

Billboard

ADVERTISEMENT

EXPERIENCE THE BUZZ

JUN
9
2007

www.billboard.com
www.billboard.biz

US \$6.99 CAN \$8.99 UK £5.50

\$6.99US \$8.99CAN

23>



0 71896 47205 9

#BENC:CC *****SCL 3-DIGIT 907
#BU24#8043# MAR08 FEG PC4 00/001



MORTY GREENLY
3740 ELM AVE # 3
LONG BEACH CA 90807-3402

0081

*001330

Billboard Celebrates ENRIQUE IGLESIAS

BILLBOARD SPECIAL ISSUE IN RECOGNITION OF...

International Best-Selling Albums

- ...THE MUCH-ANTICIPATED RELEASE OF ENRIQUE'S EIGHTH STUDIO ALBUM, INSOMNIAC, ON JUNE 12, 2007.
- ...OVER 40 MILLION ALBUMS SOLD WORLDWIDE.
- ...543 GOLD RECORD AWARDS AND 236 PLATINUM RECORD AWARDS WORLDWIDE.
- ...A COMBINED TOTAL OF 48 WEEKS AT #1 ON BILLBOARD'S TOP LATIN ALBUMS CHART.
- ...ONE OF THE HIGHEST-SELLING SPANISH-LANGUAGE ARTISTS IN THE WORLD.

Chart-Topping Singles

- ..."DIMELO," ENRIQUE'S SEVENTEENTH #1 SINGLE ON THE BILLBOARD HOT LATIN SONGS CHART, GIVING HIM A COMBINED TOTAL OF 69 WEEKS AT #1 AND THE DISTINCTIVE HONOR OF BEING THE ARTIST WITH THE MOST #1'S IN THE HISTORY OF THE CHART.
- ...A COMBINED TOTAL OF FIVE WEEKS AT #1 ON BILLBOARD'S HOT 100 CHART.
- ...A COMBINED TOTAL OF FIVE WEEKS AT #1 ON BILLBOARD'S HOT DANCE MUSIC/CLUB CHART.

Prestigious Awards and Honors

- | | | |
|---------------------------------------|--------------------------------------|-----------------------|
| ...GRAMMY | ...BILLBOARD LATIN ALBUM OF THE YEAR | ...WORLD MUSIC |
| ...LATIN GRAMMY | ...BILLBOARD MUSIC VIDEO | ...ASCAP SONGWRITER |
| ...BILLBOARD LATIN ARTIST OF THE YEAR | ...AMERICAN MUSIC | ...PREMIOS LO NUESTRO |

... A RECORD-SETTING CAREER THAT HAS TRANSCENDED BORDERS AND EARNED THE RESPECT AND ADMIRATION OF MUSIC CRITICS AND FANS THE WORLD OVER.



Billboard

WOMEN IN RAP
BREAKING GROUND, BUT NOT THE CHARTS >P.24
PLUS: EVE RETURNS >P.25

JUN
9
2007

KORN

Inside The Innovative Deal That Put The Band Back On Top
FEATURING: A Sneak Preview Of The Upcoming Album >P.21

**ONE GENRE
BOOMS AMID
SALES DECLINES**
>P.65

**NOW HEAR THIS
FOUR GREAT BANDS,
RIPE FOR SIGNING**
>P.58

**ARE MUSIC
WIDGETS GOOD
FOR YOUR
BUSINESS?**
>P.16

**CHART
HEAT**

**MAROON 5,
OZZY, THE USED,
YOUNG JEEZY**
>P.56

www.billboard.com
www.billboard.biz
US \$5.99 CAN \$8.99 UK £5.50



4 drummers. 3 labels. 2 gold records. And 1 bank.

Making a living in music is tough enough without having to worry about finances. That's why it pays to have a dedicated financial partner who's been around the block, and knows the music industry from the inside out. From artists, to producers, to labels, we create customized solutions so our clients can focus on what really matters: making music.

To see how we can help you realize your dreams, visit suntrust.com/music, or call: Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc. at 404.724.3477.

Royalty Lending

Tour Financing

Financial Planning

Investment Management



Securities and Insurance Products and Services: •Are not FDIC or any other Government Agency Insured •Are not Bank Guaranteed •May Lose Value

SunTrust Sports and Entertainment Specialty Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank. Securities, insurance and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC registered investment adviser and a member of the NASD and SIPC. ©2007 SunTrust Banks, Inc. SunTrust and *Seeing beyond money* are federally registered service marks of SunTrust Banks, Inc.

No. 1

ON THE CHARTS

ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	66	MAROON 5 / IT WON'T BE SOON BEFORE LONG
TOP BLUEGRASS	74	RICKY SKAGGS & BRUCE HORNSBY / RICKY SKAGGS & BRUCE HORNSBY
TOP CLASSICAL	79	YO-YO MA / APPASSIONATO
TOP CLASSICAL CROSSOVER	79	JOSH GROBAN / AWAKE
TOP COUNTRY	74	CARRIE UNDERWOOD / SOME HEARTS
TOP DIGITAL	80	MAROON 5 / IT WON'T BE SOON BEFORE LONG
TOP ELECTRONIC	77	BJORK / VOLTA
TOP HEATSEEKERS	81	CASHIS / THE COUNTY HOUNDS EP
TOP INTERNET	80	OZZY OSBOURNE / BLACK RAIN
TOP JAZZ	79	MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	79	PAUL TAYLOR / LADIES' CHOICE
TOP LATIN	76	ALACRANES MUSICAL / AHORA Y SIEMPRE
TOP POP CATALOG	80	MAROON 5 / SONGS ABOUT JANE
TOP R&B/HIP-HOP	71	YOUNG JEEZY PRESENTS U.S.D.A. / GOLD SUMMER: THE AUTHORIZED MIXTAPE
TOP REGGAE	71	STEPHEN MARLEY / MIND CONTROL
SINGLES		
	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	69	JOHN MAYER / WAITING ON THE WORLD TO CHANGE
ADULT TOP 40	69	NICKELBACK / IF EVERYONE CARED
HOT COUNTRY	75	BILLY CURRINGTON / GOOD DIRECTIONS
HOT DANCE CLUB PLAY	77	KIMBERLEY LOCKE / CHANGE
HOT DANCE AIRPLAY	77	DAVID GUETTA / THE WORLD IS MINE
HOT DIGITAL SONGS	69	RIHANNA FEATURING JAY-Z / UMBRELLA
HOT 100	68	RIHANNA FEATURING JAY-Z / UMBRELLA
HOT 100 AIRPLAY	69	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')
HOT SINGLES SALES	70	BEYONCE & SHAKIRA / BEAUTIFUL LIAR
HOT LATIN SONGS	76	ENRIQUE IGLESIAS / DIMELD
MODERN ROCK	69	LINKIN PARK / WHAT I'VE DONE
POP 100	70	RIHANNA FEATURING JAY-Z / UMBRELLA
POP 100 AIRPLAY	70	PINK / U + UR HAND
HOT R&B/HIP-HOP	73	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')
HOT R&B/HIP-HOP AIRPLAY	72	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')
R&B/HIP-HOP SINGLES SALES	72	TEMAR UNDERWOOD / INSIDE OUT
R&B/ADULT	72	TANK / PLEASE DON'T GO
RHYTHMIC	72	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')
HOT RINGTONES	16	UNK / 2 STEP
VIDEOS		
	PAGE	TITLE
TOP DVD SALES	81	PAN'S LABYRINTH
TOP TV DVD SALES	81	MARTIN: THE COMPLETE SECOND SEASON
VIDEO RENTALS	81	PAN'S LABYRINTH
GAME RENTALS	81	PS2: SPIDER-MAN 3
THIS WEEK ON .biz		
	#1	ARTIST / TITLE
TOP BLUES	#1	STEVIE RAY VAUGHAN/DOUBLE TROUBLE / THE REAL DEAL: GREATEST HITS VOL. 1
TOP CHRISTIAN	#1	UNITED / ALL OF THE ABOVE
TOP GOSPEL	#1	VARIOUS ARTISTS / WOW GOSPEL #1S
TOP INDEPENDENT	#1	ELLIOTT YAMIN / ELLIOTT YAMIN
TASTEMAKERS	#1	MAROON 5 / IT WON'T BE SOON BEFORE LONG
TOP WORLD	#1	ANGELIQUE KIUJO / DJIN DJIN
TOP MUSIC VIDEO SALES	#1	CREED / GREATEST HITS
TOP VIDEO CLIPS	#1	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')

