold more vinyl than CD," Roth says. Sure, the vinyl version's earlier release helped—but what makes that vinyl victory more notable is that Roth admits Vintage Vinyl didn't order enough copies of the format. After its initial order, the store had to replenish vinyl stock until the third shipment arrived Oct. 10.

At the other end of the age spectrum, significant numbers of metals, punk and indie releases—all genres that appeal to young listeners—such as Nick Paulucci, GM of San Francisco-based Pirate Press, which acts as a vinyl broker for record manufacturer GZ Digital Media in the Czech Republic, the only foreign manufacturer mentioned by labels and distributors as being a significant player. (For more on vinyl manufacturing, see story, page 31.)

So why are college students suddenly cromared of vinyl?

"Vinyl's different, unique, rare and cool," Yep Roc's Hansen says. "Some kid somewhere said it's cool, so all of a sudden, it's cool."

But back at that New York University dorm room, those 19-year-olds don't exactly describe their vinyl infatuation in those terms.

Oresti, a New Jersey native who doesn't want to be identified by his last name, is a music production student at the Clive Davis School. He says he was attracted to vinyl because of the improvement in sound quality, which he describes as "much more organic and authentic." As he and his friends pull albums on and off the turntable, Oresti laughs to audiosphere issues. "There's really no reason to seek out a vinyl copy of an album that was digitally made," he says. "But there is a huge difference when it comes to the sound quality of something recorded on a reel-to-reel."

But sitting next to him, Santa Cruz, Calif., native Ben Bennett Jackson—who has been collecting vinyl since he was 12, thanks to being introduced to it by his parents—makes another point.

Vinyl, he says, carries a feeling of exclusivity, given that only select new records come out in the format. If a band releases a record on vinyl, Jackson says, he likes them more.

Turning The Tables

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vinyl itself isn't the only thing that's helping indie retail thrive. About a year ago, Fords, N.J., store Vintage Vinyl began stocking automatic turntables. Consumer electronic stores carry DJ turntables, but automatics are scarce. Vintage Vinyl, owner Rob Roth reports, carries three Audio-technique models—one belt-driven, one direct-drive and one that has a USB cable so it can be plugged into the computer. The store carries a Numark portable player, two Pyle turntables and one Thorens, as well as the Ion, the most well known computer-friendly turntable. The turntables range from $100-$400. And the store also stocks cartridges—again, because nobody else carries them.

"At first, we brought in a couple of models, but they sold so quick, I expanded the selection," Roth says. "I could find no models, I would order them."

Out in Long Beach, Calif., the Fingertips record store—where vinyl comprises about 12% of all sales—has solved that dilemma. A former employee scavanges turntables from thrift stores and eBay, then refreshes and retrofits them with generic needles, which are abundantly available. "We can keep turntables priced for below $100 bucks, which is a good entry level for someone trying to get started in violin," Fingerprints owner Rand Foster says. "The most popular model is the old box turntable. We have sold hundreds of those." Fingerprints also carries some new turntable models.

At Criminal Records in Atlanta, where vinyl sales have been a mainstay for a couple of years and have enjoyed 20% growth this year, owner Eric Levin heard about what Fingertips was doing and found someone to begin refurbishing turntables as well so he could offer them in addition to newly manufactured turntables. "We are selling more turntables this year than last," Levin says. "It used to be a nice item for us, but now we are stocking turntables dozens at a time and we keep them upfront with our hits."

Big box stores are entering the fray as well. Best Buy and Costco are stock ordering turntables that cost less than $100. Costco audio buyer Jennifer Simmons says the turntables come with Audacity software, which enables customers to download vinyl collections onto computers and "helps remove clicks, pops and other noises from recordings." The turntables have been "received by our members very well," Simmons says. "We have sold thousands."
Ryan Tedder didn’t relish getting dropped from two major labels in the last five years. But without those experiences, he might never be where he is today: topping Billboard’s Pop 100 chart with his band OneRepublic and the song “Apologize.”

The singer/songwriter/guitarist/pianist was not only previously signed to Columbia as part of the band, but also landed, and was dropped from, a solo deal on Timbaland’s Mosley Music Group through Interscope—the same label that will release OneRepublic’s debut, “Dreaming Out Loud,” Nov. 20.

“I’d be lying if I said I didn’t think the song was a hit from day one,” the 28-year-old artist says. “It gave me goose bumps the first time I heard it. I’d be truly disappointed if it wasn’t doing as well as it is.”

The version of “Apologize” currently saturating radio (it’s also No. 2 on The Billboard Hot 100 this week) is a remix credited to Timbaland featuring OneRepublic. That version, as well as the band’s original take, will appear on “Dreaming Out Loud.”

Things weren’t always this well-timed for Tedder and friends. OneRepublic got its start when Tedder and Zach Filkins, 29, formed a high school band in Colorado Springs, Colo. Although the group disbanded when Tedder and Filkins went off to college, the two kept in touch in hopes of regrouping down the line.

While in college, Tedder landed an internship at Dreamworks Records in Nashville. Two months into the gig, he played a demo for his boss at her request. That same day, he was offered his first publishing contract. As if that wasn’t enough of a high for the aspiring artist, Tedder earned a record deal with former ‘N Sync member Lance Bass’ now-defunct management company, Free Lance Entertainment, the week after winning an MTV contest.

A full-blown artist at the young age of 20, he felt like he was on top of the world. But soon enough, he realized things weren’t exactly what they appeared to be.

“Because I didn’t have enough songs, the record deal turned into a glorified production deal. I got thrown in with huge pop producers that were working with big pop groups at the time, and they were trying to force that kind of music on me. But I was listening to Oasis, John Mayer, the Verve and U2. It was a weird juxtaposition,” Tedder says.

Nothing came of the Free Lance Entertainment/MTV deal, and when the one-year contract expired, Tedder returned to college to finish his senior year, then moved to Nashville upon graduating in 2001.

“I had such luck there, I figured I should go back,” he says. And he was right. Once there, he started recording demos for professional songwriters, charging $400 per song. But luck really kicked in when just a few weeks after returning, he received a call from famed hip-hop producer Timbaland, who had apparently watched him on the MTV contest, and offered him a deal.

Tedder spent the next two years hoping he’d record and release a solo album, while learning about production under Timbaland’s tutelage. “When I played Timbaland the stuff I was demo-ing, he told me I was a producer, but I was hoping he’d develop me as an artist,” he says. “But after two years, I realized it wasn’t going to happen and that I needed to move.
‘Timbaland told me I was a producer, but I was hoping he’d develop me as an artist.’ —RYAN TEDDER

Keri Hilson

Keri Hilson is a 25-year-old, Atlanta-bred singer/songwriter who’s been professionally penning tracks for Usher, Justin Timberlake, Snoop Dogg, Mary J. Blige, the Pussycat Dolls and Ludacris since the age of 19. In 2005, Hilson met Timberlake through Atlanta producer Polow Da Don and inked a deal with their joint-venture label, Mosley Music Group/Zone 4.

On the heels of penning Britney Spears’ comeback hit “Gimme More” and guesting on Timberlake’s recent Pop No. 1 hit “The Way I Are,” Hilson is putting the finishing touches on her debut album, “In a Perfect World,” due early next year.

“The album mostly consists of love songs—good and bad love—and definitely has an emotional core to it no matter what tempo I’m singing in,” Hilson says. “I wanted to basically show the world that no one is exempt from hardships and heartbreak.”

Nelly Furtado

Canadian-born singer Nelly Furtado, 29, experienced immediate success with her 2000 Dreamworks debut, “Whoa Nelly!” The album’s ubiquitous single, “I’m Like a Bird,” was named song of the year at the 2001 Grammy Awards.

But after the disappointing commercial and critical response to 2003’s “Folklore,” Furtado went back to the drawing board in partnership with Timbaland. The fruits of their labor, last year’s “Loose,” returned Furtado to the top of the charts with “Promiscuous,” one of the biggest hits of the summer of 2006.

“For a long time I kind of denied my R&B and hip-hop roots,” Furtado told Billboard at the time. “All that rap and R&B I listened to as a kid made an impression on me; I used to write R&B songs in my bedroom that sounded like Mariah Carey songs. Now I’m tapping into that again, and I’m like, ‘Wow, I didn’t know I could go back there. It feels so good.’”

A video for the latest single from the set, “All Good Things (Come to an End),” will be serviced imminently. Also looming is the CD/DVD set “Loose: The Concert,” due Dec. 4. The CD sports 11 songs recorded live during this year’s Loose tour, while the DVD boasts six additional tracks plus a 30-minute documentary.

“For me it is all about the chemistry,” Timbaland says. “I am able to have fun creating in the studio with both Nelly and Keri. It’s so very natural.” —MC

More Than One

ONEREPUBLIC is the first rock act on Timberland’s label, but there’s more in store from Mosley Music Group

Timbaland, Polow Da Don and Danja Handz all lend their production talents to the set. While Hilson penned most of the tracks, Timberlake has a writing credit. For the time being, Snoop and Ludacris make only guest appearances, and although Hilson plans on keeping features to a minimum, she hopes to record a few more collaborations in the coming weeks.
WEDNESDAY, NOV 14
ATTORNEYS
TURNER
MODERATOR:
TICKET
BRYAN PEREZ,
DAVID MARCUS,
PONTY BRUNO, Executive
MODERATOR:
11:15am
JIM GLANCY Partner, Bowery
DEVELOPMENT. Columbia
Joe Burke,
DIGITAL
START
NICK STORC-I,
ROB
UANA
INTRODUCTION
THE LONG RUN
9:45am
OPENING
9:00am
REGISTRATION
KELP GIFT HOSTED BY STUB-HUB
9:30am - 9:45am
OPENING GREETING
9:45am - 11:00am
THE LONG RUN
SPONSORED BY THE APEX GROUP
Introduction by:
Joe Burke, Senior Project Manager
The ApeX Group
Moderator:
LIANA FARNHAM, Vice President, Artist
Development, Columbia Records
Speakers:
CHARLES ATTLAL, Partner, C3 Capital
couns, AEG Live
ROB BENHAM, William Morris Agency
(Rascal Flatts, Brad Paisley)
SCOTT CLAYTON, Creative Artists Agency
(Vings Of Lino, John Mayer)
JIM GLANCY, Partner, Bowery Presents
ROB MCYRA, Crush Management (Fall Out Boy)
NICK STORC-I, The Agency Group
(Grammy Awards, Coheed & Cambria)
11:15am - 12:15pm
START ME UP
Moderator:
ANTHONY BRIND, Executive Director,
C3 Capital, Billboard Magazine
Speakers:
AARON GROSKY, Executive Vice President, Music
Programming and Artist Relations, Control Room
JARED HOFFMAN, CEO, the Knitting Factory
DAVID MARCUS, Senior Vice President, Music
Talent, Ticketmaster
BRYAN PEREZ, President, Live Nation Digital
JANINE REMONDO, VP, AEG Music
1:45pm - 3:00pm
TICKET TO RIDE
Moderator:
T. TURNER, Madden, ESQ., Madden & Patton, L.L.C.
Attorneys At Law
CONTINUED IN NEXT COLUMN
5:00pm - 6:00pm
YORK SUITE - 2ND FLOOR
GENRE ROUNDTABLES
Topics include:
Country: BRIAN O'Connell, President,
Live Nation, Country
GREG OSWALD, VP, William Morris Agency
Latin: MICHEL VEGA, Agent,
William Morris Agency
Metal: TIM BIRCHER, Agent, The Agency Group
POP: DAVID ZEDDELL, Agency Circular Artists Agency
PUNK: KEVIN LYMAN, CEO, Dirt Productions
ROCK: JONATHAN ADELMAN, Agent,
Paradigm Agency
6:00pm - 7:30pm
Palm Foyer - Lobby Level
OPENING COCKTAIL RECEPTION
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SCHEDULE OF EVENTS
THURSDAY, NOV 15
9:00am - 5:00pm
REGISTRATION
9:00am - 10:00am
BREAKFAST SPONSORED BY HONDA CENTER
9:30am - 10:45am
MONEY
Moderator:
JAY MARIANO, President, Madison Square
Garden Entertainment
SPEAKERS:
JEREMY CHEEK, Business Manager/Partner,
Flood, Bumgard, McCready & McCready
PARKER WEISS, Executive VP/IM.
Brownie Event Center
3:00pm - 3:30pm
COFFEE BREAK
SPONSORED BY OLYMPIA THEATER AT GUSMAN CENTER FOR THE PERFORMING ARTS, MIAMI
3:30pm - 4:45pm
OUR HOUSE
SPONSORED BY THE AIRLESS CENTER
Introduction by:
SCOTT MULLEN, CFE, Executive Director,
The Wireless Center
Moderator:
MARTY KERN, Director of Major Events,
Ciscor University
SPEAKERS:
JEFF APREAOG, President, Apogees Group
GERRY BARAD, VP, TNA International
MIKE EAVES, SVP, Sports & Entertainment
SMG
JOHN HUIE, Agent, Creative Artists Agency
ADAM KORENFELD, VP, Artist Group International
DEBRA RATHMELL, VP, AEG Live
5:00pm - 6:00pm
YORK SUITE - 2ND FLOOR
PRE-AWARDS COCKTAIL RECEPTION
SPONSORED BY TICKETMASTER
6:15pm - 6:30pm
ROUNDTABLES
SPONSORS: BILL CHIPS, Editor-In-Chief, IEG
Sponsorship Report & MARCE YALEN CABLEY
PRESIDENT, MAC/PRESENTS
PROMOTION/TRANSPORTATION: TREAT HEMPHILL,
Hemphill's Brothers Coach Camps, Inc.
JACK BIBBY, Fader High/Midtown Event Management
CONCERT TOURING: WREN AIGNER, Director,
Emo Music Programs
Digital Marketing: JEREMY TAYLOR, President,
Lilac.com
CINEMA: TERRY JENKINS, Corporate Director
of Entertainment, Boyd Gaming Corporation
ENTERTAINMENT: ASHLEY CAPP, AEG Productions
SETHER HARRIS, President, MCA
7:00pm
COMMODORE BALLOON FEVER, 2ND FLOOR
PRE-AWARDS COCKTAIL RECEPTION
SPONSORED BY TICKETMASTER
8:00pm
GRAND BALLROOM, 2ND FLOOR
BILLOBOARD
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HOSTED BY WELLS FARGO THEATRE
5:00pm - 6:00pm
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Clockwise from top: Top venue finalist the Greek Theatre in Los Angeles; top tour/draw finalists STING and KENNY CHESNEY; top package finalists CHRISTINA AGUILERA.

Billboard's Fourth Annual Gathering Tackles Live Music's Top Issues And Honors The Best Of The Touring Industry's Best
TOP TALK IN TOURING

The Lineup For Billboard’s Touring Conference Taps The Sector’s Biggest Players To Address Key Issues
BY RAY WADDELL

There is no shortage of hot button issues in the world of live music today. Ticketing, artist development, revenue streams, touring traffic, marketing, technology and other topics are all worthy of lengthy discussion and exploration of differing opinions. Whether it’s Madonna’s 360-degree deal, a free Ozzfest or what’s up with those Hannah Montana tickets, the touring industry has been abuzz in 2007 with compelling stories. The good news is that all of these topics and more will be addressed by the panels and round tables at the fourth annual Billboard Touring Conference, set for Nov. 14-15 at the Roosevelt Hotel in New York. And populating these panels and round tables are some of the most seasoned professionals and innovative thinkers in the concert business. Such is the case with the conference’s kickoff panel, "The Long Run." (As ever, all panels are named after songs.) "The Long Run" addresses what could be the most pressing issue in live music: Who will be the arena headliners of tomorrow, and which acts have staying power?