CONTENTS

VOLUME 119, NO. 23



12



8



62



56

UPFRONT

7 IS PLAYING FAIR WORTH IT? Web start-ups debate whether to follow the majors' rules, or go their own way.

12 Garage Rock, The Indies

13 Retail Track
14 Latin
15 The Publishers Place
16 Digital Entertainment
17 Making The Brand
18 Global
20 Q&A: Jesús López

FEATURES

COVER STORY

21 BACK ON TOP Korn takes its innovative record deal—and a host of diehard fans—to the bank.

24 A BAD RAP? Faced with declining sales and limited opportunities, the female hip-hop industry ponders its future.

29 ENRIQUE IGLESIAS A new English-language album, "Insomniac," arrives from the most successful hitmaker in Latin music.

43 FAMILIES MATTER Live shows aimed at children bring revenue, nurture concert appreciation.

49 THEY WROTE THE SONGS Songwriters Hall of Fame Awards honor the creators behind timeless hits.

MUSIC

56 ROLLIN' WITH ROWLAND Destiny's Child member matures on sassy sophomore set.

59 Now Hear This
60 Nashville Scene, Higher Ground, Classical Score
61 Rhythm & Blues
62 Global Pulse
63 Reviews

IN EVERY ISSUE

6 Opinion
65 Over The Counter
65 Market Watch
66 Charts
83 Marketplace
84 Mileposts
85 Executive Turntable, Backbeat, Inside Track
86 Backbeat, Inside Track

ON THE COVER: Korn photographed by Chapman Baehler; Photo Illustration by Invisible Creature Inc.

360 DEGREES OF BILLBOARD

HOME FRONT

Events

TOURING
Conference & Awards will feature panels, networking opportunities and an awards reception targeting promoters, agents, venues, managers, sponsors and production professionals. See billboardevents.com.

REGIONAL MEXICAN
 The summit dedicated to the top-selling Latin music genre returns to Los Angeles Oct. 1-3. The event focuses on radio, touring, digital and publishing trends in the regional Mexican industry. More at billboardevents.com.

Contests

MOBILE BEAT
 Billboard has teamed with LG Mobile to create the first mobile blogging contest. Contestants will critique concerts in their area and upload mobile photos and reviews to a customized Billboard blog. See billboard.com/mobilebeat.

Blogging

THE JADED INSIDER
 It's summer, which means it's also live music season across the land. We'll take you up close and personal with the biggest and most buzzed-about shows of the sun-soaked season, only on the Jaded Insider blog at jadedinsider.com.

OPINION

EDITORIALS | COMMENTARY | LETTERS

Retail Recovery

If The Stores Are Healthy, The Rest Of The Industry Will Follow

BY CLARK BENSON

Yes, a 20% year-over-year drop in CD sales sucks. But it could get a lot worse—causing serious harm to the whole music industry, not just the record biz.

As Billboard's Ed Christman mentioned in his column a few months back, a good chunk (my best guess is one-third) of that 20% is directly attributable to the closing of retail storefronts. From 2003 to 2005, music retail closings averaged 550 per year. Many of these were stores that the industry at large could afford to lose, both from chains that had overbuilt in the '90s (malls didn't need two CD stores) and from underperforming indie outlets. But in 2006, 750 core accounts, including more than 100 Tower stores with huge selections that fostered browsing and impulse buys, went bye-bye.

So far this year the pace is slower—230 closures to date, with some bright spots (Dimples, Rasputin and other indies opening stores in old Tower locations). This leaves about 4,850 pure-play music retailers in business. (I'm counting book/music combo stores but not big boxes like Wal-Mart or Best Buy.) It is vitally important to act on issues that affect these stores now, because they are operating without much cushion, and if they go away or get out of music, they aren't coming back.

In addition to the retailers, record labels still make most of their income from CD sales, and realistically their model won't be able to be turned around fully for at least a few more years.

If you are an artist, manager, agent, promoter, music publisher or radio programmer, your thinking may still be,

"Bummer, but times change—glad I'm not on that side of the biz." That thinking is flawed.

The old paradigm—in flux, but not yet fully changed—had record labels spending the upfront money to break an artist. At a typical major, the ballpark math went like this: 50% of new releases were total stiffs, 20% lost some money or broke even, 20% made a decent profit, 8% were gold/platinum successes and 2% went mega. Those big worldwide profit centers erased all the misses.

Let's focus on the 90% that weren't hits. The label would cough up the entire marketing/PR/radio promo/tour support spend on that artist. The artist may have

know, the argument is that indie rock acts like Arcade Fire don't need the imaging and marketing to get big. But that argument doesn't fly for, say, upcoming superstars in pop, R&B, hip-hop and other genres.

Here's what retail needs to get healthy, which in turn will keep the labels healthy, spending money marketing artists to the benefit of the whole industry:

- Get rid of \$17/18.98 list prices.
- Continue catering to the collectors and the audiophiles.
- Stop the exclusive digital release-date windows and big-box exclusives.
- Stop demanding that your releases come out in the cluttered fourth quarter.

●●●●

'Music retailers are acting without much cushion, and if they go away or get out of music, they aren't coming back.'



BENSON

gotten a middling radio hit, which the label then chased with a huge spend on the second single, which tanked. The album scanned, let's say, 200,000 units, and the label was \$1 million in the hole after the first album. The second album never had a song catch on and sold only 50,000, at which point the band was dropped. The artist then moved on to indies, or maybe another major took a chance. And so it goes.

A stupid, inefficient system, to be sure, but that's the way it is, or was. The point here is that the label spent \$3 million marketing the act—a spend that hopefully raised the act's profile, so it could make a decent living for the rest of its career from touring, merch or other benefits of now having a "brand." No manager or agent is going to invest that kind of money upfront (though the mega-management rollups in the works may change this for big-push artists). I

And don't forget the easy stuff. Retailers tell us they are getting serviced with 50% fewer promos than just five years ago, even though 97% of them still use CD players for in-store play. (It's the sound quality.) Mailing play copies to the right stores isn't going to break even the tightest budget.

It's understandably easy for us cutting-edge types to get excited about the new digital frontier. But it's not an all-or-nothing game. Stick music fans in an Amoeba or Virgin Megastore, or some other deep-catalog CD store, and they will discover just as much new music as an all-nighter on MySpace. Why alienate the 75% or so of the music-buying public who still like the CD until they are ready? ●●●

Clark Benson is founder and CEO of market research firm the Almighty Institute of Music Retail, which operates the ISIS listening stations.

FOR THE RECORD

■ In the Legal Matters column in the June 2 issue, attorney Barry Mallen's name was misspelled. Mallen is a partner with Manatt, Phelps & Phillips in Los Angeles.

■ In a review of the Spanish Harlem Orchestra's album "United We Swing" in the June 2 issue, the bandleader should have been identified as Oscar Hernández.

■ A linking error during production of this issue's early-closing Pop 100 chart page caused omissions of debuts at Nos. 51, 61, 74, 80, 92 and 100, mostly involving "American Idol" finalists Jordin Sparks and Blake Edwards. The chart has been updated at billboard.biz to include these titles.

WRITE US.

Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

GROUP EDITORIAL DIRECTOR
SCOTT MCKENZIE
EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF

EDITORIAL

DEPUTY EDITOR: Bill Werde 646-654-4680
SENIOR EDITORS: Jonathan Cohen 646-654-5582 Chuck Eddy 646-654-4708
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
SENIOR CORRESPONDENTS: Susan Butler (Legal & Publishing) 646-654-4646 Ed Christman (Retail) 646-654-4723 Brian Garrity (Business) 646-654-4721 Paul Heine (Radio) 646-654-4669 Gail Mitchell (R&B) 323-525-2289 Michael Paolletta (Brand Marketing) 646-654-4726 Chuck Taylor (Pop) 646-654-4729 Tom Ferguson (Debut Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293 Mike Boyle (Rock) 646-654-4727 Hillary Crosley (R&B/Hip-Hop) 646-654-4647 Todd Martens (Indies) 323-525-2292 Mitchell Peters 323-525-2322 Ken Tucker (Radio) 615-321-4286
INTERNATIONAL: Christie Eliezer (Australia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Lars Brandlie 011-44-207-420-6068
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780 Katie Hasty (Billboard.com) 646-654-4650 Susan Visakowitz (Radio) 646-654-4730
MULTIMEDIA PRODUCER: Rich Kaplinski
COPY CHIEF: Chris Woods
COPY EDITOR: Molly Brown
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713 ASSOCIATE EDITOR, SPECIAL FEATURES: Evrie Nagy 646-654-4709
CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Ouellette, Deborah Evans Price, Paul Sexton, Christa Titus, Steve Traiman, Anastasia Tsioulcas

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT
ASSOCIATE ART DIRECTOR: Christine Bower SENIOR DESIGNER: Greg Grabowy
ASSOCIATE PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
ASSOCIATE DIRECTOR: SILVIO PIETROLUONGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Allen (Boxscore, Nashville), Keith Caulfield (Cast, Compilations, Digital Albums, Internet, Pop Catalog, Soundtracks, L.A.), Anthony Colombo (Rock, Spotlight Recaps, Video), Mary DeCroce (Blues, Kid Audio, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Gordon Murray (Comedy, Electronic, Jazz, New Age, Reggae, World), Silvio Pietroluongo (The Billboard Hot 100, Pop 100, Hot Digital Songs), Paul Pomfret (Hits of the World, London), Jose Promis (Latin, Dance, L.A.), Gary Trust (Adult Contemporary, Adult Top 40)
ANALYST: Keith Caulfield
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitouls
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

INTEGRATED SALES & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299 Diane Johnson 323-525-2237
EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710 Ryan Bleich 646-654-4635
NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels), Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
SALES DIRECTOR, MARKETING SERVICES: Arkady Fridman 646-654-4636
ACCOUNT EXECUTIVE: Michael Menachem 646-654-4688
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Match 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695 Amy Gavelek 646-654-4617
MARKETING DIRECTOR: STACEY GROSS 646-654-4618
ASSOCIATE MARKETING MANAGER: Stephanie Horst 646-654-4622
MARKETING DESIGN MANAGER: Melissa Biever 646-654-4658

LICENSING, EVENTS & REPRINTS

VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES DIRECTOR: Karl Vontz 415-738-0745
SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718 David Moser 646-654-4653
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
REGISTRATION SALES MANAGER: Erin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
EVENT MARKETING DIRECTOR: Lila Gerson
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677
FOSTER REPRINTS: Nancy M. Rothman · 1-866-879-9144 Ext 134 · nrothman@fostereprints.com

AUDIENCE MARKETING

ASSOCIATE AUDIENCE MARKETING DIRECTOR: Frances Davis
AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/GPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS

PUBLISHER: JOHN KILCULLEN
SPECIAL PROJECTS MANAGER: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
DIGITAL BRAND MANAGER: ERIC WARD
LEGAL COUNSEL: ERIC RUBENSTEIN
DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Liza Perez CREDIT: Shawn Norton
VICE PRESIDENT, DIGITAL STRATEGY: John Lerner
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley
VICE PRESIDENT, MARKETING SERVICES: Drew DeSarie

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454
WASHINGTON, D.C.: 910 17th St. NW, Suite 215, Wash., DC 20006
Phone: 202-833-8692
Fax: 202-833-8672
MIAMI: 101 Grandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

nelsen

Nielsen Business Media

CHIEF OPERATING OFFICER: Greg Farrar; CHIEF FINANCIAL OFFICER: Kirk Miller; SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alitea; SENIOR VICE PRESIDENT, TRAVEL PERFORMANCE & MARKETING SERVICES: William J. Cooke; SENIOR VICE PRESIDENT, FILM & PERFORMING ARTS/MUSIC & LITERARY: John Kilcullen; SENIOR VICE PRESIDENT, CORPORATE DEVELOPMENT & PLANNING: Thomas Kuczynski; SENIOR VICE PRESIDENT, RETAIL: David Loechner; SENIOR VICE PRESIDENT, MEDIA STRATEGY & TECHNOLOGY: Linda McCutcheon; SENIOR VICE PRESIDENT, MARKETING & MEDIA: Michael E. Parker; SENIOR VICE PRESIDENT, BUILDING DESIGN: Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES: Mary Kay Sustek; VICE PRESIDENT, LICENSING & EVENTS: Howard Appelbaum; VICE PRESIDENT/GENERAL MANAGER, BURRILL LIFE SCIENCES MEDIA GROUP, LLC: Zachary Dicker; MANAGING DIRECTOR, BURRILL LIFE SCIENCES MEDIA GROUP, LLC: Jeff Miller



50 IN THE FALL
Interscope buys time
for new 50 Cent album



WEMBLEY WIDE OPEN
London venue reborn
with George Michael



RASCAL STATS
Dizzee's dip inspires
digital-only release



COLA CONNECTION
Faithless tune hooks
animated Coke video



MASKANDI'S MOMENT
Zulu music dominates
South African market

10

11

12

17

18

**>>>EMI,
GOOGLE,
YOUTUBE
PARTNER**

EMI Music, Google and YouTube have struck a deal giving YouTube users access to audio and video repertoire from the major. Sources close to the situation tell Billboard that EMI, the sole holdout among the majors licensing their music to the video site, was waiting for YouTube to demonstrate a working version of its long-awaited content identification and filtering technology before any deal would be made, and that YouTube has finally satisfied that requirement.

**>>>CBS BUYS
LAST.FM**

CBS has acquired Last.fm for \$280 million in cash, which should significantly enhance the broadcast giant's online, mobile and social networking footprint. Following the transaction, Last.fm founders Felix Miller, Martin Stiksel and Richard Jones will continue to independently run the online network and its current team of about 50 staffers.

**>>>NEW
LABEL FOR
TIMBERLAKE**

Justin Timberlake has launched his own label, Tennman Records, which will be a joint venture with Interscope. Timberlake will serve as chairman/CEO of the new company, which will be distributed internationally by Interscope Geffen A&M. The first signings have yet to be announced.

UP FRONT

DIGITAL BY BRIAN GARRITY

Is Playing Fair Worth It?

Web Startups Debate Whether To Follow The Majors' Rules, Or Go Their Own Way

By now the situation is so standard it's almost a cliché: A business development executive at a major label sits down with the CEO of a fledgling digital entertainment startup to discuss licensing opportunities for a new music-related technology, only to find out the service is already in operation with content from the label's leading artists. Or no meeting takes place at all, and the label learns second-hand that its content is being featured in a service it never knew existed.

Michael Robertson's AnywhereCD.com added a new wrinkle to the trend recently when it secured a licensing deal with Warner Music Group (WGM), but still managed to run afoul of the major label on copyrights.

In this case, it liberally interpreted a pact it had secured with WGM for a retail-meets-digital-locker service to also mean it could sell digital albums in the MP3 format via its Web site. (The two companies are now embroiled in a legal tussle over whether AnywhereCD is, in fact, in breach of contract. AnywhereCD continues to claim MP3 albums are covered under the deal.)

But at a time when companies like YouTube are pushing the envelope on how far a tech startup can go in the digital space without getting sued by the recording industry, a growing number of Web sites are

testing label boundaries.

In fact, digital entrepreneurs, venture capitalists and tech advisory firms polled by Billboard say that startups now inevitably debate whether to seek content licenses from the recording industry prior to launching a service with music elements, how much they can get away with—and for how long.

"When I get approached by potential clients now about getting licenses, their first reaction is to push back and say, 'Why don't we go ahead and launch first, prove it's a viable business and then maybe they'll take us more seriously,'" says one digital consultant who asked not to be identified. "Or companies will say, 'Hi. We think we're violating copyright. We want to make a deal. Can you keep the majors from suing us?'"

Martin Kay, CEO of FineTune, an interactive online radio startup that has opted to respect copyrights, says new services are caught in a quandary. "You [often] can't make money playing by the rules, and you'll get shut down if you don't," he says.

In the wake of Google's acquisition of YouTube last year for \$1.7 billion, some startups are even privately complaining that they are being penalized for playing fair and respecting copyright law from the get-go. Not only do they get limited access to content, but they have to pay top dollar for it in the



form of upfront advances, generous splits and guaranteed minimum payments.

Of course, labels—wary of empowering the next MTV or iPod free of charge—don't see the situation in the same sinister fashion. They say they simply want fair compensation for content.

Either way, analysts point to viral video startup Revver as an example of a company that has experienced the inequities of playing fair.

"They're the poster child of this," the head of a digital consulting digital firm says. "They went out of their way to do it right and now they are screwed. They lost the advantage because they didn't have all the interesting content, and all the momentum they still had went out the window when YouTube announced that they were going to start paying creators."

On the flip side, there's Martin Stiksel, chief content officer for Last.fm. He takes issue with the notion that Web 2.0 businesses can't effectively build by respecting copyright. The company, one of the hottest music properties on the Web, was just sold to CBS for \$280 million. Stiksel, in an interview ahead of the sale, noted that Last.fm has been focused on working in partnership with the majors and now has deals with the likes of WGM and EMI Music.

However, FineTune's Kay, who was also involved in the original Napster and saw firsthand the legal beatdown handed to peer-to-peer networks operating without licenses, says anyone who is not aligned with a deep-pocketed media backer has little choice

but to play fair.

And even then it's a stretch. Universal Music Group has sought to underscore that point with lawsuits late last year against both companies with big-named backers like News Corp.'s MySpace and Sony's Groper, and lesser-known newcomers like Bolt.com for engaging in unauthorized viral video distribution.

Gartner Research analyst Mike McGuire says the jury is still out on YouTube, too.

"They do have lawsuits from other media companies they are dealing with," he says. "I don't think it is abundantly clear that YouTube is going to get away with it. They have to start showing revenues and cutting checks to the right people pretty quick." ...

>>> CROSSROADS, BUG SWEEP UP WINDSWEPT

Crossroads Media and Bug Music are acquiring music publisher Windswept Holdings, sources say. Tokyo-based Fuji-pacific Music and Fuji Television Network each held a 50% share in the U.S.-based Windswept. The publisher was formed in 1999 with rights in more than 150,000 compositions after the sale of the Windswept Pacific catalog to EMI Music Publishing. Details of the acquisition are not available.

>>> VERIZON NABS PRINCE EXCLUSIVE

Verizon Wireless has nabbed the exclusive of the first single from Prince's upcoming album "Planet Earth," scheduled for release sometime in July. The single, "Guitar," will be available for free to any Verizon subscriber who participates in an online demo of its new Song ID music identification service, which will be available on Verizon's Web site, as well as at online video outlets like YouTube, Revver and MySpace. Prince currently doesn't have a label deal to market or distribute the album and is relying on Verizon to generate awareness.

>>> KNITTING FACTORY LAUNCHES TEXT TICKETING

Factory Entertainment has launched a text-message ticketing system, allowing consumers to purchase tickets to shows directly from their mobile devices. The service is powered by ShopText. To buy tickets, consumers will need to find Knitting Factory show listings with a ShopText logo, and then text the event's unique code to the number 467467. A purchase requires a credit card, a text-enabled mobile phone and an e-mail account.

DIGITAL BY BRIAN GARRITY

Found In Translation

Apple Cover-Song Initiative Will Promote Select Acts Across Language Barriers

Apple's iTunes Music Store is introducing a new original programming feature designed to promote foreign-language music in its stores around the world, Billboard has learned.

The program is called Foreign Exchange. Under the initiative, two artists from different countries translate and cover each other's music in their native tongues.

iTunes is launching the program with German electronic act Wir Sind Helden and +44, an American rock act featuring Mark Hoppus and Travis Barker, formerly of Blink-182. Wir Sind Helden is covering +44's "When Your Heart Stops Beating" and +44 is covering Wir Sind Helden's "Guten Tag." iTunes is offering the covers and the original versions from both artists. The covers will be available exclusively on iTunes.

"Music discovery works with familiar reference points," says Alex Luke, head of music programming for iTunes. "We were seeing these really great bands

that were happening in one territory, but because of the language barrier weren't breaking outside of it."

Apple says it is handpicking artists for participation in the program. And with a presence in 22 countries around the world, it thinks it is uniquely posi-

tioned to push acts onto a worldwide stage.

The +44 and Wir Sind Helden songs will be featured by iTunes globally—a move aided by both acts having global distribution deals with their respective labels, Interscope and Reklamation Records.

Of course, clearing music on a mul-



BILLBOARD EXCLUSIVE

DRM-FREE ITUNES TIER OPEN FOR BUSINESS

After more than a month of hype, Apple has begun selling music from EMI sans digital rights management.

The new iTunes tier, called iTunes Plus, offers music without DRM for \$1.29 per track. Apple is selling unprotected files in the AAC format at near-CD quality, 256 kbps. Users also have the option of purchasing standard DRM-protected, lower-fidelity (128 kbps) files for 99 cents each. All full EMI albums are sold without DRM and at the higher audio quality at no additional charge. EMI Music Group is the only label licensing music to iTunes Plus so far. Apple is working on rounding up indie-label fare as well.

While track prices are increased, and tracks aren't being offered in MP3 format, Apple VP of applications Eddie Cue says consumers will be paying for increased value offered by interoperability and better audio.—BG

titerritorial basis can be challenging. Luke says Apple requiring global clearance for inclusion in Foreign Exchange will be handled on a case-by-case basis.

In addition to dealing with potential territorial clearance issues, the initiative requires participating bands to translate each other's lyrics, and spend one to two days in the studio recording the cover.

"The idea is exposing people to bands they may not listen to," Hoppus says. "In America, we don't really listen to music in other languages. I think it's a cool idea to get people to open their ears to music from different parts of the world."

Luke says, "There are plenty of Canadian bands and British bands and U.K. bands breaking in the U.S. and vice versa. But a German band singing completely in German or a French artist singing completely in French doesn't have that same opportunity and we are working to build a platform specifically for those artists."

DIGITAL BY ANTONY BRUNO

Ignition, Hot And Fresh Out The Kitchen

New Microsoft Program Aims To Advance Developing Artists

Microsoft is introducing a program June 4 to promote emerging music acts across its entire digital footprint, Billboard has learned.

Called Ignition, the initiative is designed to expose new artists and their music for an entire month by featuring exclusive content through Microsoft's multiple services—including MSN, Xbox Live and Zune.

The first participating act is U.K. band Maximo Park (Warp Records/Caroline Distribution). Microsoft is providing the group's first single as a free exclusive download via the Zune Marketplace, making the music video available as a free download from the Xbox Live Marketplace and streaming the video on MSN.

The company will host online listening parties of the act's current album on MSN Music and provide a custom Web-site dedicated to the band and its activities on the zune.net site. And Microsoft is working with the band to produce custom content—such as artist-created playlists and "behind-the-album" commentary featuring track-by-track insights and observations by band members—all available via the Zune service.