The panel is moderated by the always insightful Liana Farnham, Columbia Records VP of artist development. Onboard are C3 Presents partner Charles Artal (Lollapalooza, Austin City Limits Festival), William Morris Agency agent Rob Beckham (Rascal Flatts, Brad Paisley), Creative Artists Agency (CAA) agent Scott Claytor (Kings of Leon, John Mayer), Bowery Presents partner Jim Glancy, manager Bob McLean (Fall Out Boy, Panic at the Disco) and Agency Group agent Nick Storch (Gym Class Heroes, Coheed and Cambria). All are successful players in this industry who are helping break artists in a wide range of formats through live performance.

If artist development is a concern, ticketing is in the midst of a revolution. That means "Ticket to Ride" should be one of the most interesting and controversial panels of the 2007 conference. Among the topics are dynamic pricing, the grey market, pre-sales, direct-to-fan marketing and other big ticketing stories of 2007.

Moderating the ticketing panel is Turner D. Madden, Esq., of law firm Madden & Patton. The speakers are those on the front lines of the most important ticketing issues of the day: StubHub head of business development/music Chuck Lavallee, Ticketmaster VP of business development David Goldberg, Tickets.com chief commercial officer Derek Palmer, Blue Chip Entertainment president Russell Doussan, TicketNetwork CEO Don Vacaro and Broomfield Event Center executive VP/GM Gene Felling.

“With major changes to the way fans purchase tickets and current litigation among some of the key players in the industry, ticketing is a crucial topic to monitor, because it will affect the way business is conducted and revenues are generated,” Madden says.

BOOK THIS
It’s an ongoing thought process in touring: Three markets, six venues, one show—who gets it, and why? "Our House" examines how the decision process works, why one venue or market gets the nod over another and how a venue can raise its profile.

Moderated by Clemson University director of major events Marty Kern, the panel features the people who make these types of decisions every day: Apregn...
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Group president Jeff Apregan (Neil Diamond), TNA International VP Gerry Barad (the Police, U2), SMG senior VP of sports and entertainment Mike Evans, CAA agent John Huse (Faith Hill, Shania Twain), Artist Group International VP Adam Kornfeld (Metallica, Def Leppard) and AEG Live VP Debra Rathwell (American Idols Live, Hannah Montana).

GREEN TOURING

While there are many reasons to tour and play concerts, making money is surely one of them. With “Money,” the Billboard Touring Conference looks at some of the best ways to make a profit through touring and what new or growing revenue streams are available, including festivals, merchandising, sponsorships, venues, fan clubs and dynamic pricing.

The panel is moderated by a guy who crunches the numbers for a wide range of artists at all stages of career development: Jamie Cheek, business manager/partner in music industry accounting firm Plood, Burnstead, McCready & McCarthy.

The speakers are MAC Presents president Marcie Allen Cardwell, Band Merch.com president Donn Delson, C3 Presents partner Charlie Jones (Lollapalooza, ACL Fest), Research In Motion VP of marketing Paul Kalbleich (BlackBerry/John Mayer tour), Vector Management manager Ross Schilling (Lynyrd Skynyrd, Hank Williams Jr.) and Artist Arena.com president Mark Weiss. Bring your calculator.

NEED-TO-KNOW BASIS

Getting the word out and promoting efficiently in the digital age is challenging but rewarding. Whether it’s push or pull, the tail (consumers) is very much wagging the dog (music). The “You Oughta Know” panel examines how concert producers can get consumers what they want without sacrificing revenue. Perhaps more important, the panel will examine how concerts can stay high on the entertainment radar and how promoters can best reach fans.

Industry veteran Adam Friedman, CEO of Nederlander Concerts, will moderate the panel. “With a sharp decline in record sales and no label marketing to speak of, fewer headliners able to fill the seats and traditional media losing its reach, it has become more important than ever for the concert industry to find marketing solutions that target and reach the fans,” Friedman says.

“Concert advertising budgets are now allocated more to digital marketing and promotion techniques,” Friedman says. “We know that Internet marketing is more cost-effective, but will it reach a wider ticket-buying audience? Once you reach the fan, what value proposition will overcome skyrocketing prices and competition from other entertainment sources for their discretionary income? Connecting with the fan continues to be challenging and getting them to buy tickets even more so, as ticket sales reflect.”

The panel features some of the most successful concert marketers and promoters in the business, all with recent winners to cite. Onboard are Nathan Hubbard, VP of Live Nation/MusicToday, now part of the Artist Nation group; tour director Paul Kozlowski of Ron Jovi Management; Concerts West co-CEO Paul Gongaware; Warped tour founder and 4Fm Productions CEO Kevin Lyman; Superfly Productions president and Bonnaroo co-founder Jonathan Mayo; and Mark Montgomery, CEO of direct-to-fan innovator Echomusic.

THE POWER PLAYERS

So how are we doing, and where are we going? The Billboard Touring Conference always takes a run at that topic with our final session, when top execs in the concert industry discuss business in 2007 and beyond.

The questions are decidedly “big picture”: How high are concert on the entertainment hierarchy? Are we creating new headliners? Will the digital age forever change touring? Who holds the leverage? Where do independent promoters fit in?

Moderated by Billboard group editorial director Tamara Conniff, this year’s Power Players panel has a distinctly New York flair.

continued on >>p44

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Finalists for the fourth annual Billboard Touring Awards represent a healthy mix of rising superstars, perennial powerhouses and thrilling reunions. On the industry side, finalists include seasoned veterans, powerful mega-firms, surging upstarts and innovative boutiques. Speaking to the diverse range of tours on the road in 2007, there is no overwhelmingly dominant tour, with a wide range of acts represented across the various categories for the Billboard Touring Awards, to be given during a Nov. 15 reception at the Roosevelt Hotel in New York. As opposed to any sort of popular vote, the Billboard Touring Awards winners and finalists are determined by actual box-office achievement, based on data reported to Billboard Boxscore between Jan. 1 and Sept. 30 of this year. The awards reception will cap the fourth annual Billboard Touring Conference, set for Nov. 14-15. Following is a breakdown of the finalists in each category and how they got there.

**TOP TOUR/TOP DRAW**

The top tour award is given to the tour that generates the most box-office revenue during the time period covered. The top draw award is based on actual butts in seats.

The Police reunion tour, Justin Timberlake’s FutureSex/LoveShow and Genesis’ Turn It On Again are finalists for the top tour award. The Police, Timberlake and Kenny Chesney’s Flip Flop Summer Tour are finalists in the top draw category.

The Police tour, produced by Arthur Fogel at TNA International and Bill Zysblat of RZO Productions, has unquestionably been the most high-profile tour of the year, capitalizing on a route that has interspersed major-market arenas with key festival bookings like Bonnaroo in Tennessee and Virgin Mobile Music Festival in Baltimore and stadiums like Fenway Park in Boston.

The reunion of Sting, Stewart Copeland and Andy Summers has rung up sell-outs in North America and Europe. The manager for the tour is Kathy Schenker Management (KSM). “The Police tour has been a huge success, a well-deserved victory lap for one of the greatest bands ever,” Fogel says. “It is a privilege to be involved with Sting, Stewart and Andy, and of course Kathy and Bill (Zysblat).”

Timberlake’s home run world tour is one of the big success stories of 2007, and the artist is a finalist in the top tour and breakthrough artist categories—a first. “Justin is off the chart as an arena headliner now,” says Randy Phillips, CEO of Timberlake tour producer AEG Live.

No newcomer at all, Chesney has been the top-drawing artist in the world for the past six years. His five consecutive years selling more than 1 million tickets is a record for country music. Produced by TMG/AEG Live president Louis Messina, Chesney’s touring has for the past several years added NFL stadiums to his route of arenas and amphitheaters.

**TOP PACKAGE**

The top package award goes to the top-grossing tour with three or more artists on the bill, recognizing those acts that strive to offer value and create synergistic billing.

Finalists are the Tim McGraw/Faith Hill Soul2Soul II tour with such supporting acts as Lorrie Mcenery, Halfway to Hazard, Lance Miller and Taylor Swift; Chesney’s Flip Flop tour with Sugarland, Pat Green, Brooks & Dunn and Sara Evans; and Christina Aguilera with the Pussycat Dolls and Danniely Kane.

Soul2Soul added a third act to the bill, despite selling out for the past two years in a row, something that could not have been predicted when the three acts were announced at the end of last year. McGraw and Hill’s tour is the third most-attended tour on the Billboard chart, behind Jay-Z’s/Beef and Odds Def Jam tour and the Rolling Stones/Ozzy Osbourne tour. Despite the lack of a second supporting act, the tour is breaking the attendance records of the O2 in London, where both acts have performed individually.

Clockwise from top: Top tour/draw finalists Clockwise from top: TIM McGRAW, FAITH HILL and dancers; CHRISTINA AGUILERA and dancers; FAITH HILL and TIM McGRAW on the Soul 2 Soul tour, also a finalist for top package.
CONGRATULATIONS

on your nominations for the Billboard concert marketing & promotion award!

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MORE BETS

from >>p46

out as just co-headliners in 2006. "When we started planning the extension of Soul2Soul II, Tim felt very strongly about using the tour as a vehicle to give exposure to some of the new acts he was working with," says McGraw's manager, Scott Siman, citing McKenna and Halfway to Hazard as examples.

"The idea was to integrate these acts into the tour. It wasn't simply the concept of who was the next hot act that could sell tickets: we felt strongly with Tim and Faith we had that part covered," Siman says.

With tour sponsor Jeep's sound partner Harmon Becker, the outdoor "My Gig" stage was developed, hosting most of the support acts outside the venue for free prior to shows. Halfway to Hazard, McKenna and Miller also performed at the acoustic PreShow Party for Jeep VIPs and radio contest winners.

Chesney captured the top package award in 2005 and 2006, and providing value to the fans is a top priority for Chesney and his team. "Year after year, Kenny has stepped up with a bigger show, great support, and kept ticket prices down," Chesney tour director Messina says. "With Kenny, the fans always come first. That's why they keep coming back."

TOP BOXSCORE

The top boxscore award goes to the highest-grossing single engagement.

Finalists this year are Prince, Aug. 1-Sept. 21 at the 02 Arena in London; the Download Festival (Iron Maiden, Linkin Park, My Chemical Romance, Evanescence, Marilyn Manson, Velvet Revolver and others) June 8-10 at Castle Donnington in England, produced by Live Nation and the Bonnaroo Music Festival (the Police, Tool, Widespread Panic, the White Stripes and others) June 14-17 in Manchester, Tenn., promoted by AC Entertainment/Superfly Productions.

Given that Prince was able to knock out 21 dates on his name only, the London stand is remarkable. Promoter Concerts West initially put up seven shows. "On our first day on sale we had sold out 15 by lunchtime," Concerts West co-president John Meglen says. After two weeks with no tickets available, demand built again.

"then we relaunched the final six shows. Every show was sold out. Every seat."

TOP COMEDY TOUR

Recognizing that comedy is one of the most profitable and fastest-growing segments of the touring business, Billboard added a top comedy tour award to its list last year. Inaugural prize winner Larry the Cable Guy is a finalist again this year, along with George Lopez and Katt Williams.

Larry the Cable Guy, who claims he was born in the back of an El Camino during a Foghat concert, is booked by Creative Artists Agency (CAA) and managed by J.P. Williams. The bulk of his concerts are promoted by Outback Entertainment, based in Nashville.

Williams' HBO comedy special of 2007, "The Pimp Chronicles Pt. 1," was HBO's highest-rated comedy special, and the DVD of the show has moved more than 300,000 copies, according to Chris Smith, Williams' agent at ICM. Asked what has driven Williams' success in 2007, Smith says, "Probably the fact that he's so damn funny."

AGENTS, PROMOTERS, MANAGERS

The top agency finalists are determined by the total combined gross of acts a given agency represents among the
THANKS TIM AND FAITH FOR A GREAT ROAD TRIP.

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top 50 tours. It's no surprise that the two largest booking agencies in the world, CAA and the William Morris Agency, are finalists. CAA booked top 25-ranked tours by Timberlake, McGraw/Hill, Aguilera, Eric Clapton, John Mayer and others in 2007. WMG routed successful tours by Roger Waters, Josh Groban, Rascal Flatts, Brad Paisley and Tool.

CAA managing partner Rob Light says the agency enjoyed a solid year from the club to the arena level. "The touring business continues to be strong, and we are excited and proud to be an integral part of the process," Light says. "While our core business has been very solid, we are energized by the growth of our new businesses. The opening of our London office, the expansion of our comedy and corporate teams, and our continued growth in Nashville have provided numerous opportunities to service clients on a more expansive level."

Independent booking agency Artists Group International, also a finalist for top agency, did extremely well in 2007, with strong runs by Rod Stewart, Rush, Billy Joel, Def Leppard and Linkin Park's Projekt Revolution tour.

"The entire staff worked very hard to accomplish these results," AGI president Dennis Arfa says.

Similarly, the top manager finalists are determined by the total combined gross of acts a given management company represents among the top 50 tours.

Two of the finalists parallel two of the top tours: KSM and the Police and Wright Entertainment Group for Timberlake.

The third top manager finalist is mega-firm Front Line Management, which oversees the careers of such strong touring acts as Aguilera, Aerosmith and Def Leppard.

The top promoter award may not have much suspense attached to it, as the world's largest promoter, Live Nation, is the overwhelming leader in its field and consistently produces the top-grossing tours in the world, including the Police, Genesis and Soul2Soul II this year. "It's an honor to be recognized by Billboard for the great efforts of our Live Nation venue and concert promotion teams," Live Nation president of North American music Jason Garner says. "Our greatest asset is our unparalleled local promoter and venue network. We celebrate [being finalists] along with everyone who contributed to making 2007 such a successful and transformational year for Live Nation."

Live Nation's closest competitor AEG Live also enjoyed a strong year in 2007, highlighted by the Timberlake, Chesney, Stewart and Aguilera tours. AEG Live also pro-

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from >>p50

duced tours for such TV brands as "American Idol," "The Cheetah Girls," "High School Musical" and "Dancing With the Stars."

Phillips calls 2007 a "watershed year for AEG Live, as we grew our business considerably across many genres of touring."

He adds that 2008 "will be an explosive growth year for us, with more major international tours on the books at this time than ever before. In addition, we are looking to service our clients and help promulgate an artist's brand in ways that promoters have not effectively done in the past. We have been, and will continue to be, the innovators in the live music business. Our definition of a 360-degree model, the new mantra of the music biz, is to break down all barriers between an artist and his fans:"

TIGHT RACE

Chicago-based Jam Productions has taken home the top independent promoter award in three consecutive years. A finalist for the second consecutive year is frequent jam collaborator Outback Productions, based in Nashville.

Jam co-founder Jerry Mickelson cites Bruce Springsteen, Bob Seger, Joel, the Red Hot Chili Peppers, Bob Dylan, MAYER, Keith Urban, Tool, the Goo Goo Dolls, the Killers and Hinder as arena-level winners for the promoter in 2007.

"In my opinion the concert of the year was Eric Clapton's Crossroads Festival at Toyota Park in Bridgeview [III.]," Mickelson says.

At the theater level, Jam's highlights included Michael Buble, Harry Connick Jr., the Smashing Pumpkins, Wilco, Van Halen, Umphrey's McGee, Snow Patrol, Taste of Chaos, Laurie Berkner, John Legend, Damien Rice, Diana Ross, Bjork, Morrissey, True Colors, Widespread Panic, the Allman Brothers Band, the Moody Blues, the Flaming Lips, Ryan Adams, Annie Lennox, Jim Gaffigan, Ween, Phil Leah & Friends, Kelly Clarkson, Jethro Tull, Peter Yorn, Incubus, the Decemberists and Keane.

A newcomer to the top independent promoter finalist ranks is Austin-based C3 Entertainment. Run by partners Charles Atal, Charlie Jones and Charlie Walker, C3 produces, in addition to one-off concerts at all levels, the Lollapalooza (Chicago), Austin City Limits (Austin) and Big State (College Station, Texas) festivals.

More venue and more arena concerts helped C3 grow this year, according to Walker. "We've really been blessed with an overwhelming amount of support from the industry as a whole, the agents and managers and even our competitors and peers," Walker says. "We have a great staff. Those two things lead to doing well."

PEARL JAM at top festival finalist Lollapalooza 2007 in Chicago. The event is produced by C3 Entertainment, finalist for top independent promoter.

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TOP ARENA

Madison Square Garden in New York, billed as "the world’s most famous arena," is a proven winner, taking home the top arena award three years running.

"I can’t imagine who could ever become tired of winning top arena," Madison Square Garden Entertainment Group President Jay Marciano says. "It was a great feeling when we won top arena the first time and it means even more to continue to hold the No. 1 spot for three years in a row. It’s a tribute to the great performing artists, a dynamic New York City marketplace, aggressive local promoters and the great bookings team here at MSG."

A sign of the heat of the Canadian concert market is evident in the other two top arena finalists: the Bell Centre in Montreal and Toronto's Air Canada Centre. "The past year was a record-breaking year for us at Air Canada Centre, characterized by multiple show sellouts and an insatiable demand by the Toronto market for live events of all genres," Air Canada Centre VP of Booking Patti-Ann Tarlton says. "We are thrilled to be a finalist for this prestigious Billboard Award and have all the event contributors to thank for their continued support of Air Canada Centre."

The Bell Centre, operated and booked by Gillett Entertainment Group, programmed "a good mix this year of established touring acts and newer artists breaking through to the arena level," Gillett Entertainment Group Director of Talent Booking Nick Farkas says. "We are tremendously honored to be a finalist for the Billboard Touring Award. We would also like to take this occasion to thank all our partners for their trust towards the Bell Centre and Gillett Entertainment Group."
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Morrison, Colo.; the Tweete Center for the Performing Arts in Mansfield, Mass.; and the Greek Theatre in Los Angeles. Tweete Center has been finalist for top amphitheater three years running, winning in 2004 and 2005. Red Rocks is known for passionate fans and miltiple dates by artists. "We enjoyed a record-breaking summer concert season, with 20 more bookings than any other year in the amphitheater’s 46-year history," Red Rocks chief marketing officer Erik Dyce says. "We're thrilled to be considered for the top amphitheater honor and are enormously proud of our accomplishments this year."

TOP CLUB
The top club award is crucial because success at the club level is critical to the overall success of the concert industry. While a House of Blues club has taken home top club honors three years running, this year perennial finalist the 9:30 Club in Washington, D.C., joined two clubs from Live Nation's newly expanded Fillmore brand. 9:30 Club owner/operator Seth Hurwitz credits his staff for the venue's ongoing success. "The No. 1 comment I hear about the club is the staff," Hurwitz says. "They are the reason people like to go to the 9:30 Club, and bands like to play there. Who doesn't like to be treated nicely?"

He adds, "If we win, it's because of our people that make the 9:30 the 9:30. If we don't win, it's all my fault somehow."

Live Nation's Fillmore clubs in San Francisco and Denver round out the finalists.

TOP VENUE UNDER 10,000 SEATS (NONRESIDENT)

Versus of 10,000 seats or fewer have become the sweet spot for many touring artists today, and the three finalists in this category exemplify their potential and range: Auditorio Nacional in Mexico City, the Fox Theatre in Atlanta and the Gibson Amphitheatre at Universal Citywalk in Universal City, Calif.

"The Fox Theatre has been very fortunate, thanks to a growing market, a strong economy and supportive promoter/presenter partners," Fox GM Allen Vella says. "Our iconic facility continues to be the place to play when in Atlanta for many artists, as it contributes to both the performers and the guest experience, not just the gross." As has been the case throughout Celine Dion’s three-year run, the Colosseum at Caesars Palace claims the top venue (10,000 seats and under) residency division.

TOP FESTIVAL

Festivals are one of the healthiest areas of the concert business, and this year’s top festival finalists hail from the far-flung locales of Chicago (Lollapalooza), Tennessee (Bonnaroo) and London (Download).

Lollapalooza 2007 at Chicago’s Grant Park hosted Pearl Jam, Interpol, the Yeah Yeah Yeahs, Daft Punk, Iggy & the Stooges, Muse, Snow Patrol and many others. Charlie Walker, partner in Lolla producer C3, says time has been a friend to Lollapalooza, in its third year as a resurrected brand and stand-alone event. "Like most of the festivals, it takes a little while to get momentum going," Walker says. "We had a great lineup this year, but more importantly, we had repeat fans, people have become familiar with Grant Park, and it really helps that Chicago is such a great town."

The Bonnaroo Music Festival in Manchester, Tenn., has taken home the top festival award in three consecutive years. Much of Bonnaroo’s success this year can be credited to a talent lineup that included the Police, Too...the White Stripes, Widespread Panic, Kings of Leon, Wilco, Dierks Bentley, String Cheese Incident, Wolfmother, Lily Allen and many others.

"We keep pushing the envelope a little bit in terms of the diversity of the music," says Bonnaroo’s Ashley Capps, president of A.C. Entertainment, citing a Friday night in 2007 with concurrent performances by Tool, Bentley and Manu Chao. "That kind of richness and diversity I think is really the musical memory I will go away with."

For Download, the 2007 event represents tremendous growth for the brand. "We are absolutely thrilled that Download is a finalist for top festival and top boxscore in Billboard’s annual awards," says Paul Latham, president of U.K. music and international venues for Live Nation. "The highly revered, multi-award-winning U.K. festival is a great testimony to our organization and its staff, who have created the best possible environment for Download’s performing artists and attending fans."

"—Ray Waddell
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The Legend of Live Award annually recognizes a concert business professional who has made a significant and lasting impact on the industry. Few artists or executives have had a bigger influence on the live music business than pioneering agent Frank Barsalona.

"Frank Barsalona is probably the single most important person in the touring business in the past 40 years," says Larry Magid, president of Live Nation Philadelphia and founder of Electric Factory Concerts. "He single-handedly revolutionized the concert business."

Live Nation Boston president Don Law adds, "All of us in the presentation of live music stand on the shoulders of Frank Barsalona."


With Barsalona, Billboard returns the award to its origins as an industry honor.

Before Barsalona opened his Premier Talent Agency in 1964, rock music was low on the live entertainment totem pole. Or, as rock historian Dave Marsh quotes Barsalona as saying, rock was "the asshole of show business, lower than the rodeo." As a young agent at New York-based GAC, Barsalona booked the first U.S. appearances by the Beatles, the Stones, the Yardbirds and others, and quickly saw the potential of live rock.

Unhappy with his and rock's status at GAC, Barsalona started Premier with a small roster that included the Who, Herman's Hermits and Mitch Ryder, and immediately set about getting rock acts better pay and better performance settings.

Creative Artists Agency managing partner Rob Light says Barsalona "created the model of the modern-day agent. 'He changed the image of a cigar-smoking, pinky-ring-wearing hustler into one that reflects intelligence, career development, smart dealmaking and an ability and recognition of the need to be involved with every facet of an artist's life,' Light says. "Any of you who proudly make a living calling ourselves agents owe a big debt of gratitude to Frank Barsalona."

Barbara Skydel joined Premier in 1968 as Barsalona's assistant. "Frank was a pioneer first of all in recognizing that rock 'n' roll was a significant business and the acts were talented and not throwaways," she says.

"Frank realized when he left GAC that his losses were wrong—these bands had longevity if they were handled properly, if there was artist development instead of getting the last penny prematurely and killing the act's career before it even began."

Barsalona focused on British talent at first because Premier wasn't established enough to compete for the top American rock 'n' roll acts. "The other American agents weren't so prominent over there—I worked on a more even level in London," Barsalona told Billboard in 1984.

The British acts understood the value of live performance and were dynamic performers, Skydel says. "The English acts in many respects were much more developed when they came here to perform than the American acts, because the English acts had been practicing and playing away from the spotlight of America," she says. "I remember the first time seeing Led Zeppelin, it was just extraordinary. We used to go to the Fillmore every week and discover a new star every week. It was the most exciting period of time, and being Frank's assistant, I went everywhere with him."

By 1969, Skydel was an agent, receiving her trial by fire on a West Coast run by Led Zeppelin. "That was quite a thing for a young kid," she recalls. "I don't even think I told my father where I was going or what I was doing, because he never really understood what the hell I did."

Premier began growing their live audiences with the help of Barsalona and creative, adventurous promoters like Bill Graham, Larry Magid and Don Law, pioneers in their own right nurtured by Barsalona.

"Instead of going to the older promoters who were promoting Frank Sinatra or Vic Damone, for example, what Frank did was develop new, young guys," Skydel says.

"Barsalona invested money and sweat equity in artists' careers. 'For the first time, we gave credibility to young promoters,'" Barsalona told Billboard in 1984. "It was our philosophy that if we could work on the act together with the promoters in the various cities, get the promoter to help us with local radio exposure, with the underground press, to supplement the record company, in making sure that the albums were in the stores, then we could have a successful cooperative relationship in breaking the act. And the philosophy behind that was that if everything went well, if the act was satisfied, then the relationship would continue as the act became more successful and moved into larger venues."

Most of the promoters whose companies were consolidated by SFX in the late '90s—many of whom are still with Live Nation—were "the young guys that Frank started in the territorial business," Skydel says. "'He'd say, 'If you do a good job, the acts like you and the offers are what they should be, you'll have the act.' That promise was fulfilled to the benefit of the whole team: the artist, the manager, the agent and the promoter."

Barsalona basically created the regional promoter model, building acts with the promoters in each market. "The one-promoter/to-one-city concept was followed by almost everybody, and it turned out to have helped this business greatly because it allowed promoters to grow with the act as opposed to whoever had $5 more," Magid says. "It gave our business an incredible amount of stability, which until that time was lacking. We laid the groundwork, and I don't know if that would have been possible without the assistance of someone named Frank Barsalona."

Considering the sophisticated network in place today, it's hard to imagine tours without it. "Frank built a network of regional buyers that established a reliable business platform for touring artists that had not existed previously," Law says.

"Before Frank, talent was bought by bar owners or club owners who insisted on writing on five or more future options as a precondition for an artist to play in their club or market," Law continues. "Frank ended the practice of options and replaced it with an honor system that was built on a recognition of buyer investment of time, staff, cash and resources in the risky development of an artist's performance equity in the market."

In short, Barsalona was loyal to promoters if they built the much-coveted "history" with an act, which was not only good behavior, but good business. "This preserved the artist's leverage and control over its future appearances while fairly rewarding the inherently risky investment of the buyer," Law says. "This system is now referred to in the live ap..."
The morale you raise the most may just be your own.

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peformance business as ‘history,’ and still provides the basic underpinning of the modern talent agency system. We owe this all to Frank.”

Barcelona’s skill and patience in routing a coast-to-coast tour with these young pirate promoters cannot be overstated. “We needed somebody with a strong direction, and that’s what Frank provided for us,” Magid says. “He was able to keep us focused. That was crucial because we were just young guys trying to find our way. There had to be somebody that was capable of leading that charge up the hill.”

GROWTH OF A DYNASTY

Soon most of the biggest names in ’70s-’80s rock gravitated to Premier. Bruce Springsteen, Led Zeppelin, the J. Geils Band, Grand Funk Railroad, U2, Tom Petty & the Heartbreakers, Van Halen and others signed to the most impressive roster in rock, and Premier suddenly had huge leverage and influence. Skydel soaked it all in: “I learned at the master’s feet, although actually, it was not at his feet,” Skydel says. “He was so ahead of his time as far as recognizing a woman. We were a team like I don’t think has ever existed. I listened in on every phone call, I was in every single meeting with him. His integrity was probably one of the most important lessons for any young kid to absorb.”

Touring had become a crucial and necessary revenue stream for recording artists, one that existed outside the record labels’ control. Barcelona created a network of venues and promoters coast to coast, and graduated acts from clubs to the first rock shows at large sports arenas. The birth and huge popularity of “arena rock” can in no small part be traced directly to Barcelona, and it was all about the live thing.

“At that time, it didn’t matter if you had a hit record. You had to be great in person,” Skydel says. “There was no MTV. If someone wanted to see that act, they had to go and buy a ticket. That’s why these artists had 30-year careers, not 10-second careers, because it was never based on a hit single. All of these acts were built on the road because they were great in person, from Tom Petty to the Who to Springsteen, U2, all of them.”

By the mid-’80s, Skydel was a partner and Premier was a juggernaut. The clout and respect the agency had earned within the industry was well evidenced by a 70-plus page special in the Aug. 18, 1984, issue of Billboard honoring Premier’s 20th anniversary. In addition to pages and pages of ads from major artists and industry players, the special boasts editorial input from all the major promoters of the day, including the late Bill Graham, and other such luminaries as managers Jon Landau, Elliot Hoffman and Peter Rudge. In the special, U2’s Bono weighed in thusly: “Uncle Frank and Aunty Barbara always looked after us in America, from the days when we just pedals fresh off the boat.”

END OF AN ERA

In March 2002, Barcelona merged his Premier with the William Morris Agency, and after serving as a WMA consultant, he retired from the business. Three years later, he was inducted into the Rock and Roll Hall of Fame, with Springsteen manager and Rock Hall board member Landau instrumental in the legendary agent’s induction.

“When Premier ended, it was the end of an era. But the era in a way ended with MTV, when [careers] became based more on the hit single and a song, it became visually what the act looked like,” Skydel says. “It wasn’t just based on the music, it was based on video that might have made much more of an act that couldn’t deliver in person. The dynamic changed with the onset of MTV, and I have to say that Frank recognized that immediately.”

“We had a long run together,” Skydel continues. “We had a lot of fun, a lot of laughs, we had crazy times, we traveled the world together, and he was very generous in his philosophy, not only to me.”

Magid recalls the building of the business fondly. “It was a great era, and I hope someone like that comes our way again, but I think a Frank Barcelona type of guy only comes through once a generation at the right time,” he says. “He had an incredible run, and I dare say we’ll never see the likes of him again.”

—Ray Waddell

THE NEXT LEVEL

Breakthrough Act Award Finalists Are Fast Becoming Touring Titans

The breakthrough act award is given to the top-grossing act still in its first decade of national touring that cracks the top 25 tours for the first time.

Rather than going to a brand-new act, the award is designed to recognize one that breaks through to the proverbial next level, heralding years of future success. Previous winners include Linkin Park in 2004, Rascal Flatts in 2005 and Nickelback last year. Not only have all breakthrough winners gone on to further box-office glory, but the finalists, such as Brad Paisley and Shakira from last year, continue to tour successfully as well.

This year’s breakthrough act finalists are Justin Timberlake, Christina Aguilera and Maná.

Though he is a breakthrough finalist this year, Timberlake is no stranger to the list of top 25 tours, having been there before as a member of N Sync and as a co-headlining artist with Aguilera in 2003.

This is the first time Timberlake and Aguilera have made the top 25 tours as solo headlining artists. AEG Live produced the bulk of dates on Timberlake and Aguilera, and the promoter has worked with both artists since their co-headlining tour four years ago.

“Watching both of them achieve true arena headliner status over the last year has been both gratifying and expected,” AEG Live CEO Randy Phillips says. “They are truly ‘best in class.’ They invested in themselves and their fans by providing massive and original spectacle-style productions, without losing their respective connection to their audience.”

Timberlake is managed by Johnny Wright at Wright Entertainment Group and Aguilera by Irving Azoff at Front Line Entertainment.