According to Microsoft director of music marketing Christina Calio, all artists participating in the program will receive similar exposure.

"We'll really tailor each artist promotion every month to each artist," she says.

"It'll be very flexible so we can work with the industry, the labels and the artists to figure out what's right."

While several Microsoft business units are involved, the primary benefactor remains the Zune service and device. Through promoting each artist, the Ignition program is also designed to promote Zune as a resource for music discovery and enjoyment.

As such, the Zune team will retain tight control over which artists it promotes. Calio insists labels cannot simply buy their way into the program, but can make suggestions. The next three months' featured acts are already scheduled, but have not been made public.

In lieu of payment, Microsoft is demanding exclusive content and hands-on participation by the artist involved. "We don't want the same thing that is going out on MTV," Calio says.

Ignition is the culmination of several artist promotional efforts that Microsoft has offered during the last year. Following the Zune launch, Microsoft began sponsoring artists' tours.

Xbox Live offers an Artist of the Month program that includes free music video downloads, interviews and monthly "Game With Fame" sessions where gamers can compete online with artists. It was an exclusive partnership with Epic Records until March.

The new Ignition program doesn't replace existing initiatives, and in fact some artists may participate in several at the same time, but is designed to be the flagship offering. The combined traffic of the MSN, Xbox and Zune properties totals about 30 million regular users, making Ignition the broadest program available by far.

"This is a chance to pull it all together, which we've never done before, and then get behind an artist for a month across the different platforms," Calio says. "We are placing our bets based on the bands and music we think deserve a shot."

BILLBOARD EXCLUSIVE

MAXIMO PARK





Thank you for using your star power
to light the future for countless kids

Keith Anderson
Rodney Atkins
Steve Azar
Big & Rich
Brooks & Dunn
Carolina Rain
Kenny Chesney
Emerson Drive
Corey Gierman
Vince Gill
Halfway 2 Hazard
Heartland
Faith Hill
Charles Kelley
Miranda Lambert
Tracy Lawrence
Little Big Town
Martina McBride
Richie McDonald
Reba McEntire
Tim McGraw
Jason Meadows
Memarie

Montgomery Gentry
Craig Morgan
Heidi Newfield
James Otto
Buck Owens' Family
Brad Paisley
Shawn Parr
Kellie Pickler
Rascal Flatts
Rowdy
Darius Rucker
Ray Scott
Taylor Swift
Trent Tomlinson
Trick Pony
Two-Foot Fred
Keith Urban
Whiskey Falls
Gretchen Wilson
Colonel David Woods
The Wreckers
Chris Young

The ACADEMY OF COUNTRY MUSIC CHARITABLE FUND
thanks the celebrities who made our Party for a Cause an
amazing success in Las Vegas. We appreciate you.

Find out more about the ACM Charitable Fund and what it's doing for music
education at www.acmcf.org.



PUBLISHING BY SUSAN BUTLER

>>> WARNER TO PUT AD-SUPPORTED VIDEOS ONLINE

Warner Music is putting its archive of videos online and making it available for free to fans. Warner will work with digital services provider Premium TV to create online TV sites or "digital hubs" that will be organized by artist, genre or label and funded by advertising. Users will be able to download the videos for a fee.

>>> PAYPLAY.FM GOES DRM-FREE

Digital music service PayPlay.fm is now offering digital rights management-free, higher-quality tracks at a higher price. The service, which features a library of some 1.3 million tracks, was previously offering WMA-encoded DRM files for 77 cents at 128 kbps. Following the Memorial Day weekend the company introduced tracks formatted in 192 kbps without DRM for 88 cents.

>>> BENTLEY STEPS INTO SECOND LIFE

Dierks Bentley will become the first country star in the four-year history of Second Life to stream a live concert performance to the virtual community's nearly 7 million residents. Bentley is partnering with Nashville venue Bluebird Cafe for the June 4 virtual performance. The Bluebird has been streaming songwriter shows to Second Life for the last several weeks.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Mitchell Peters, Ken Tucker, Chris M. Walsh and Reuters.

For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz

Sony/ATV Shaping Up Famously

Publisher Expands Reach Toward A Digital Future

The smallest major publisher is bulk-ing up its assets, getting ready to compete for a big slice of the digital future. Sony/ATV Music's successful bid for Viacom's Famous Music on the heels of its acquisition of the Leiber & Stoller catalog has added breadth to a repertoire of rock and pop classics. But whether these investments will truly pay off will depend in large part on how well the publisher can integrate its latest buys.

As if to prove that no mission is impossible, Sony/ATV beat its competitors for Famous after essentially being knocked out of early round bidding. But the company got back in the game, not only snagging Famous for about \$370 million—well below the asking price—but landing ownership of a slew of Paramount Pictures' theme songs, rights that were not initially part of the deal, Billboard has learned.

Confidential sale documents, reviewed by Billboard before the first bids were made, reveal that Viacom was not selling copyrights in any of the Paramount film studios' songs, which made

up about 30% of Famous' net publisher's share (i.e., the amount a publisher retains after paying other rights holders). Rights in these songs were going to revert to the studios; the purchaser could only administer that catalog for 10 years. Even with this condition, Viacom expected offers from second-round bidders to equal at least 25 times net earnings (earnings before interest, taxes, depreciation and amortization), say multiple sources close to the bidding process. This placed a price tag on Famous of more than \$410 million.

"This was really important for Sony/ATV," says Marty Bandier, who took the reins as chairman/CEO in March. "It gives us a little more scale. What I think is significant about the acquisition is that not only are we buying some incredible copyrights—for the life of the copyrights—but we're also getting an operational business, one that has spectacular artists and writers. That's hard to come by these days."

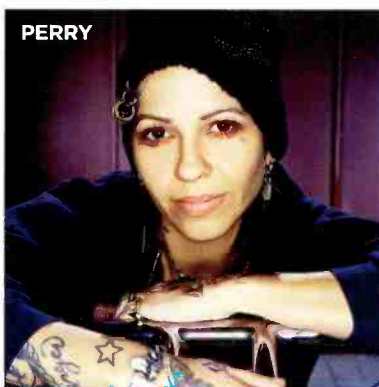
With this deal, Sony/ATV adds songs by writers like Linda Perry, Eminem, Akon, Shakira and Daniel Powter; past

film music from Paramount's film studios; and the production music library of Extreme Music. The sale documents indicate that top earners have included "Mission Impossible Theme," "Moon River" and Perry's "Get the Party Started" (Pink) and "Beautiful" (Christina Aguilera). These songs and writers now join Leiber & Stoller classic hits from the '50s and '60s, and Sony/ATV songs penned by writers ranging from Lennon & McCartney to Babyface and John Mayer.

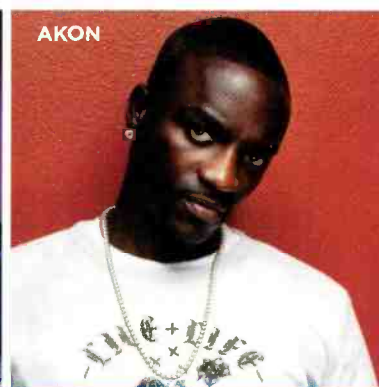
"When we think about the other assets we have at Sony, like Sony Ericsson phones, and our digital platforms, such as PlayStation 3 and beyond, music publishing and licensing constantly crisscrosses other product lines," Sony Corp. of America CFO Rob Wiesenthal says.

Integration plans are under way. Wiesenthal says the company will initially focus on the United States. Back-office and royalty collections are expected to be handled by Sony/ATV's Nashville office, which will lead to layoffs in redundant areas.

As for other Famous employees, "We need good people to operate the combined businesses," Bandier says. "We'll be looking at everyone once we get the green light to have conversations. For the time being, we have no definitive plans." ...