“Christina Aguilera has one of the finest voices of her generation and earned the accolade ‘entertainer’ on her massively successful North American tour,” Phillips says. “Justin Timberlake has earned credibility and props from his peers for genre-stretching music and live performances. How lucky was AEG Live to be their partners so early in their careers?”

Also a finalist is Latin rock sensation Maná, the only Latin act to sell out four nights at the Staples Center in Los Angeles, Sept. 20-23, promoted by AEG Live. Phillips calls Máná "the quintessential Mexican rock band and the acknowledged leaders of the genre."

"The strength of their ticket sales across numerous markets is the result of years of great albums, incomparable live shows and the unique bond between the band and their manager, Angelo Medina, as they chart their career strategy together," Phillips says.

—Ray Waddell

For more information on the tour, see www.americanradiohistory.com/raywaddell.html.
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SYCO THRILLER

Patience Pays Off For Cowell's New Protégé

Leona Lewis may only be two singles into her music career, but the 22-year-old former office receptionist has already achieved a notable first: rendering Simon Cowell speechless.

On Dec. 9, 2006, when Lewis sang the first few notes of "Somewhere Over the Rainbow" on the hugely popular U.K. talent show "The X-Factor," the studio audience erupted into cheers.

But the opposite happened with Cowell, best-known stateside for his acerbic judging on "American Idol." He was stunned into silence before eventually declaring it "the single best performance I have ever witnessed."

RCA Music Group chairman Clive Davis was also swiftly won over. Cowell phone Davis the night before the Dec. 16 final to say, "You might have the next Whitney [Houston] on your hands."

After Lewis won the final, her cover of the Kelly Clarkson single "A Moment Like This" was rush-released, selling more than 570,000 copies in its first week, according to the Official U.K. Charts Co. (OCC), and staying at No. 1 for four weeks.

And while U.K. reality TV show winners like One True Voice and Michelle McManus faded after early success, Lewis buckled down for the long haul. She signed a five-album deal with Syco, Cowell's joint venture with Sony BMG, and waited 10 months before issuing a second single.

"The first thing I said to Leona was, 'Look, I don't care if it takes three years—we will do this album and we'll do it right,"" Cowell says. "She is an artist I can trust."

London-born Lewis' debut album, "Spirit," arrives Nov. 12 in the United Kingdom, with a U.S. release in March 2008 through J Records. "This is my debut album," the singer says, "I wasn't going to rush into it. This was something I've been dreaming about all my life, so it was important it reflected me completely."

Cowell adds, "It really is as simple as making a good record and making [the artist] visible. I don't believe in gimmicks."

None of the acts that have emerged from such U.K. reality TV talent shows as "Popstars" or "Pop Idol" have made any U.S. impact. Few have even had records released here, although such artists as Will Young, Girls Aloud and Lemar have posted sizable album sales at home. But according to New York-based RCA Music Group Senior VP of International Tom Corson, Lewis' U.S. launch will be "a major, major event." Planned January showcases for tastemakers in New York, Los Angeles and Chicago will, he predicts, "open up the floodgates."

Davis adds that he presented Lewis to a roomful of "sweat-shirts" California industry execs earlier this year. For U.S. execs, Davis notes, the anticipated "reality show" stigma was never an issue.

"Nobody knows 'X-Factor' here," he points out. "As far as California was concerned, here was an unknown British talent. She had to sing for them and wow them the same as anyone else would have."

Lewis, Davis suggests, is simply "a distinctive talent. She has power and range and this ability to transform a song. That's what the world will see."

Davis' clout attracted a stellar cast of writing-producing talent to the project, including Dallas Austin, Ne-Yo, Jimmy Jam & Terry Lewis, Walter Afanasieff and Salaam Remi. The album features covers of Roberta Flack's "The First Time Ever I Saw Your Face" and the Beatles' "Yesterday," along with Lewis' own songwriting contributions.

Cowell's no-rush approach is already paying off. Lewis' second U.K. single, "Bleeding Love," entered the OCC late last month at No. 1 with sales of almost 219,000, the highest first-week total of the year.

The track will also be Lewis' U.S. debut. Corson says, with radio being serviced in December, "Pending Leona's availability, we're looking to impact in January," he says. "We've had great feedback from blogs and YouTube but haven't officially played it to anybody at radio yet."

Corson says U.S. TV bookers are now "very aware of Leona and anxious to book her. We expect a full range of TV—we just haven't gone in there with all guns blazing yet."

But Lewis is already mixing with some serious names, appearing on the Nov. 3 ITV1 show "Saturday Night Divas" alongside Chaka Khan, Jennifer Lopez, Alicia Keys and Celine Dion.

"I used to sing along to Chaka Khan into my hairbrush," she gapes. "Being on a bill with her is simply unbelievable."
Everybody Dance Now

Seal Gets Back Into The 'System'

One of the United Kingdom's most successful exports of the previous decade is returning with a determination to find his roots.

Seal, Warner Bros.' multiplatinum pop/soul singer/songwriter, releases his new album, "System," Nov. 12 in most international markets and Nov. 13 in the United States. He says he set about making the record with the express purpose of rediscovering the youthful energy of his self-titled debut of 16 years ago.

"My main objective on this was to go back to my roots—that's been a kind of mission statement," Seal says. "But a couple of people have misunderstood that. I didn't mean back to dance, although some people will say I did emerge from the dance scene, and that's partly true."

Seal's first U.K. hit was as guest vocalist on Adamski's floor-filling crossover hit "Killer" in 1990. "Dance music in 1988-89 was just fantastic. It just exploded," he reflects. "Technology was a big part of that, and it was affordable. You had bands like 808 State and A Guy Called Gerald making music in their bedrooms. Then I was able to lock it in with [Get but solo hit] "Crazy.""

For Seal, returning to his roots meant "going back to the fundamentals of how I wrote, which was on the guitar, writing basic chords and relying on my voice and a sense of melody to create the song. My first and this album are probably two best, and I'd likely give the edge to this one."

Warner Brothers' Los Angeles-based director of international marketing Michael Nance says that the album's lead single, "Amazing," has established some early momentum, "climbing the airplay charts in many territories" and shaping up to be "his biggest airplay hit in years in the U.K."

The new album was produced by Stuart Price, who helmed Madonna's "Give Me All Your Luvin' on a Dance Floor."

"I didn't seek Stuart out because he was a dance producer. I don't want to alarm the fans, but I do feel it's important to connect him to first-time listeners," Seal says. "I'd be sure that Seal is top of mind for U.K. fans, Warner Bros. prepared a 12-song CD, including live material and the title track of the new album, for a free giveaway in the Oct. 28 edition of mass-marketing tabloid The Mail on Sunday, which also carried an extensive feature on the artist.

Seal plans to tour extensively in support of "System," with dates to be announced.

"I wouldn't be so bold as to say this is the best writing I've ever done," he says. "But it's like the Kiss From a Rose set a pretty decent song, and I'd be hard-pressed to repeat that. But I will say that it's the most consistent. The songs are of a certain level, and that's something I've always strived for."

"Your fanbase wants you to sing well, but they want to believe you," he adds. "If you can do that and make them dance at the same time, it's a great situation to be in."

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Global Pulse

Happy Feet

Delta Leaves Blues Behind On Third Aussie Set

I have faltered, I have stumbled, I have found my feet again; I've been angry, I've been shaken, I found a new place to begin.

Goodrem's handheld tells fans of Goodrem's poppy 2003 debut, "Innocent Eyes," to prefer the lighter tones of new album "Delta" to the more somber "Mistaken Identity." "Delta" was released domestically Oct. 20 and stopped platinum (70,000), according to Sony BMG, topping the Australian Recording Industry Assn. (ARIA) chart the following week.

The album will appear in Asia mid-January, with a U.K./European release to follow. A U.S. release is under negotiation.

Goodrem signed to Sony Records/Sony ATV Music Publishing in 2002 and topped the ARIA chart for 29 weeks with "Innocent Eyes," shipping more than 1 million copies, according to label. The album also made the U.K. top 10.

—Christie Elizer

ALPHA BITES: EMU U.K.'s recently revived Christina label will be the international launching pad for Danish band Alphabeat.

The sixer's feel-good pop (think Chic and the B-52's) and infectious live shows have won it solid airplay at home and a growing one abroad. EMU U.K. & Ireland senior VP Mark Collin says Alphabeat's self-titled album is scheduled for a British release in February 2008, although he suggests the international set may be retitled.

"We're still introducing the band," Collen says, "and we're reworking the album, remixing some tracks. The band is playing U.K. shows in November and December, booked by Creative Artists Agency, and a comprehensive tour schedule is being planned for 2008.

The band signed internationally to EMU U.K. in just weeks, and is currently recording its debut, an indie Copenhagen Records, which initially released "Alphabeat" domestically in March.

The company claims domestic shipments of more than 35,000 units (platinum). The album has spawned three Danish hit singles, one of which, "Fascination," will be serviced to U.K. radio shortly after Christmas.

Alphabeat is published by Global Music Publishing.

—Charles Ferro

WELL-ORCHESTRATED: Italian pop group Nomadi is a genuine vet, having made its recording debut in 1965. But it shows no signs of flagging just yet, with its latest album, "Orchestra" (Atlantic/Warner), hitting No. 2 on the FIMI chart one week after its Oct. 12 release.

The group recorded with EMU in the 1960s and 1970s, and was briefly with CGD in the early 1980s, but spent the rest of that decade on its own eponymous label before signing with Warner in 1990. "We've just tried to keep it simple and stay humble," says the group's original member, keyboard player Beppe Carletti. "Today's acts are expected to make it immediately and get dropped shortly afterwards. It wouldn't be like that. Music isn't disposable goods."

The new set features 32 old songs recorded with an 80-piece orchestra in Brescia.

1 Nomadi handles its own concert bookings, publishing is split between the band and Warner Chappell.

—Mark Warten

REPORTED BY JONATHAN COHEN AND GARY GRAF.
6 QUESTIONS
with ARETHA FRANKLIN
by GAIL MITCHELL

Aretha Franklin's storied career is the focus of two new Rhino/Atlantic retrospectives, "Rare & Unreleased Recordings From The Golden Reign of the Queen of Soul" and "Oh Me Oh My: Aretha Franklin Live in Philly, 1972."

Partnered with young gun Fantasia, Franklin is also back on the Adult R&B and Hot R&B/Hip-Hop Songs charts with "Put You Up On Game." It's one of 16 tracks featured on the J Records compilation "Jewels in the Crown: All-Star Duets With the Queen" (Nov. 13), which includes guest turns by Annie Lennox, George Michael, Mary J. Blige and John Legend.

Billboard caught up with the 2008 MusiCares honoree the day before she performed in New York at the La Dolce Vita charity benefit on behalf of the Sarah Ferguson Foundation.

1. What one special memory surfaced after revisiting the "Jewels" duets?
The duet with Frank Sinatra, "What Now My Love," is one of my favorites. It was 1969 and I went to Los Angeles to perform "Funny Girl" on the Academy Awards. Frank introduced me that night, to be introduced by the chairman of the board was a big moment for me. I had always wanted to duet with him. Frank always had the best arrangers, and his song selection and phrasing were impeccable.

2. Is there anyone else on your duet wish list?
Absolutely. Smokey Robinson, Stevie Wonder, Chaka Khan. And you never know, Natalie Cole and I may do something. We've touched on that.

3. Is a new studio album on the way?
It's called "Aretha: A Woman Falling Out of Love" on Aretha's Records. I think we're going to go to the Internet with that album, probably in the spring. Two fine young writer/producers, Troy Taylor and Gordon Chambers, worked on the album, which is mostly R&B with some pop. I also did some of the writing and production chores with Mike Powell and my son Kecalf.

4. Where do things stand with your stage play, "Aretha: From These Roots?"
That's coming along very well. Now we're talking about it as a follow-up to a telefilm that I'm negotiating with one of the networks. I'm very disappointed, though, that I haven't received the film proposals I would have loved to see from Hollywood. I did get a couple but they were very poor offers. They don't seem to respond to female celebrities in some ways as they do in others. So negotiations for a film broke off.

5. Have you conquered your fear of flying yet?
I'm driving out to L.A., but this is going to be my last time coming to the coast until I'm flying again. I'm going to give it one more try. The last time I rook Fearless Flyers classes was about five years ago. If it doesn't happen, at least I tried.

Actually, I'm kind of planning my semi-retirement. I will always be singing somewhere but I won't be going on the road. But I'll still do select things and still record. I'm more into supporting my sons now and getting their careers out there.

Kecalf writes, produces and also has a degree in film. Eddie sings and I've recorded some things with him. And Teddy has his own rock group that goes to Europe three to four times a year to do the festivals.

6. Is an "American Idol" appearance in the works?
We've talked a number of times. Unfortunately, the show is on hiatus at the time I'm usually coming out to the coast. But since I'm coming in February, maybe I'll be able to do it this time.

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Aretha Franklin, left, with site founder/CEO Evan "Israel" Brenner.

Rhythm & Blues
GAIL MITCHELL gmitchell@billboard.com

Issue-Oriented
Online Talk Show Debates Ins And Outs Of Hip-Hop

BBI Maher crossed with "Meet the Press" for the hip-hop culture—that's the potent formula behind "SpitFire," a new talk show hosted by rap pioneer Kool Mo Dee.

The show is an offshoot of IAMhiphop.com, a recently launched social networking site à la Facebook. Concentrating on all things hip-hop, the portal will also begin posting three- to five-minute segments of various "SpitFire" episodes at the end of November.

"This is about the evolution of hip-hop and representing its culture," Alex "Alstar" Avant says. He is the son of Clarence Avant, the former Motown Records chairman and super-mentor who is often called the godfather of the music industry. The younger Avant was enlisted as chief networking officer/partner in AM Hip Hop.Com by its founder/CEO, his grade school friend Evan "Israel" Brenner.

"Quincy Jones told me that whoever can put a dash of education on hip-hop will win," Avant continues. "I Am—followed by 'Hip-Hop'—is a major statement. This is an opportunity to reach out to people who want to share the collective hip-hop experience. Your nationality, background and type of job don't matter. Neither does whether you grew up listening to Kanye West and 50 Cent or to Rakim and Big Daddy Kane."

IAM Hip Hop.Com was one of the sponsors for this year's Rock the Bells tour.

Taped live before a studio audience in Los Angeles, "SpitFire" finds a suit-and-tied Kool Mo Dee orchestrating a lively discussion with three special guests. For instance, the sixth episode (taped Oct. 30) featured MC Lyte, radio/TV personality Tavis Smiley and Public Enemy frontman Chuck D.

The trio dug into such issues as the absence of black political leadership today, whether there is a willful silencing of social and political messages in hip-hop music and Lyte's decision to participate in VH1's "Celebrity Rap Superstar" series. (Kool Mo Dee passed on the same offer.)

At one point, Smiley directed a pointed question to young black America: "Is there anyone in the public sphere who you believe would be willing to die for you in the way Martin Luther King and Malcolm X did?"

Anyone affiliated with the hip-hop culture—new-school/old-school artists, managers, agents, lawyers, graffiti artists—are potential guests. Noting that rap icon Kool Mo Dee had long harbored the dream of being a talk-show host, Avant adds, "Hopefully, this show and the site will become key sources for people to find new hip-hop artists."

Earlier episodes of the 90-minute show (which includes about 20 minutes of audience Q&As) brought together such guests as Doug E. Fresh, Warren G, Xzibit, Run-D.M.C.'s Darryl McDaniels, clothing designer Karl Kani, the Sugarhill Gang's Master Gee and author/former Billboard columnist Nelson George. Topics range from fashion/imaging and use of the "N" word to assessing an artist's social responsibility and what constitutes as selling out.

Primarily African-American with a 20% mix of Hispanics and Caucasians, the "SpitFire" audience falls between 18 and 51 years old. Avant says two to three more tapings are planned for this inaugural cycle. During the hiatus, the shortened segment will begin running on IAMHipHop.com. "Good willing, after that," Avant says, "viewers will be able to watch 'SpitFire' on a television network."
A Different Mix
Mixtapes Morphing From Street Sales To iTunes

DJ Drama's arrest last December definitely slowed the mixtape business for a little while. For example, sites like Mixtape.com, formerly one of the most comprehensive mixtape outlets on the Web, have transitioned to focusing on T-shirt and poster sales.

For the most part, though, things have pretty much gone back to normal. While DJs are being much more careful about their operations, online sites are still selling mixtapes. Often under the banner of consumers actually paying for the mixtape's cover art rather than the music.

Of late, some mixtapes have even made it into the monster of online stores, iTunes. But how can DJs who are worth their salt get their work distributed and promoted by the store?

One company that aims to please in this regard is Foundation Media, which recently negotiated a deal with the U.S. and U.K. divisions of iTunes for "Kidz in the Hall & Mick Boogie Present...Detention," assembled by Major League Entertainment. Mick Boogie A&R-ed the project from scratch.

"Working with my company is a good opportunity for DJs to use their creative genius solely on a mixtape," Foundation co-owner Lee L'Heureux says. "Because the tape isn't just a mixtape—it's a real album—the DJ doesn't have to worry about clearances. The DJ [can] go through the mixtape process and create an official buzz album."

"Detention" received iTunes' indie spotlight placement in the United States and the front page of the hip-hop section in the United Kingdom. Because the music was original, Boogie didn't have to clear any licenses.

"It's a legal mix and completely cleared, so there is no red tape," he says. "As a DJ, you get paid to create the mix, and all the paperwork is done by the label. Also, from a brand perspective, iTunes and similar portals are the next wave for music. It's great to align with them now and reach the early-adopting consumers."

L'Heureux says he's looking for more DJs to partner with, provided they possess a marketable brand.

"Find something that's in your lane that you're passionate about," he says. "I'm looking to establish a relationship with our artists that will go digital-only. A label of our size has to depend on new physical releases from a financial cash-flow standpoint," he says. "But the digital-only model allows us to get more artists into our promotional machine. We do the same marketing support for all our artists."

Upcoming digital releases include pianist Frank Kimbrough's solo piano recording, "Air;" and Michael Moore and Fred Hersch's duo album, "This We Know," set to go live Jan. 8 and Feb. 5, respectively.

The Winter Music Conference announced its 2008 dates (March 25-29) Oct. 19, kick-starting the dance industry's event-planning season. But many of the business' biggest players weren't home to get the news. They were in the Netherlands, at the Amsterdam Dance Event (ADE).

The three-day conference (Oct. 18-20) is fast becoming what Miami's WMC once was, before it was co-opted by partiers and spring breakers: a place to see colleagues from all over the world and do some real deal-making. This year's event was entirely sold out, with more than 1,800 delegates from 36 countries.

ADE GM Richard Zijlma says that the change in the 12-year-old conference started about seven years ago, when he broadened...
and Mick can crank out tunes on a semi-regular basis that they own and can benefit from. Since there are no expenses, they just get the profits from the sales as soon as they start selling.”

L'Heureux declined to state the financial breakdown behind the deal, but from the outside looking in, it certainly sounds beneficial for both parties.

THE TIDES ARE SHIFTING: I've been listening to a lot of music lately, from new and established artists alike. The trend I see emerging is that gangsta rap—or what the mass media defines as such (trapping, rapping, and shooting in large numbers)—is out. It seems as though the mainstream consumer, and even the urban community, is a little tired of it. I daresay the defining moment came when Wayne West's "Graduation" (West) sold 90 Cent's "Curious" (gangsta). Now, I'm not saying every one needs to wear ironically fashionable sunglasses or introduce a dance group to urban audiences. But really, it's just time for a shift. "I think [street hip-hop is] a book that's been read a lot of times," one major-label marketing executive who'd like to remain anonymous says. "My interpretation is that a few people read it and someone said something that's real to them. When a artist does that, you connect more because you hear in his voice—it's real. Whether that was your life or not, that's real. But then you had 100 people behind them saying it purely for profit, not from their heart, and it doesn't matter anymore."

I guess it's up to Cam'Ron, Jim Jones, The Clipse, Young Jeezy and Lil Wayne (sort of) to bring it back for 2008.

its focus from just licensing.

"I tried to attract everybody involved in the music industry; everybody who works in the area—promoters, agencies and then DJs as well. They would say, 'A&E is not good for me because it is about licensing tracks,'" he says. "The business model for artists has changed; they are taking care of their own business, their own brands more and more, like Tiësto. It became important to create a better product with better night programs, so artists could be showcased. After last year it came to a level that I thought, 'OK, now we're talking.'"

That's not to say Miami isn't still the port of choice for the majority of dance music industry-ites and fans; a hotel room that cost $150 the night before the announcement of the dates magically went for $350 the next day. But even Zijlma acknowledges that his recent success comes as a result of WMC's perceived dilution. "I'm definitely positive of that," he says.

HILL COUNTRY: Singer/songwriter Clara Hill is the best new artist you've never heard of. The Berlin-born princess of ever-reliable German label Sonar Kollective (founded by the Jazzanova boys in 1998) has released two of the best albums of the past two years, and not just in dance/electronic.

"All I Can Provide," out in 2006, wrapped Hill's surprising voice—delicate but full of character and feeling—in a variety of skins, from acid jazz to house to whipsy soul, depending on the producer at the helm.

Album standout "Did I Do Wrong?" was a nine-and-a-half minute collaboration with Philly dance legend King Britt that showed how effective a club-size track can be when it truly uses its length. As a debut electronic album, it was lovely. But you got the sense that Hill had the chops to do even more. Fortunately she was on the same page. "After finishing 'All I Can Provide,' I felt I had to do something fresh, something new. I was tired of that album's production," Hill says. "I couldn't play guitar or read notes, but I felt I had to create a pure sound, pure vocal lines, pure, direct and intimate music. Since 2005, folk music has a big influence for me. So I tried to play guitar every night, sitting on my bed, trying to get some songs together. To my surprise, it worked! And I felt so free!"

Two months later, she had eight of the 10 songs on "Sideways," out Nov. 2 under the artist name Clara Hill's Folkwaves, to differentiate from her dance work. It picks up where Sarah McLachlan left off: poetically personal lyrics and a warm, affecting voice, alternating between happy and sad, sparse and groovy, but always honest.

With material like this, there's no reason why Hill can't get some stateside momentum, within or without the electronic genre.

MUSIC

6 QUESTIONS

with SEBASTIAN BACH

by CHRISTA TITUS

A.

fter filling arenas worldwide in the '80s as the lead singer of Skid Row, Sebastian Bach transitioned into a successful Broadway career in such productions as "Jackyl & Hyde," "The Rocky Horror Picture Show," and "Jesus Christ Superstar." Now, when he's not touring as a solo artist, he can usually be found on one reality show or another, the latest being "Celebrity Rap Superstar." As the Nov. 20 release of his new album, "Angel Down" (Merovingian Music/Get Off My Bach Productions) approaches, Bach chatted with Billboard about future career aspirations and recording with the elusive Axl Rose.

1. It's been eight years since your last solo record. Why?

I've done four Broadway shows since that record and I definitely count all my Broadway shows as part of my body of work. This is also the return of Mr. Axl Rose. The whole world has been waiting over 15 years to hear him put out new songs. That day is Nov. 20. He sings three songs on the record.

2. How was it recording with him?

We had a great time. It took him about two hours to do "Back in the Saddle" and "Love Lies a Bitchslap," and then he's like, "Right on, OK, it's like 2 in the morning," I said, "Dude, you gotta take one whack at the song 'Stuck Inside,'" and he kinda got a little snippy. I go, "Mind ya just do the one fuckin' shot?" He very carefully wrote the words he was gonna sing and came in with this fucking vocal at the end when he goes to this high part of this high harmony above the ending chorus. It's astonishing.

3. How did you get him on your record?

I sang on "Chinese Democracy" this song "Sorry," and then I just toured with him this summer in Australia and New Zealand. I texted him: "Hey, Axl, are you gonna show up on my record?"

I just kinda freaking around, and I got one word back. He goes, "When?" And I go, "Well, we're in Monday," and he goes, "What's the address?" It's that simple. He goes, "Well dude, you know, not many people ask me to do this. I love doing this."

This is like the coolest thing I've been asked to do.

4. How did it feel to cover "Back in the Saddle?"

I got Steve Tyler's blessing on the phone 'cause Axl called him right up there in the studio and handed me the cell phone. So to get the thumbs up from Steven and Axl's pretty fucking good omen to me.

5. What was it like to rap on "Celebrity Rap Superstar?"

I got along great with my mentor, Kiptu, and I also made a great friend in DMC. I've recorded the chorus to the new DMC single, which is a cover of Ram Jam's 'Black Betty.' DMC has Joey Kramer from Aerosmith on drums and he's got Mick Mars from Motley Crue on guitar. I'm singing the chorus and he's rapping.

And what was it like to rap? It was fun to be live on TV every single Thursday night eight weeks in a row with a microphone in my hand. But to be 100% honest with you, I miss melody [laughs]. I wanna go up and down with my voice. I don't wanna just stay on the same note.

6. You've done TV, Broadway and rap. What other artistic endeavors would you like to attempt? I'm gonna write a book. I've already started on it, and so that's 100% coming. I'd also like to do all my father's [late artist David Bierk] archives, to be presented in a coffee-table kind of format. There's also a role I would like to try out for and perform on Broadway, which is the Green Goblin in "Spider-Man." I would definitely like to kick Spider-Man's ass all over the Broadway stage eight times a week.
ALBUMS

POPEX

LEON Helm

ARTIST

REVIEWER

REVIEWED BY

LEON Helm

Dirt Farmer

Producers: Larry Campbell, Amy Helm

Dirt Farmer Music/Vanguard

Release Date: Oct. 30

In 1998, the singer of "The Night They Drove Old Dixie Down" was almost driven down by throat cancer. Almost, but not quite: "Dirt Farmer" is the Band-member Levon Helm's return from voicelessness, and he's used the unexpected opportunity to express his deep and abiding devotion to the roots music he first heard growing up in rural Arkansas. Helm's singing is more ragged for the wear, but his weathered tone suits traditional material like the title track, "Bull Song," and "The Blind Child." Produced with rough-hewn tenderness by Helm's daughter Amy (a member of Ollabelle) and Bob Dylan sideman Larry Campbell, the album also includes tunes by Steve Earle as well as Buddy and Julie Miller, the latter of whom add old-pal harmony vocals to "The Mountain." Spirited and moving.—KM

Celine Dion

Taking Chances

Producers: various

Columbia

Release Date: Nov. 13

Celine Dion's 10th English-language studio album and first in three years showcases an artist eager to escape all preconceptions. On "Taking Chances," the world's best-selling female artist lets go of diva sennades in favor of sincere emotion and straightforward pop. All elements signal fresh direction, from producers Ben Moody, Linda Perry and Ne-Yo; lyrics that address edgy life lessons; and vocal technique foregoing creamy polish. Still, authenticity commands Dion's mission. The midtempo rock title track is destined for AC's top 10, while other radio triumphs include the empowering "My Love" and a rowdy cover of Heart's "Alone." Also noteworthy are the Janis Joplin-esque "That's Just the Woman in Me" and "This Time," a chilling socially conscious rock ballad about a battered woman. Packing an emotional wallop, "Chances" should quash critics who insist that Dion's voice is stainless steel.—CT

JAY-Z

American Gangster

Producers: various

Roc-a-Fella/Def Jam

Release Date: Nov. 6

Jay-Z's non-standout to "American Gangster" uses a fictional framework as an excuse for him to re-address matters he's been writing about forever—which is fine and all, but a new Jay-Z record about the hustler's lifestyle isn't that surprising. What's more notable are the telling gems hidden within the Frank Lucas outline: Smirkingly christening himself "Gray Hova" gives Jay the chance to weigh in on Don Imus and Britney Spears, and declare all rappers "actors," brilliantly positioning himself above the game while still keeping a large foot in the "gangster" portion of the record is, as you'd expect, effortlessly strong. Though it's all ground's he tread before and the production—heavy on contributions from a 1970s-obessed Diddy, is hit-or-miss—Jay's pen has rarely been this sharp ("It's like Tony LaRussa on how you play your cards"); proof that the man often called the greatest rapper alive is aging like fine wine.—JY

The Hives

The Black and White Album

Producers: various

Interscope

Release Date: Nov. 13

Seven years after breaking out of Sweden's garage revival scene, this color-coordinated quartet has somehow created its liveliest, most playable album. Its cartoon-turned-energy pogos all over the place: an opening volley of blurring stuff ("Tick Tick Boom"), an expert AC/DC homage about being broke ("Square One Here I Come"), equestrian Pixies new wave ("Oddly Up"), 1966 frat-party rock voices, Motown basslines under laughs and cackles and yelps. Howlin' Pelle Almqvist has an awesome knack for turning simple declarative mantras into hooks ("I was right all along."). "I can't go on and I gotta get gone."
"Whatcha gonna do? Here he comes for you.") And when temps occasionally downshift (Eric Burdon's baritone verses on "Won't Be Long," creepy crony keyboards during "Puppet on a String," even a robotically falsetto-ed Prince-circa-"Kiss" attempt on the Pharoah-heirned "T.H.E.I.V.E.S."), the fun still doesn't drain away.—CE

Alicia Keys

As I Am

Producers: various

MDEG/Records/Def Jam

Release Date: Nov. 13

Alicia Keys' considerable talents are no secret six years after her auspicious debut, "Songs in A Minor." However, those gifts shine with a ripening maturity and depth on her third studio outing. From the opening strains of the classical overture that introduces this aptly titled album, Keys continues to fearlessly resist the cookie-cutter norm. On her most personal record to date, love (of self, a significant other, family) and life lessons are the primary themes. The strong stories that Keys spins are complemented by deft musical arrangements that integrate more rock and pop into her enriched old-school vibe. Beyond hit single "No One," notable tracks include the female anthems "Superwoman" and "Go Ahead," the drum-and-horn-embellished "I Need You" and the poignant "Thing About Love." Closer "Sure Looks Good to Me" says it all: "I'm gonna risk it all/The freedom to fall/Yes, it sure looks good to me."—GM

Reggae

Shaggy

Intoxication

Producers: various

VP

Release Date: Nov. 13

Shaggy uses "Intoxication" to once again show what he and his crew can crank out solid pop, they can match it with cuts that genuinely rock the dancehall. The thing is, everyone knows he can do pop. What he needs to do now is just crank out a full disc of bangers. It's the point proved by his new album's boastful opening track, "Can't Hold Me," and the raunchy rhythm driving the sexy title song. The foundation of the disc is aimed at the airwaves, and a few songs could easily see chart action. Most are collaborations, like the Rik Rok vehicle "Bonafide Girl" (which lifts the guitar part from Desmond Dekker's "007 Shanty Town"). But best is "Mad Mad
World/With Sizzla’s soulful hook strung over a Dre-worthy beat and head-nodding rhymes, it’s a fusion of both sides of Shaggy.—WO