PERRY



AKON

HIP-HOP BY HILLARY CROSBY

SHIFTING 50 CENT

An Unpromising Backdrop For 'Curtis' Album's Postponement

The months-long postponement of 50 Cent's new album comes on the heels of sluggish performance by its first two singles, and in an environment where hip-hop sales have drastically slipped. Recent releases from 50 Cent's G-Unit camp have also fallen short of expectations.

Interscope is officially citing a desire to synchronize American and international release dates in its decision to push back the street date for 50 Cent's "Curtis" from June 26 to Sept. 4. But after three weeks, 50's current single "Amusement Park" stands at No. 50 on Billboard's Hot R&B/Hip-Hop Songs chart; by comparison, his first two singles off 2005's "The Massacre" album—"Disco Inferno" and "Candy Shop"—had both reached No. 14 after three weeks. "Straight to the Bank," the first single off "Curtis," peaked at No. 30 in May and has now slipped to No. 63 after eight weeks. At the equivalent point in their chart span, "Disco Inferno" was at No.

8 and "Candy Shop" No. 1.

Meanwhile, hip-hop sales are down 33.1%, falling from 24.5 million units this time last year to 16.4 million this year, according to Nielsen SoundScan. That's approximately double the dip of overall album sales, which have dwindled 16.6% since last year.

Within G-Unit specifically, album sales have also taken a dive. Young Buck's March release "Buck the World" has sold 320,000 units, compared with the 1.1 million units his 2004 debut, "Straight Outta Ca\$hville," has sold. Meanwhile, Lloyd Banks' "Rotten Apple," released in October 2006, has sold 332,000 units, compared with 1.5 million for his 2004 debut, "Hunger for More." In the week ending May 27, "Buck the World" sold 9,000 copies, and it's now No. 17 on the Top R&B/Hip-Hop Albums chart. "Rotten Apple" fell off the chart in February.

As for the new 50 Cent album, "We needed more time," Interscope/Geffen/

A&M head of rap promotions Troy Marshall says. "If you think about how long records are staying on the charts these days, then you understand that it takes longer to work a record up the charts."

The numbers may support his claim. Only one single that debuted on the Hot R&B/Hip-Hop Songs chart in 2003 wound

up staying there for more than 50 weeks. But in 2005, five debuting singles stayed for 50 weeks and three stayed for 60 weeks or longer. Nine singles debuting on the chart in 2006 stayed for at least 40 weeks, compared with eight in 2003. But of those nine 2006 singles, three are still on the chart.

"'Amusement Park' will climb the charts," Marshall says. "It's MTV Jams' 'Jam of the Week' and the No. 1 most-added song at urban radio this week. If the gatekeepers, meaning radio and video programmers, like the music, then others will follow."

The label initially planned to precede the release of "Curtis" with an unusual four videos, but the delayed drop date has shifted the strategy. Still, in addition to clips for "Amusement Park" and "Straight to the Bank" (now being aired on BET and MTV), a video for a third track, "Follow My Lead" featuring Robin Thicke, has already been shot. "Follow My Lead" will "appeal to 50's female fan base," Marshall says.

Interscope may also shoot and service a video for "Ayo Technology" featuring Justin

Timberlake later this summer. Meanwhile, 50 is still putting the finishing touches on the CD.

The album's situation is compounded by the departure of G-Unit president Sha Money and A&R director D Prosper earlier this year. But Interscope co-head of marketing Chris Clancy says he has things under control.

"Hip-hop needs its superstars," Clancy says. "Regardless of G-Unit's overall album sales, 50 stands on his own. Our plan is to give him multiple looks in the marketplace. In a few weeks, we're launching something big in the online space in relation to his videos, with a partner I can't disclose yet."

Until then, 50 will perform on the BET Awards telecast, airing June 26, which originally coordinated with his release date. And Clancy says that in addition to sponsoring 50's album release parties, Vitamin Water is rolling out more TV and print ads in support of "Curtis" this summer, to follow the commercial featuring 50 Cent that recently debuted during the NBA playoffs. 50 is also introducing a new Reebok shoe in August and giving away two Pontiac cars, which he designed, on the radio this summer. ...



50 CENT



In preparation for his June 9 show opening London's rebuilt Wembley Stadium, **GEORGE MICHAEL** (inset) returned to touring in September 2006.

A Stadium's New Start

George Michael, Live Nation Show Faith In Rebuilt Wembley

LONDON—When George Michael becomes the first artist to headline London's rebuilt Wembley Stadium June 9, he'll be in new surroundings, yet on familiar turf.

Michael, born in nearby north London district East Finchley, appeared several times at the "old" Wembley as a solo artist or in pop duo Wham.

"To reopen the stadium," says Jim Frayling, head of music and new events at venue operator Wembley National Stadium, "we were keen to work with an act who was [emotionally] close to [it]. [Michael] has a special history and affinity with the stadium."

"It was a dream about a year ago and now it's actually going to happen," Michael says. "I'm totally in the moment because my London fans

are so amazing. They just lift everything because it's also my hometown."

Michael Lippman, the singer's manager, claims Michael "worked hard to be the first at Wembley," having returned to touring in September 2006 after a decade's absence.

The capacity for Michael's Marshall Arts-promoted, sold-out shows (June 9-10) is 70,000; tickets are £50, £75 and £100 (\$99, \$149, \$198).

The stadium can host 37 non-sporting events annually with capacity of 50,000-80,000, depending on staging. For soccer games, capacity is 90,000.

The iconic "old" Wembley sports stadium, opened in 1923, was demolished shortly after an August 2000 Bon Jovi show. It staged its

first gig in 1972, becoming an increasingly regular stop for major acts during the 1980s and famously hosting Live Aid in 1985.

Bon Jovi was to be the first act at the new Wembley in July 2006, but delays in building postponed the venue's opening by one year. That show and Robbie Williams dates relocated to the Milton Keynes Bowl, 50 miles north of London, while two Rolling Stones shows switched to southwest London's Twickenham Stadium.

Construction delays drove the stadium's cost to £798 million (\$1.58 billion), but Frayling says "it's really hard to put figures" on the cost of the 2006 shows' relocation. "It cost us," he suggests, "in terms of money we didn't make—it was more lost opportunity than direct losses." In goodwill terms, "people knew it wasn't us, as the operating company, doing anything to delay things."

As recently as April, roofing leaks and seat replacement briefly threatened further postponements, but Frayling declares such hiccups fixed.

The new stadium offers fans clear sightlines and anti-echo acoustic paneling. For promoters, there's a dedicated production compound plus freeway-standard access roads, along with four main and 14 smaller changing rooms. Prior to reopening, Frayling says Wembley carried out generic crowd evacuation tests, while music-specific preparation included noise tests and mocking-up stages, barriers and a full-scale PA.

Stuart Galbraith, London-based managing

director of Live Nation (U.K.), is promoting five of this summer's seven Wembley shows. He says Live Nation has worked closely with the venue and Marshall Arts ahead of the opening, adding, "We'll have staff at the George Michael shows to see how things go."

The 55,000-capacity Twickenham, operated by sporting body the Rugby Football Union, is Wembley's main London stadium rival. It began hosting concerts in 2003 but is licensed for only five annually. Its 2007 schedule includes Rod Stewart (June 30), Genesis (July 8) and the Police (Sept. 8-9).

RFU stadium director Richard Knight says Genesis and one Police show have already sold out. "This year has shown that Twickenham is very much a viable alternative to Wembley," he says.

The Twickenham shows are all Live Nation promotions. "At the time of confirming Rod Stewart and Genesis," Galbraith says, "Wembley wasn't definitely available. Also Twickenham has an 'older' edge to it, which made more sense for a Rod Stewart or Genesis audience."

Wembley's other confirmed shows this summer are Muse (June 16-17), the Princess Diana tribute concert (July 1), the U.K. Live Earth concert (July 7) and Metallica (July 8).