WORLD
OS MUTANTES
Live at the Barbican Theatre 2006
Producer: not listed
Luaka Bop
Release Date: Nov 13
Despite a 28-year live layoff, Brazil’s finest oddball psych-rock combo, Os Mutantes, is sharp beyond belief on this double-disc concert set. Recorded in London last year at the start of the group’s brief reunion tour and released via David Byrne’s Luaka Bop label, “Live” has just the right balance of styles. There’s staccato, tropicalia-style rhythms of “Dois Mil E Um” and “A Minha Menina”; the fuzzy guitar freakouts of “Top Top” “Balada Do Louco” and “I Feel a Little Space Out”; and more straightforward, accessible pop numbers, such as the Beatles-esque “Icosin-color” and “Virginia Old fans will appreciate the attention to detail, while guest spots from Devendra Banhart and Noah George should appeal to the indie kids.—JM

JAZZ
VARIOUS ARTISTS
The Harlem Experiment
Producer: Aaron Luis Levinson
Ropeadope
Release Date: Oct 30
The liner notes for this joint begin: “You are listening to Radio Free Harlem.” That pretty well describes the vibe emanating from this distinctive project. Producer Aaron Luis Levinson and Ropeadope founder Andy Hurwitz pulled together a genuinely eclectic group of players and tracked an album that’s nothing less than a love letter to Harlem. The disc is filled with cool tunes. Taj Mahal on the Calloway gem “Reefer Man,” Don Byron laying down some very fine clarinet on the Yiddish classic “Bei Mir Bist Du Schon,” Steven Bernstein’s warm and fuzzy trumpet on “Harlem River Drive” and the funk monster “It’s Just Begun.” And don’t miss the brooding, spot-on minimalist jazz of U.K. soul singer James Hunter’s cover of “A Rose in Spanish Harlem.”—PPV

CHRISTIAN
CONNORSVINE
Connors Vine
Producers: Ber Shive, Pete Kiley
INO Records
Release Date: Oct 25
As Connors Vine, singer/songwriters Chris Wilson and Hunter Smith (who is by day a punter for the Indianapolis Colts) have crafted a pleasing collection of pop-rock songs that the church crowd should eagerly embrace. “Glory Be” is a potent worship anthem with a gently soaring chorus that invites participation, while “Live For You” is a gorgeous, passionate ballad that is already a radio favorite. “Hosanna,” which is dedicated to Smith’s young son Josh, is a moving celebration of faith and character from a father’s perspective. On this winning debut, Wilson and Smith prove themselves to be talented songwriters who are equally gifted as vocalists, delivering inspired performances that will linger with the listener long after the CD stops.—DEP

BLAKE LEWIS
Break Anotha (3:09)
Producers: Blake Lewis, Ryan Tedder
Writers: T. Tedder, S. Waters, B. Lewis
Publishers: various
Arista
“American Idol” season six runner-up Blake Lewis joins a yacht-full of fellow contestants on The Billboard Hot 100: current victor Jordan Sparks, Carrie Underwood, Elliott Yamin and Daughtry, all of whom are currently in the top 40. H’s launch single, “Break Anotha,” is a lightning rod of rock’n’roll, meshing busy, skittish production and enough tempo stops and starts to build one clever twee-minute jam. Vocally, Lewis channels Justin Timberlake with fluffed harmonic layers and falsetto as he sings a rapid-fire lyric about a play: “He’ll try to prove his love for you, just when you think he’s changed his tune/He’ll break another heart, babe.” Lewis’ message boards are already afame with big love, while AOL First listened 76,000 streams on day one. Sounds like this runner-up is poised to win the big prize: Song is a bull’s-eye, the stylish 26-year-old has the looks of a teen idol, and clearly, “All I ever said never been more prominent. The future looks mighty. Bright for full-length “Audioc Day Dream,” which drops Dec. 4.—CT

BRAD PAISLEY
Letter to Me (4:23)
Producer: Frank Rogers
Writer: S. Paisley
Publishers: EMI April/New Sea
Srag, ASCAP
Anita Nashville
The third single from Brad Paisley’s shimmering “Shut Up” is among the best songs to hit the country format in years. That might sound like exaggerated praise, but one listen to this composition will win over the masses. The conversational lyric finds Paisley writing a letter to himself at 17: “You got so much going for you, be/Have a little faith and you’ll see.” His performance is tender while the song is filled with slices of Paisley’s life that find him reflecting on people and moments that shaped him, including an encouraging speech from teacher and beloved Aunt Rita. No need to have a tear in your eye to appreciate this wistful song about wisdom and perspective that come with age. “Letter” is timeless and universal.—DEP

TRIPLE A
BRANDI CARLILE
Tenneille (2006)
Producer: T-Bone Burnett
Writer: B. Carlile
Publisher: Unsus Columbia
Brandi Carlile makes a bold choice for the second single from breakthrough “The Story.” Where the album’s lead-off single (its title track) found the Washington state native soaring above full-size electric guitars and tom-toms, climaxing in an anguished yet fierce vocal howl, "Tenneille" strips the scene bare to acoustic guitar, bass, tambourine and strings, showcasing the singer/songwriter’s country-minded folk roots. The lyric, about Carlile and her brother growing up and, inevitably, apart, is the centerpiece here, delivered with a crafted blend of string and sawdust. Gentle backing, featuring a lifting cello solo, is understated perfection. Carlile again proves she is one of the brightest vocal talents to emerge this decade with a rich, if subtle, slice of home-grown heaven.—SV

THE BILLBOARD REVIEWS

EDITED BY JONATHAN COHEN
(Albums) and CHUCK TAYLOR (Singles)

CRITICS’ CHOICE: #1: A new release, regardless of chart potential, highly recommended for musical merit.

CONTRIBUTORS: Chuck Eddy, Deborah Eames, Gary Grant, Carolyn Hartling, Oliver G. Hope, Kevin Mates, Jill Nervo, Gail Mitchell, Wes Omariska, Chuck Taylor, Chris Titch, Phil Van Vlack, Susan Viskovitz, Jeff Vrabel, Muzz Wood

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

NOVEMBER 17, 2007 | www.billboard.biz 69
THE MIND OF MAYNARD

Tool Frontman Scores With Side Project Puscifer

The most recent video from Tool/A Perfect Circle frontman Maynard James Keenan finds him onstage in an Oak Ridge Boys oufit and fairly alarming hairpiece, singing a twangy number about sleeping with what is more or less a complete roster of country-music icons.

Such is the enigmatic, shapeless-by-design nature of Puscifer, the side project from the enigmatic, shapeless-by-design Keenan. The group's debut, "V Is for Virginia," was released by its own Puscifer Entertainment label and debuts this week at No. 1 on Top Independent Albums and No. 25 on The Billboard 200. It sold 27,000 copies in the United States, according to Nielsen SoundScan.

"As you can imagine, there were many obstacles to get the physical distribution of a record with the title 'V Is for Virginia,'" says Red Ink marketing director Jaclyn Bertsch, who helped get the album into stores. "It has been a great exercise learning the limitations of marketing and sales of such a title in today's marketplace. There were many media outlets and major retailers who chose not to be involved, but as you can see from [Keenan's] loyal fan base, we were successful nonetheless."

According to Keenan, the band itself comprises a rotating cast of "bubbling-under musicians who are hungry and kind of exist on their own," like multi-instrumentalist Danny Lohner, singer Lisa Germano, Telefon Tel Aviv's Joshua Eustin, Jonny Polonay, Milla Jovovich and Primus' Tim Alexander.

Puscifer is decidedly more upbeat than Keenan's other bands and is often a groovy, beat-heavy departure. And although Keenan was heavily involved in the production and marketing for the project, his plans for the future of the group are hazy.

"The most difficult thing for people to get their heads around is that when I put out a song like 'Cuntry Bones' or do a video for 'Queen B,' that might be it," he says. "I might go on tour in two years or maybe not at all. Maybe this is it. Maybe I'm just gonna start making hats."

If the group does take the stage, expect something akin to a "Mr. Show," meets-Tom Waits sort of a cabaret," Keenan says. "Say we do San Francisco, Chicago and Atlanta—one week in each of those places—and film each night using different musicians. Then we could somehow tie it in with some kind of digital site or pay-per-view—just something unique."

THE LAST GOODNIGHT

OH, WHAT A NIGHT: VIRGIN BAND GAINING STEAM AT ADULT TOP 40

Moving 13-11 on the Hot Adult Top 40 Tracks chart this week, the single "Pictures of You" from the Last Goodnight's Aug. 28 Virgin debut, "Poison Kiss," has picked up steam during the last 15 weeks due to exposure from a number of angles.

The track was featured in October as iTunes' free download of the week, and the band was MySpace's featured artist of the day Oct. 15. Additionally, the group is the focus of a new campaign for Flip.com and various online Conde Nast Web sites like Teen Vogue and Lucky, complete with an interactive widget for Facebook and MySpace users.

The six-piece band has been tapped to open for Elliott Yamin through Thanksgiving, and is also featured in the fall TV promos for ABC drama "Brothers & Sisters." With help from those opportunities, plus plugging "Pictures of You" to adult and mainstream top 40 stations, "Poison Kiss" has moved 15,000 copies thus far, according to Nielsen SoundScan, with 38% of them coming from digital sales.

The band got started in Enfield, Conn., a New England city that lent the band freedom to play stages in New York and Boston. "Not only were we one of the few bands in town that played original music, but we could drive [to] either place to find shows," frontman Kurtis John says. "We'd save our pennies from our dumb day jobs and hit the road."

Katie Hasty

HIP-HOP

'90s Hip-Hop Act Goes DIY For First Album In 13 Years

Way back in 1992, hip-hop act Arrested Development reached No. 7 on The Billboard 200 with its debut, "3 Years, 5 Months and 2 Days in the Life of..." The album has sold 2.7 million copies in the United States, according to Nielsen SoundScan, and earned the group a best new artist Grammy Award.

But Arrested Development's follow-up "Zingalamaduni" shifted just 157,000 units, Arrested Development virtually disappeared for more than a decade.

Until April, that is, when the group digitally released a new effort. "Since the Last Time." The album came out Oct. 30 on CD via frontman Speech's label, Vagabond.

Combined sales are fewer than 2,000 copies (nearly all of them digital), according to SoundScan, but manager Jay Wilson isn't worried.

"This is really a slow-burn record," he says. "We're not on a major. We can't take it to pop radio, so we have to work through other channels to make sure people know it's out there."

Wilson is banking on hardcore fans who loved the band back in the '90s to pick up copies and spread the word to their own circles.

Promotion company the Musebox is creating an online viral campaign to capitalize on Arrested Development's "history of promoting social responsibility," according to Zaby Currie, a project manager at the company. "We are also looking at creating lifestyle partnerships with green companies and promoting the record in community newsletters. We'd love to get a partnership with someone like Whole Foods or Aveda, or another company that really speaks to the band's values."

Getting the word out about its political and social values was one of the main reasons Arrested Development decided to regroup in the first place, Speech explains. "We felt like we left a void in hip-hop that no one had filled," he says. He admits the band is in a somewhat unique position, coming back from such a long hiatus.

"We're a legendary band, but there are a lot of young people who have never really heard us," he says. "But our audience is huge; we have supporters who are 18 and supporters who are 70. We're hoping to reach out to the thinking people and generate a swell of excitement about our message."

ARRESTED DEVELOPMENT

TRECE ELEMENTS: LATIN GRAMMY NODS DRIVE CALLE 13'S RADIO PICKUP

Calle 13's pro-immigrant anthem "Pa'l Norte" was nominated for best urban song at this week's Latin Grammy Awards. But Sony BMG Urban VP of A&R and marketing Lorenzo Braun says the decision to make it a single came long before the nomination, or its debut this week at No. 29 on Billboard's Hot Latin Songs chart.

"It shows a different face of Calle 13, the more serious and socially conscious side," Braun says of the song. ""Pa'l Norte" reached the Tropical and Latin Rhythm Airplay charts, but experienced a 100% audience gain last week with adds in Houston; Miami; San Juan; Puerto Rico; Providence, R.I.; and Charlotte, N.C.

Calle 13's suggestive lyrics presented a challenge at radio at the beginning of its career, but the group caught early buzz online and through its inventive, funny videos. The video for "Pa'l Norte" features producer Visitante (Eduardo Cabra) performing among villagers and facing down a surly white guy in a cowboy hat. It opens with a woman jumping off a cliff to join her fellow migrants.

"Obviously the fact that the artist is nominated for four Latin Grammys and is confirmed to perform on the awards show did help a lot to generate interest in the song and take it seriously," Braun says. But Calle 13's videos "are so groundbreaking and so original that they do help a lot to get radio." —Ayala Ben-Yehuda
Longtime chart fans know that when Billboard implements a significant change in chart policy—let the one that allowed The Eagles’ Wal-Mart exclusive to appear on The Billboard 200—we usually do so in a carefully orchestrated manner, so’s not to catch the music industry by surprise. And people who truly study our list certainly realize that the 2003 launch of Billboard’s Comprehensive Albums and Compact Music Videos charts set the stage for a transition that one day would see proprietary albums appear on The Billboard 200.

But why now, when at least as recently as last issue this column offered no hint that such a bold revision was in view? As difficult as it might be to imagine a business that seems as small as the music industry, neither Billboard nor Nielsen SoundScan had any clue until the day after the tracking week closed that Wal-Mart would ever be willing to report its exclusive offerings. Like many label sales execs, we assumed the exclusion of its proprietary titles from our comprehensive charts simply signaled a desire to keep that data tightly held, an attitude held by other music merchants. Turn out the giant retail chain—and the artists who had done Wal-Mart exclusives—were not as fond of the Comprehensive Albums chart as I was.

Oh, yes. There was also the prospect of wide consumer and business press coverage of this publicly traded, multi-million dollar retailer announcing that its best-selling album outsold the No. 1 title on The Billboard 200 by better than a 2-to-1 margin.

Never in Billboard’s history had the credibility of our charts faced such a threat. It might have been that Garth Brooks’ Wal-Mart boxed set outsold System of a Down’s chart-topping “Hypnotize” during Thanksgiving week of 2005, but the press paid much less attention to that possibility than I did to the notion of the Eagles being excluded from The Billboard 200.

Suddenly, a policy that made a lot of sense in 1992—that an album must be “generally available at retail” to qualify for Billboard’s charts—seemed antiquated. We were also in an awkward corner. Keep the Eagle’s numbers on the side-line, and it would appear Billboard was not only ignoring the week’s best-selling album but an obvious trend that finds artists considering exclusive OD outside the traditional label model. Change it to include the band’s “Long Road Out of Eden” at the 11th hour, and Britney Spears fans would assume we conspired to add yet another title to her lengthy trail of unfortunate deadlines.

Stuck in a win-win situation, the only logical option was to make a decision based on journalistic merits. If the writing was already on the wall that proprietary titles would find their way on The Billboard 200 in the foreseeable future, then we had to make the move now for the sake of a more accurate chart.

We’ve read and heard passionate complaints from Spears fans and members of her camp that it wasn’t fair to change rules in the middle of the game. I understand that complaint but the simple truth here is that we’re not talking baseball or football or tennis at all; analog only goes so far. Had we waited until January to make the change, as one label president opined we should, this issue’s chart would forever stand under a cloud with Spears’ “Blackout” owning No. 1 with a respectable 290,000 sold in a week when everyone knew the Eagles moved 711,000 copies.

I heard juicy speculation that Eagles manager Irving Azoff or Wal-Mart execs exerted enormous pressure on Billboard to chart “Eden,” but in fact, the quest for the album’s data was a charge we led with Nielsen SoundScan. So far as we could tell, the chain and the band seemed content for a press release to tout the album’s success.

Even if we held to the status quo and parked Spears’ “Blackout” at No. 1, the consumer press would still find a way to belittle her feat, noting this album started at less than half of the first-week sales of her last studio album in 2003.

Certainly, there is no shame in an artist selling less now than in earlier years. More than half of the 26 acts who bowed at No. 1 in 2007—15—scored smaller sales weeks than they had in prior years.