"It's great to have the stadium up and running again," says Geoff Meall, Muse's booker at the Agency Group in London. "It's one everyone's heard of—and we're looking forward to playing there." ■■■

Nobody walks in LA



Whether it is all show or all go, First Entertainment Credit Union is making deals on wheels. So stop your California dreaming. Now's the time to make a move on that ride you've been aching for.

New or used, we are your ticket to ride.

Varoom ... we will get your motor runnin'!

With rates as low as

5.9%^{APR}

This is truly a moving experience.

So step on it!

Offer ends June 30, 2007

FIRST ENTERTAINMENT CREDIT UNION

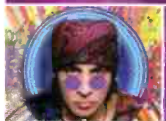
An Alternative Way to Bank

888.800.3328

www.firstent.org

*APR = Annual Percentage Rate. 5.90% APR is the preferred rate for new vehicles up to 60 months at a monthly payment of approximately \$19.30 per \$1,000 borrowed. Rate of 6.60% APR is for used (Maximum age 6 years old) vehicles up to 60 months at a monthly payment of approximately \$19.62 per \$1,000 borrowed. Rates shown include a 0.50% discount for automatic payment from a First Entertainment Checking account. Additional rates and terms may apply; call for details. Amount financed may not exceed the MSRP or 120% of the high Kelley Blue Book NADA value for new (115% for used), including tax, license and Mechanical Breakdown Protection. Rates are subject to change without notice. All loans subject to credit approval. Offer expires June 30, 2007. **Existing First Entertainment auto loans may not be refinanced under the terms of this offer.

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK



This week is the 40th anniversary of the release of "Sgt. Pepper's Lonely Hearts Club Band."

After obviously being the "greatest album ever made" for years, it ran into a bit of revisionist history these last, oh, 30 years or so.

It probably began with one of the Beatles putting it down or shrugging it off or making the mistake of suggesting it wasn't all it was cracked up to be.

All the great ones sooner or later put down their own work: **Mick Jagger** does it, **Ray Davies**, **Pete Townshend** (every hour or so), and it's always a mistake. They may be trying to be honest, but all it does is give license to the mindless vultures looking for permission to attack the otherwise invulnerable.

Anyway, someone somewhere down the line pointed out that **Paul McCartney's** idea of making a "concept" record (the Beatles writing and performing as a fictitious group and having the album tour instead of them) lasted only through the second song, and when the album was pulled apart and studied it wasn't their greatest collection of songs, and blah, blah, blah.

So, with the only disclaimer that the appallingly awful stereo mastering is, tragically, the only available version right now, let me revise revisionist history and suggest "Sgt. Pepper" was, and is, an incredible piece of work and absolutely the best representation of the Summer of Love and the very psychedelic 1967.

It was universally mind-blowing at the time.

The band, producer **George Martin** and engineer **Geoff Emerick** did everything possible and more with the technology available at the time. And then the band pushed Emerick to invent things that weren't available.

And although it wasn't as linear a concept as **the Who's** "Tommy" would be two years later, it felt like we were being taken on a trip, a transcendent experience, not just listening to a group of songs.

Interestingly, in direct contrast to the ultra modern sound, the lyrics and sensibility were wistful, nostalgic. Very much looking back (made more obvious if you include "Strawberry Fields" and "Penny Lane," both meant to be on the album) when the world was looking forward. Full of depressed, dysfunctional, cynical, confused and, yes, lonely characters going through the motions of life, implicitly asking, "Is this all there is?," when the band's audience was never more full of hope, discovering love and becoming philosophically enlightened.

The world was unified in its praise of and inspiration from the album as the world has never been before or since—for anything.

Find the mono version and don't download one song at a time—listen to it all the way through.

I promise you will be transported to a place you've never been. A place that gives you unexpected energy, encourages you to dream and, somehow, makes you feel a little bit better about life.

...



The Indies

TODD MARTENS tmartens@billboard.com

Digital Dizeeness

Beggars Anticipates Backlash For Rascal Decision

In a risky move, Beggars Group USA will be the first indie label to truly test the reach and profitability of the digital marketplace. The label will release the third album from rapper **Dizzee Rascal**, "Maths & English," via digital-only channels in the United States on June 5.

While labels have experimented with digital-only releases in the past, never before has an artist with as big a name as a **Dizzee Rascal** gone the download-only route for a new album and certainly not without any intention of ever releasing a physical CD.

"Dizzee's success back home in the U.K. and Europe far outweighs the success he's achieved here, certainly the sales level," Beggars Group VP of marketing **Matt Harmon** says. "Because of that, much of Dizzee's time is being taken up with obligations over in Europe and the U.K."

"Maths & English" is the follow-up to 2004's "Showtime." That sophomore effort has sold 16,000 units in the States, according to Nielsen SoundScan. The number was a significant dip from the 58,000 copies shifted by his 2003 debut, "Boy in Da Corner," which arrived state-side amid massive amounts of buzz—statistics that inspired Beggars to go a more cost-effective, digital route.

Harmon and Beggars Group USA national sales director **Rusty Clarke** repeatedly use the words "test" and "experiment" when discussing the decision. There's plenty the label group will be investigating beyond whether the album sells.

"We are looking to find out if there's a backlash from retail," Clarke says. "And if they are really upset about it, we want to take that into account if we would ever consider doing it again. There's also the possibility that at some point we would consider releasing this on vinyl."

"We just want to test the waters and see what the reaction is," he continues. "We're not usually in a position where an artist is so involved in other territories that he can't devote that much time to the U.S."

The initial retail reaction is, to say the least, not one of celebration. "It makes us less excited about wanting to promote that label's goods because they took that attitude," says **Terry Currier**, who heads Port-

land, Ore.-based Music Millennium. "They cut out the brick-and-mortar from the beginning. An artist like that has history, and there should be physical goods on it. If it's an artist no one has heard of, maybe that's a different kind of thing."

Alliance of Independent Media Stores head **Eric Levin** was harsher, calling the move "short-sighted." He asks, "Dizzee is not a big seller where? And why did I sell so many and work so hard to build his career?"

While Rope-A-Dope and Warner Music Group project Cordless have gone the all-digital route, and such imprints as One Little Indian, Recall and Wind-up have released albums online before shipping them to physical retail, those have largely been unknown or baby acts.

So Beggars was anticipating a negative reaction. Harmon adds it's been difficult breaking British hop-hop in the States, and the label had to take a "realistic" view of what **Dizzee Rascal** sold last time and what it would cost to manufacture CDs and buy into increasingly costly retail programs.

"I'm sure we're going to have to answer some questions about this," Harmon says. "We don't want to demotivate retail in any way. We don't want to give them records that maybe they don't think they can't sell. It's hard at retail. Our shipments are declining."

The album will be available at every digital outlet with which Beggars has a deal, ranging from iTunes to eMusic to Other Music to Insound. California indie retail powerhouse Amoeba is plotting a download store, and Beggars hopes to have a deal in place with Amazon. And Beggars is planning to open its own download store this summer.

"The industry is changing, and there are stores out there like Other Music and Amoeba who are changing with the industry," Harmon says. "We don't want to force anybody into doing something they're not prepared to do, but this is the future. Our digital sales are increasing month to month."

The label, Harmon notes, is not out to exclude anyone, and Clarke is quick to add that

Beggars is not shifting its business model. He says the selling of music digitally is something that "needs to be done" for labels and physical retailers. Harmon adds, "Other Music can sell this record, and we are not saying 'no' to anyone. Unfortunately, not everyone is set up to do it."



DIZZEE RASCAL



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

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 RENTACROWD	THE LEN PRICE 3 / WICKED COOL*
2 DANNY SAYS	FOO FIGHTERS / CBGB FOREVER
3 DANCE THE GO-GO	THE BREAKERS / FUNZALO
4 ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
5 BELIEVE	THE CONTRAST / RAINBOW QUARTZ
6 HERO OF NINETEEN EIGHTY THREE	PEACHFUZZ / TEENACIDE
7 WEAPON OF CHOICE	BLACK REBEL MOTORCYCLE CLUB / SONY
8 MY HEART IS BEATING	MARY WEISS / NORTON
9 FREE AND FREAKY	THE STOOGES / VIRGIN
10 DANCING ON THE LIP OF A VOLCANO	NEW YORK DOLLS / ROADRUNNER

*New York-based Wicked Cool Records is created and headed by Little Steven Van Zandt.