Against that background, given Spears’ adverse publicity and limited availability to promote the new album, I am impressed with her first-week number, but I don’t expect the media to large to see it that way.

---

Market Watch

A Weekly National Music Sales Report

<table>
<thead>
<tr>
<th>Week</th>
<th>Album Sales (Million Units)</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>444.2 million</td>
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<td>Week 2</td>
<td>380.1 million</td>
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**Weekly Unit Sales**

**Weekly Year-End Sales**

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<tr>
<th>Year</th>
<th>Sales (Million Units)</th>
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<tr>
<td>2006</td>
<td>516,330,000</td>
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<td>2007</td>
<td>486,900,000</td>
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**Top Albums**

- UMG: 12.6%
- Sony BMG: 32.6%
- WMG: 21.3%
- Indies: 25.1%
- EMI: 6.8%

- Total Albums: 8.5%
- Current Albums: 10.9%
- New Albums: 6.8%
Robert Plant & Alison Krauss - Raising Sand 
Backstreet Boys - Unbreakable 
Andrea Bocelli - Noel 

The album scores a 10% increase following its Oct. 30 release with boxes and a DVD.

How reduced to a quartet, Backstreet Boys Dec 2007 release No. 7, their hit set, started stronger at No. 3 with 50,000 in 2005.

Weekend
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Pos.</th>
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<tr>
<td>1</td>
<td>ROCKSTAR FEAT. (LADY GAGA)</td>
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<td>Interscope</td>
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<tr>
<td>2</td>
<td>WHO KNEW</td>
<td>KAYSER &amp; DIZZY</td>
<td>Interscope</td>
<td>15</td>
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<tr>
<td>3</td>
<td>BAD LIEF</td>
<td>THE BLACK Keys &amp; MERRY</td>
<td>Interscope</td>
<td>17</td>
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<td>4</td>
<td>SHAWTY D ELIAS</td>
<td>TRAVIS SCOTT</td>
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<td>5</td>
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<td>6</td>
<td>MYSTIC</td>
<td>ERIKA JAYNE</td>
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<td>7</td>
<td>WAKE UP CALL</td>
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<td>8</td>
<td>FREE AND EASY (DOWN THE ROAD I GO)</td>
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### ADULT TOP 40

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<td>TIMBALAND</td>
<td>UNIVERSAL REPUBLIC</td>
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<td>RICK ROSS &amp; KESHA</td>
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### HOT DIGITAL SONGS

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### MODERN ROCK

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### TOP R&B/POP ALBUMS

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<tr>
<td>1</td>
<td>WILL DOWNING</td>
<td>After Tonight</td>
<td>Koch</td>
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<td>CARRIE UNDERWOOD</td>
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<td>Wind Up</td>
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<td>JOURNEY</td>
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### TOP R&B/HIP-HOP ALBUMS

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### TOP BLUES ALBUMS

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<td>A British Heart</td>
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BETWEEN THE BULLETS: ripoopsy@billboard.com

DOWNING LANDS FIRST R&B NO. 1

With a career spanning almost 20 years and fame No. 1 on Top Contemporary Jazz, veteran Wil Downing claims his first No. 1 on Top R&B/Hip-Hop Albums and his best Nielsen SoundScan week with 21,000 sold. Produced in part after a debilitating muscle disorder forced the crooner into a wheelchair. "After Tonight" marks his best Billboard 200 rank, at No. 37.

It's his second top 10 on the R&B albums chart, where sales at core urban retailers giving Downing the edge over Kristy göle's Great Est Gainer (up 12%, No. 2) and Playaz Circle (No. 3), who each sold more units at the entire SoundScan panel. The latter's 'Supply & Demand' looses Kanye West's grip at No. 1 on Top Rap Albums.

—Raphael George

Go to www.billboard.biz for complete chart data

www.americanradiohistory.com
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<td>1999-09-24</td>
<td>62</td>
<td>32</td>
<td>50</td>
</tr>
<tr>
<td>33</td>
<td>JAGGED EDGE</td>
<td>Gary Allan</td>
<td>33</td>
<td>1999-09-24</td>
<td>63</td>
<td>33</td>
<td>49</td>
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<tr>
<td>34</td>
<td>BEST OF TIMES</td>
<td>Rascal Flatts</td>
<td>34</td>
<td>1999-09-24</td>
<td>64</td>
<td>34</td>
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<tr>
<td>35</td>
<td>GLAD I'M NOT YOU</td>
<td>Trace Adkins</td>
<td>35</td>
<td>1999-09-24</td>
<td>65</td>
<td>35</td>
<td>47</td>
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<tr>
<td>36</td>
<td>THAT'S THE WAY I ROLL</td>
<td>Phil Vassar</td>
<td>36</td>
<td>1999-09-24</td>
<td>66</td>
<td>36</td>
<td>46</td>
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<tr>
<td>37</td>
<td>ALL FOR LOVE</td>
<td>Osmond Brothers</td>
<td>37</td>
<td>1999-09-24</td>
<td>67</td>
<td>37</td>
<td>45</td>
</tr>
<tr>
<td>38</td>
<td>LUCKY</td>
<td>Trisha Yearwood</td>
<td>38</td>
<td>1999-09-24</td>
<td>68</td>
<td>38</td>
<td>44</td>
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<tr>
<td>40</td>
<td>BETTER TO BE Brokenhearted</td>
<td>Joe Nichols</td>
<td>40</td>
<td>1999-09-24</td>
<td>70</td>
<td>40</td>
<td>42</td>
</tr>
</tbody>
</table>

### R&R COUNTRY DAILY UPDATE

Visit www.radior andRecords.com to sign up for your free daily Country Radio Blast.

Don't miss another important

## WITH DAUGHTER'S HELP, CYRUS SPRINTS FAST

Billy Ray Cyrus, with daughter Miley Cyrus, claims the Greatest Gain on Hot Country Songs with "Ready, Set, Don't Go." the elder Cym's highest perch in seven years (23-22).

The single improves by more than 2.7 million impressions in its first seven days after promotion duties shifted from independent firm COS to Disney corporate sister label .yric Street.

This marks Billy Ray's best chart position since "You Won't Be Lonely Now" peaked at No. 17 in November 2000. He last hit the top 10 with "Easy Man" stopped at No. 3 in March 1999. The new song is detected at 108 of the 111 stations monitored this chart, a net gain of 14 stations during the tracking week.

Billy Ray's eye-catching increase only slightly eclipses that of Brad Paisley's "Letter to Me," which also closes the tracking week with an improvement exceeding 2.7 million impressions (30-26). Atop the chart, Kenny Chesney logs a fourth week with "Don't Blink," his ninth cumulative week at the summit so far this year.

—Wade Jessen
## Hot Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Week of Entry</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Ti Si Puedo Decirte</td>
<td>El Chapo de Sinaloa</td>
<td>15</td>
<td>28</td>
</tr>
<tr>
<td>Basta Ya</td>
<td>Daddy Yankee</td>
<td>16</td>
<td>29</td>
</tr>
<tr>
<td>Carita de Angel</td>
<td>Invasion feat. Angel &amp; Kryz</td>
<td>33</td>
<td>28</td>
</tr>
<tr>
<td>La Mejor Confesarse</td>
<td>Enzur Featuring Natalia</td>
<td>15</td>
<td>29</td>
</tr>
</tbody>
</table>

**First single from hugely popular act's upcoming "Inempire" chart**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Week of Entry</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>El Avion de las Tres</td>
<td>El Alas y El Agua</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>Tomato</td>
<td>Wisin &amp; Yandel</td>
<td>18</td>
<td>1</td>
</tr>
</tbody>
</table>

**Single to debut at No. 1 in New York; Los Angeles and Miami**

**Highest chart debut for chart with a 100% audience gain**

---

## Top Latin Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Week of Entry</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Vida...Es Un Ritmo</td>
<td>Juanes</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Historia de Un Idolo</td>
<td>La Banda El Recodo</td>
<td>47</td>
<td>1</td>
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<tr>
<td>Historia de Un Idolo</td>
<td>La Banda El Recodo</td>
<td>47</td>
<td>1</td>
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</tbody>
</table>

**Debut for the legendary salsa singer's first studio album in 25 years**

---

For more information, visit [www.americanradiohistory.com](http://www.americanradiohistory.com)
### LATIN AIRPLAY

#### POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME ENAMORÁ</td>
<td>JALIPE (Universal, Lat.)</td>
<td>1</td>
</tr>
<tr>
<td>ALGUIEN SOY YO</td>
<td>JAVIER OLIVARES (EMI Music Latin)</td>
<td>14</td>
</tr>
<tr>
<td>SI NOS QUERÍA PASARLO BIEN</td>
<td>D brawl (Emi Music Latin)</td>
<td>11</td>
</tr>
<tr>
<td>TODO CAMBIO</td>
<td>GENTE LOCA (Sony Music Latin)</td>
<td>10</td>
</tr>
<tr>
<td>SEGUNDO HABER</td>
<td>ELMAR (Sony Music Latin)</td>
<td>7</td>
</tr>
<tr>
<td>BAILA MI CORAZÓN</td>
<td>BONGA (Sony Music Latin)</td>
<td>9</td>
</tr>
<tr>
<td>LA TRAVIESA</td>
<td>AYER (Sony Music Latin)</td>
<td>6</td>
</tr>
<tr>
<td>POR AMARTE</td>
<td>CHAYANNA (Sony Music Latin)</td>
<td>12</td>
</tr>
<tr>
<td>TE VOY A PERDER</td>
<td>AYER (Sony Music Latin)</td>
<td>15</td>
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</table>

#### RHYTHM

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEXY MOVIMIENTO</td>
<td>AYER (Sony Music Latin)</td>
<td>1</td>
</tr>
<tr>
<td>AYER LA VI</td>
<td>CHAYANNA (Sony Music Latin)</td>
<td>2</td>
</tr>
<tr>
<td>NO TE VEO</td>
<td>BONGA (Sony Music Latin)</td>
<td>3</td>
</tr>
<tr>
<td>ME ENAMORÁ</td>
<td>JAVIER OLIVARES (EMI Music Latin)</td>
<td>4</td>
</tr>
<tr>
<td>GUITARRO</td>
<td>TAMAR (Sony Music Latin)</td>
<td>5</td>
</tr>
<tr>
<td>YO TE QUERO</td>
<td>BENJAMINS (MACHETE)</td>
<td>6</td>
</tr>
<tr>
<td>CARITA DE ÁNGEL</td>
<td>OTTOS (Sony Music Latin)</td>
<td>7</td>
</tr>
<tr>
<td>ZUN DADA</td>
<td>OTTOS (Sony Music Latin)</td>
<td>8</td>
</tr>
<tr>
<td>ELLA ME LEVANTO</td>
<td>OTTOS (Sony Music Latin)</td>
<td>9</td>
</tr>
<tr>
<td>SOLO DIME QUE SI</td>
<td>OTTOS (Sony Music Latin)</td>
<td>10</td>
</tr>
<tr>
<td>PERDONAME</td>
<td>OTTOS (Sony Music Latin)</td>
<td>11</td>
</tr>
<tr>
<td>5 LETRAS</td>
<td>OTTOS (Sony Music Latin)</td>
<td>12</td>
</tr>
<tr>
<td>MI CORAZONCITO</td>
<td>OTTOS (Sony Music Latin)</td>
<td>13</td>
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<tr>
<td>LLORARÁS</td>
<td>OTTOS (Sony Music Latin)</td>
<td>14</td>
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<tr>
<td>R.M. NORTÉ</td>
<td>OTTOS (Sony Music Latin)</td>
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</table>

### LATIN ALBUMS

#### POP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Position</th>
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<tr>
<td>JUANES</td>
<td>JUANES (Universal, Lat.)</td>
<td>1</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>VARIOUS ARTISTS (Sony Music Latin)</td>
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<tr>
<td>CAMILA</td>
<td>CAMILA (Sony Music Latin)</td>
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</tr>
<tr>
<td>RICARDO ARROYO</td>
<td>RICARDO ARROYO (Sony Music Latin)</td>
<td>4</td>
</tr>
<tr>
<td>GLORIA TREVI</td>
<td>GLORIA TREVI (Sony Music Latin)</td>
<td>5</td>
</tr>
<tr>
<td>CAFE TACUÁ</td>
<td>CAFE TACUÁ (Sony Music Latin)</td>
<td>6</td>
</tr>
<tr>
<td>MANU CHAO</td>
<td>MANU CHAO (Sony Music Latin)</td>
<td>7</td>
</tr>
<tr>
<td>YANDEL</td>
<td>YANDEL (Sony Music Latin)</td>
<td>8</td>
</tr>
<tr>
<td>TITO &quot;EL BASTO&quot;</td>
<td>TITO &quot;EL BASTO&quot; (Sony Music Latin)</td>
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</tbody>
</table>

### REGIONAL MEXICAN

#### POP

<table>
<thead>
<tr>
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<th>Artist/Label</th>
<th>Position</th>
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<tbody>
<tr>
<td>VÍCTOR FERNANDEZ</td>
<td>VÍCTOR FERNANDEZ (EMI Music Latin)</td>
<td>1</td>
</tr>
<tr>
<td>LOS TEMERARIOS</td>
<td>LOS TEMERARIOS (EMI Music Latin)</td>
<td>2</td>
</tr>
<tr>
<td>VÍCTOR FERNANDEZ</td>
<td>VÍCTOR FERNANDEZ (EMI Music Latin)</td>
<td>3</td>
</tr>
<tr>
<td>GRUPO PRIMOS DEL DURANGO</td>
<td>GRUPO PRIMOS DEL DURANGO (EMI Music Latin)</td>
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</tr>
<tr>
<td>RICARDO LÓPEZ DE DURANGO</td>
<td>RICARDO LÓPEZ DE DURANGO (EMI Music Latin)</td>
<td>5</td>
</tr>
<tr>
<td>TE PIÑO QUE TE QUÉ</td>
<td>TE PIÑO QUE TE QUÉ (EMI Music Latin)</td>
<td>6</td>
</tr>
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#### RHYTHM

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>VÍCTOR FERNANDEZ</td>
<td>VÍCTOR FERNANDEZ (EMI Music Latin)</td>
<td>1</td>
</tr>
<tr>
<td>LOS TEMERARIOS</td>
<td>LOS TEMERARIOS (EMI Music Latin)</td>
<td>2</td>
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<td>VÍCTOR FERNANDEZ</td>
<td>VÍCTOR FERNANDEZ (EMI Music Latin)</td>
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<tr>
<td>GRUPO PRIMOS DEL DURANGO</td>
<td>GRUPO PRIMOS DEL DURANGO (EMI Music Latin)</td>
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<td>RICARDO LÓPEZ DE DURANGO (EMI Music Latin)</td>
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<td>TE PIÑO QUE TE QUÉ</td>
<td>TE PIÑO QUE TE QUÉ (EMI Music Latin)</td>
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<tr>
<td>Country</td>
<td>Chart</td>
<td>Date</td>
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<tr>
<td>--------------</td>
<td>------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>Japan</td>
<td>Singles</td>
<td>February 5</td>
</tr>
</tbody>
</table>

**Notes:** The charts are compiled at Billboard/London. The chart for Japan includes hits from November 4, 2007. The chart for the United Kingdom is for the week ending November 4, 2007. The chart for Germany is for the week ending November 4, 2007. The chart for Australia is for the week ending November 4, 2007. The chart for Canada includes the Billboard Canadian Hot 100 for the week ending November 4, 2007. The chart for Italy is for the week ending November 5, 2007. The chart for Spain is for the week ending November 5, 2007. The chart for Brazil is for the week ending November 5, 2007. The chart for Argentina is for the week ending November 5, 2007.
# Billboard Charts: November 17, 2007

## Top Christian Albums

### Chart Top 10

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>DEAN CLAYTON</td>
<td>ONE WAY TO THE TOP</td>
<td>RED HOT PRODUCTIONS</td>
</tr>
<tr>
<td>2</td>
<td>MARTIN MOORE</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>3</td>
<td>JOHN PAUL</td>
<td>THE ESSENTIAL DONNIE MCCLURKIN</td>
<td>EMI / Zomba</td>
</tr>
<tr>
<td>4</td>
<td>PHIL WICKHAM</td>
<td>IN THE MEANTIME</td>
<td>CMG / WORD / CURB</td>
</tr>
<tr>
<td>5</td>
<td>CRYSTAL CUTS</td>
<td>ALL THE LOST SOULS</td>
<td>ATLANTIC</td>
</tr>
<tr>
<td>6</td>
<td>SPARKLE</td>
<td>THIS CHRISTMAS</td>
<td>ANGELIC RECORDS</td>
</tr>
<tr>
<td>7</td>
<td>DIONNE WARWICK</td>
<td>LOVE IS NOT A DIRTY WORD</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>8</td>
<td>JONAH BARNETT</td>
<td>HOW YOU LIVE</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>9</td>
<td>JOSIAH</td>
<td>WAKE UP</td>
<td>CMG / WORD / CURB</td>
</tr>
<tr>
<td>10</td>
<td>NATE REED</td>
<td>JESUS LIVES</td>
<td>CMG / WORD / CURB</td>
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</tbody>
</table>

## Single Sales

### Chart Top 10

<table>
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<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CASTING CROWNS</td>
<td>WE ARE CROWNED</td>
<td>INTEGRITY</td>
</tr>
<tr>
<td>2</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>6</td>
<td>RELENT K</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
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</tbody>
</table>

## Radio Airplay

### Chart Top 10

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALAN JACKSON</td>
<td>ethoven</td>
<td>CMG / WORD / CURB</td>
</tr>
<tr>
<td>2</td>
<td>JACOB BROWN</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>3</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>4</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>5</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>6</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>7</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>8</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>9</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
<tr>
<td>10</td>
<td>VARIOUS ARTISTS</td>
<td>SONGS OF THE SEASON</td>
<td>WORD / CURB</td>
</tr>
</tbody>
</table>
**CHARTS**

**Singles Charts**

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems.

**RECENT RULERS**

Songs are removed from the Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Chart for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot Adult R&B charts simultaneously if they have been on the Chart for more than 15 weeks and rank below No. 50. Titles are removed from the Country Chart if they have been on the Chart for more than 20 weeks and rank below No. 40. On the Latin Airplay Chart, artists will be removed if they have been on the Chart for more than 20 weeks and rank below No. 20. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the Chart for more than 20 weeks and rank below No. 40. Albums are removed from the Billboard 200 albums chart if they have been on the Chart for more than 20 weeks and rank below No. 100.

**AWARD CEREMONIES**

- **Recording Industry Assn.** Of America (RIAA) certification for net* sales of:
  - 1 million units: Platinum ★
  - 1 million plus: Diamond ★★★

- **Billboard Hot 100**
  - Gold (3.0 M units sold)
  - Platinum (10.0 M units sold)

- **Billboard 200**
  - Gold (500,000 units sold)
  - Platinum (1,000,000 units sold)

**Music Video Sales**

**Certifications**

- **Platinum** (100,000 video cassettes sold)
- **Gold** (50,000 video cassettes sold)

**DVD Sales**

**Certifications**

- **Platinum** (100,000 copies sold)
- **Gold** (50,000 copies sold)

**DVD/Video Sales**

**Certifications**

- **Platinum** (500,000 copies sold)
- **Gold** (250,000 copies sold)

**DVD/Video Rental Stores**

**Certifications**

- **Platinum** (100,000 copies rented)
- **Gold** (50,000 copies rented)

**Greatest Hits**

**Certifications**

- **Platinum** (1,000,000 copies sold)
- **Gold** (500,000 copies sold)

**DVD/Video Sales**

**Certifications**

- **Platinum** (200,000 copies sold)
- **Gold** (100,000 copies sold)

**DVD/Video Rental Stores**

**Certifications**

- **Platinum** (50,000 copies rented)
- **Gold** (25,000 copies rented)

**Greatest Hits**

**Certifications**

- **Platinum** (1,000,000 copies sold)
- **Gold** (500,000 copies sold)

**DVD/Video Sales**

**Certifications**

- **Platinum** (100,000 copies sold)
- **Gold** (50,000 copies sold)

**DVD/Video Rental Stores**

**Certifications**

- **Platinum** (20,000 copies rented)
- **Gold** (10,000 copies rented)

**Greatest Hits**

**Certifications**

- **Platinum** (1,000,000 copies sold)
- **Gold** (500,000 copies sold)

**DVD/Video Sales**

**Certifications**

- **Platinum** (50,000 copies sold)
- **Gold** (25,000 copies sold)

**DVD/Video Rental Stores**

**Certifications**

- **Platinum** (10,000 copies rented)
- **Gold** (5,000 copies rented)

**Greatest Hits**

**Certifications**

- **Platinum** (1,000,000 copies sold)
- **Gold** (500,000 copies sold)

**DVD/Video Sales**

**Certifications**

- **Platinum** (25,000 copies sold)
- **Gold** (12,500 copies sold)

**DVD/Video Rental Stores**

**Certifications**

- **Platinum** (5,000 copies rented)
- **Gold** (2,500 copies rented)

**Greatest Hits**

**Certifications**

- **Platinum** (1,000,000 copies sold)
- **Gold** (500,000 copies sold)

**DVD/Video Sales**

**Certifications**

- **Platinum** (100,000 copies sold)
- **Gold** (50,000 copies sold)

**DVD/Video Rental Stores**

**Certifications**

- **Platinum** (20,000 copies rented)
- **Gold** (10,000 copies rented)

**Greatest Hits**

**Certifications**

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Frank Callari, 55

Frank Callari, 55, manager of the Mavericks, Ryan Adams, Junior Brown and Lucinda Williams, among others, died Oct. 26 of natural causes. He was 55.

After graduating in 1973 from the Ecole Hôtelière de Lausanne in Switzerland, with a bachelor’s in hotel/restaurant management, Callari became the GM at a New York hotel. In 1976, his desire to get involved in the music industry led him to attend New York University, where he graduated with a bachelor’s in music technology.

While attending NYU, Callari became PD of its radio station, WNYU, presaging a stint as a club DJ and dance record remixer in New York. Callari moved to Miami in 1988, where he eventually met and began managing the Mavericks. The band signed to MCA Records, and he and the group moved to Nashville in 1992.

Callari and then-Mercury Nashville label chief Luke Lewis (now Universal Music Group chairman) launched Nashville-based Lost Highway Records in 2001, which is home to Williams, Adams, Shelby Lynne and Mary Gauthier, among others. For the first few years of the label’s existence, Callari was senior VP of A&R.

— Ken Tucker

DEATHS

Steven J. Massarsky, 59, entertainment entrepreneur, died Oct. 5 from cancer in New York.

Massarsky received degrees from Brown University and Rutgers University School of Law and began his career managing the political campaigns of such figures as George McGovern and John Kerry. Later, he formed his own management company, with the Allman Brothers Band and the Wallers on the roster, and he helped launch the career of Cyndi Lauper. He soon added an entertainment law practice, working with clients from Nintendo to Aerosmith.

After co-founding Voyager Communications Group in 1989, he created Valiant Comics, which was sold to Acclaim Entertainment and of which Massarsky became president/publisher. Four years later, the comic book retail industry awarded him the title publisher of the year.

Massarsky is survived by his mother, Yreta; two sisters, Ellen and Marilyn; and fiancée, Pui King Hui.

Joseph Corbett Donohue Jr., 66, marketing, PR and label executive, passed away Oct. 5 from cancer in San Clemente, Calif.

Donohue started his career as a production assistant for "The Steve Allen Show" and later worked as a producer for KHJ-TV and Norman Gerard Productions. After a stint in the Peace Corps, Donohue worked as the music editor at Variety and held executive positions at Elektra, ABC/Dunhill, A&M and Motown Records.

Donohue also led marketing and artist development operations for a wide range of clients with his own company, Donohue Marketing Communications.

Donohue is survived by his brother, Michael; his daughter, Jessica; and his stepchildren, Daniela Sea and Payson Muller.

Jacqueline Breyer, aka Lady Jaye Breyer-P-Orridge, 38, Psychic TV keyboardist and conceptual artist, died Oct. 9 at her home in Brooklyn. The cause was a heart condition possibly related to stomach cancer.

A nurse and volunteer, Breyer met and married Throbbing Gristle and Psychic TV band member Neil Megson, aka P-Orridge, in 1993. The couple attempted to mirror one another through cosmetic surgery. Photographs of this contemporary art project have been included in exhibitions including "Hanful But Fabulous," displayed in European capitals and U.S. art institutions.

In 2006, a new lineup of Psychic TV named PTV3 recorded an album featuring members of the Yeah Yeah Yeahs, Butthole Surfers and Lady Jane on keyboard and vocals.

David Kent, 54, British music lawyer of international law firm Seddons, died Oct. 18 of pancreatic cancer.

Kent, an expert in commercial contract negotiation, intellectual property rights and media-related dispute resolution, served as head of media and entertainment at London-based Seddons since 1997.

A former musician, Kent worked as an in-house lawyer for EMI (then Thorn EMI) beginning in 1980, until he joined Seddons as a partner in 1988. He leaves behind his wife, Marilyn, and daughter Charlotte.

Paul Raven, 46, bassist with influential British post-punk group Killing Joke, died Oct. 20 in his sleep of an apparent heart attack in Geneva, Switzerland, where he had been recording.

Born in Wolverhampton, England, Raven earned his stripes in local punk band the Neon Hearts, with which he recorded an album in 1979.

Raven joined Killing Joke in 1982, replacing original bassist Youth, and made his debut with the band on the 1983 single "Birds of a Feather." The band’s 1985 album "Night Time" was its biggest commercial success, reaching No. 11 on the U.K. album chart and producing the hit single "Love Like Blood."

GOOD WORKS

HARD ROCK’S ‘ROCKTOBER’ RAISES £45,000
The Hard Rock Cafe’s annual Rocktober concert series in the United Kingdom has helped raise £45,000 ($94,700) for the Caron Keating Foundation, an organization that offers financial support to cancer victims and their families. This year’s Rocktober culminated in a month’s worth of gigs in October from such artists as L’Il Chris, Nina Pallot, Goo Goo Dolls and Ross Copperman. The campaign ended with a Nov. 1 concert from British act Wet Wet Wet at London’s Hard Rock Cafe. Artists who contributed to last year’s Rocktober included the Co-Go’s, Alexa Bay Joel, Spice Girl Melanie C and Bonnie Tyler.

BETTER LIFE FOUNDATION AIDS GULF COAST
Rock act 3 Doors Down will hold its fourth annual concert for the Better Life Foundation Dec. 1 at the Hard Rock Hotel & Casino in Biloxi, Miss. The event will benefit children’s charities along the Gulf Coast. “This concert we're doing is just another way for us to try and give back to the area we so dearly love,” 3 Doors Down frontman Brad Arnold says. Tickets for the concert, which will feature performances from 3 Doors Down, Staind, Evans and other yet-unannounced acts, went on sale Oct. 11. General admission tickets are priced between $100 and $125, while VIP duets range from $300 to $500. The Better Life Foundation has worked locally to aid those affected by Hurricane Katrina.

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PUBLISHING: The ASCAP board elects recording artist Valerie Simpson as director. Simpson, a songwriter for more than four decades, has served on the board of the ASCAP Foundation since 1997. BMI promotes Stuart Rosen to VP of legal. He was assistant VP of legal affairs.

RELATED FIELDS: The Country Music Assn. expands the title of COO Tammy Ganovese to CEO. She will now focus on long-term strategic issues and external business relations, including the CMA board, its numerous corporate sponsors and network TV partner ABC.

-Edited by Mitchell Peters

THE JUDGES PANEL (MUSICAL PERFORMANCE) 1. PAUL HOLLERBACK 2. TIM MCGRANAGHAN 3. ERIC SCUDDA 4. RALPH STANLEY 5. DANA JONES 6. DOUGIE PONTER

THE JUDGES PANEL (SINGING) 1. PAUL HOLLERBACK 2. TIM MCGRANAGHAN 3. ERIC SCUDDA 4. RALPH STANLEY 5. DANA JONES 6. DOUGIE PONTER

BACKBEAT

THE 2007 HOLLYWOOD REPORTER/BILLBOARD FILM & TV MUSIC CONFERENCE
The sixth annual Film & TV Music Conference took place Nov. 12 at the Beverly Hills Hotel in Los Angeles. The event featured sessions and panels on music for film, TV, Internet, gaming and commercials, as well as other industry-related topics. The event attracted more than 600 attendees, including many of the industry’s most influential and creative talents, award-winning composers and directors, top-name music supervisors and key studio, network, record label and publishing professionals, plus VIPs from the advertising, gaming and commerce fields.

PHOTOS COURTESY OF ODD BROCHMANN AND JOANNE ANGIE

1. Partcipants from the “Songwriter Spotlight Panel” sit down with Billboard group editorial director Tamara Conniff for an intimate discussion. From left are songwriters Andrea Lenchez and Jesse Harris, Cornell and songwriter Allen Ballard.

2. A group of experts critiqued submissions of TV music videos from audience members during the panel “The Secrets Behind TV Music.” In the mix: songwriters Thomas Bangalter, composer Jeff Beal, composer Russ Laneau, Disney Channel director of production/executive in charge of music Steven Vincent, the Ground Running music supervisor Kier Lohme and discovery music supervisor David Rice. In the front row, from left, are Sony Cats Music owner/music supervisor Frankie Pite and the Hollywood Reporter’s executive editor Paula Parisi.

3. “It was the perfect time for the "Secrets Behind Feature Films Composition." From left are Hollywood Reporter film and TV music consultant writer Chuck Erskine, new line Cinema director VP of music Erin Sills, composer Aaron Zisman, QM music supervisor Maureen Crevier, BMI Film Group executive in charge of music production, and BMI publishing supervisor Richard Glasser. Creative Control Entertainment president/music supervisor Joel C. Hug, Billboard group editorial director Tamara Conniff, and composer Hanor Beltrami.

4. The two leads of Fox Searchlight’s 90-minute docu “Dotah” Glenn Kershaw, air right, and at left to him, Marketa Melichar, pose backstage with BMI’s QM music supervisor Joel C. Hug at the 2007 Billboard Music Awards.

5. The event featured sessions and panels on music for film, TV, Internet, gaming and commercials, as well as other industry-related topics. The ever-growing conference attracted more than 600 attendees, including many of the industry’s most influential and creative talents, award-winning composers and directors, top-name music supervisors and key studio, network, record label and publishing professionals, plus VIPs from the advertising, gaming and commerce fields.

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CRAZY LIKE A FOXX

Actor/singer/comedian Jamie Foxx revealed some of his plans for 2008 backstage at the Country Music Assn. Awards, at which he performed with country supergroup Rascal Flatts. An already-thin (but fit) Foxx announced that he'll lose 10-15 pounds to play Nathaniel Ayers, a homeless person in “The Soloist” with Robert Downey Jr., early next year. The movie is based on the true story of musical prodigy Ayers, who developed schizophrenia in his second year at Juilliard and ended up playing violin and cello on the streets of downtown Los Angeles. Foxx is also working on a new album, which includes a return of favor by Rascal Flatts. He’ll also be doing some stand-up comedy soon, “going back to what I know and like to do,” he said while plugging his Foxhole Radio channel on Sirius Satellite Radio. “We go buck wild,” Foxx said of the channel.
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