COOLEST GARAGE ALBUMS

TITLE	ARTIST / LABEL
1 BABY 81	BLACK REBEL MOTORCYCLE CLUB / SONY
2 THE WEIRDNESS	THE STOOGES / VIRGIN
3 CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
4 GLITTER IN THE GUTTER	JESSE MALIN / ADELINE
5 NEW MAGNETIC WONDER	THE APPLES IN STEREO / SIMIAN
6 YOURS TRULY, ANGRY MOB	KAISER CHIEFS / UNIVERSAL
7 ROCK AND ROLL BACKLASH	THE WOGGLES / WICKED COOL*
8 TRAFFIC AND WEATHER	FOUNTAINS OF WAYNE / VIRGIN
9 HERE FOR A LAUGH	THE BREAKERS / FUNZALO
10 DANGEROUS GAME	MARY WEISS / NORTON

PENTAGRAM

Nobody should ever return a PENTAGRAM album.



Retail Track

ED CHRISTMAN echristman@billboard.com

Returns To Form

Brick-And-Mortar, Digital And The Copies That Don't Sell

While I know returns are a fact of life, last week a few events involving that issue suggested to me that the industry is developing a split personality as it tries to deal with the brick-and-mortar and digital channels.

For last week's column, I was trying to figure out the market share for iTunes and Amazon and asked various distributors where those accounts stood with them. Most distributors said that iTunes is running in the 15%-18% range of their business, but by the end of the year, they expected it to be down to the 12%-13% range.

You see, in the first half of the year iTunes' market share is inflated because most brick-and-mortar purchase totals are disproportionately offset by the returns that traditionally flood the first-quarter pipeline. Not only are fourth-quarter mistakes returned, but inventory models are pared back from holiday expectations. And in years like this one, inventories are reweighed with some weak lines—like music—being reduced to make space for other better-selling products.

Since all these first-quarter product returns are so far counted against only five months of sales, the return-free iTunes comprises a larger share of purchases now than it will by the end of the year when those returns are measured against a full year's worth of brick-and-mortar purchases.

Anyway, after working late in the office that Thursday night—trying to compute those Amazon and iTunes shares from the numbers those distributors gave me—I retired to one of my favorite dive bars, the Three of Cups

on First Avenue in Manhattan, to see if I could further flesh out the column. While there are plenty of bars in Manhattan still playing punk, psychobilly and garage, the Three of Cups' downstairs room is practically the last one also mixing in a steady stream of metal and hard rock. It has an environment that Retail Track finds conducive for brainstorming column ideas.

While there sipping from a PBR and listening to the DJ spin **Pentagram**, **the Cramps**, **Megadeth**, **Ten Years After**, **the Hoodoo Gurus**, **Atreyu**, **Motörhead** and **Deep Purple**, I met an individual who runs his own video label, specializing in B-movies. As soon as I asked him who his distributor was, he began complaining about an 80% return rate, alternately cursing out his distributor and retailers.

He is not alone. Even today, many labels and distributors still count shipments as sales and couldn't care less what happens to records once they leave the vendor's warehouse, as long as they don't come back.

Obviously, that video label executive never understood that sell-through marketing—making sure consumers know about and buy his product from stores—is as much his responsibility as it is retail's. But instead of pointing that out, I wondered aloud that if music and video sales will eventually be digitally dominated, who will video and record label executives blame when their product doesn't sell and they don't have the retail returns crutch anymore?

The next day, a music distribution executive complained to me that with the demise of Tower, only the top 15,000 SKUs have a chance of getting

into brick-and-mortar stores. He later told me that some labels were complaining about one merchant's offer to stock deep catalog, but only in return for a 10% buy-in discount and 180 days dating—three times longer than the normal 60 days that retailers get before payment is due on product.

Every day I hear about senior record label management applying pressure for large purchase orders and about the drama of first-week sales. The game in the digital world will clearly be different. With virtual inventory, we already know initial POs won't matter and that after initial ingestion, out-of-stocks won't exist either. Here is another thing to remember: Virtual inventory is just like consignment. After all, vendors are trusting digital retailers on the front end with their records, and waiting for reports as to what and how much sold, not to mention waiting for payments.

So if we are moving to a world with those characteristics, why cling to the old business model in the physical world? At the recent NARM conference, Sony BMG Music Entertainment Global Digital and U.S. Sales stepped up to the plate with a lot of ideas, and WEA rolled out the Music Video Interactive format. That's a great start, but let's not stop there. Up until now, industry executives have been busy looking for new possibilities in the evolving digital model. So it's about time they started applying new thinking to the old, ailing physical channel. It's still the bulk of sales, but it needs its foundations braced if it's going to be the financial bridge that keeps labels alive until they reach their so-called promised land. ♦♦♦

EXCEEDING EXPECTATIONS

JULY 20-24, 2007



82nd Annual IAAM Conference & Trade Show

SALT LAKE CITY, UT

JULY 20-24, 2007



MARY LOU RETTON

KEVIN CARROLL

The premier conference and trade show for the public assembly facility industry happens in Salt Lake City! Come be a part of the action, and it will exceed your expectations! Also don't miss the 8th Annual University Venue Management Conference July 23-24.

Mary Lou Retton
"The Competitive Edge"

1984 Olympic Gold Medalist, Women's Gymnastics

Kevin Carroll

"Rediscovering Play: Bringing Fun and Passion to Your Work....and Life"

Founder of The Katalyst Consultancy and author of *Rules of The Red Rubber Ball*

KEYNOTE SPEAKERS

CONFERENCE HIGHLIGHTS

- Robert Perry from the Senior Executive Symposium
- Smaller Markets & Venues: Venue Marketing Networks
- Guest Code of Conduct
- Greening Existing Buildings for LEED Certification
- Leveraging Diversity
- Foreign Entertainer and Athlete Withholding
- Agency Forum
- Tracking Event Expenses
- Global Issues: Bidding the Olympics
- Helen Wilkie, MHW Communications
- Integration of Your Brand
- Food Service Design & Renovation
- Facility Specific Town Halls
- Credentials for Physical Access

Top-Quality Educational Sessions:

Networking Opportunities:

- 18th Annual IAAM Foundation Friday Golf Tournament Presented by Miller Brewing Co.
- IAAM Foundation Silent Auction Presented by Comcast-Spectacor
- President's International Reception Presented by Daktronics
- Fun Night at Rice-Eccles Stadium Presented by Anheuser-Busch International Pavilion



Check it out at www.iaam.org and click on 2007 Conference for more information



SEEKING OUTSTANDING CANDIDATES FOR BILLBOARD/NIelsen SPONSORSHIP SALES

SUMMARY: As a Sponsorship Sales Manager, you will work closely with a rapidly growing team to generate sponsorship revenue for Nielsen Events, including Billboard, The Hollywood Reporter, and Adweek.

The right candidate will have a 3-5 years of exceptional sales experience, with a proven ability to provide creative, cross platform solutions to close deals. A deep understanding of event sponsorship, media platforms, and the music, entertainment or technology industries is ideal.

DESCRIPTION OF DUTIES:

- Generate revenue by selling event sponsorships
- Prospect for new business while growing existing accounts
- Conduct phone and in-person sales presentations to a variety of clients
- Achieve or exceed quarterly and annual sales and productivity quotas
- Develop agreements and execute sponsorship deliverables

A college degree in a relevant area of study required. Travel required (approximately 15%) in the U.S. Events currently held in NY, Miami, LA, Atlanta, and Las Vegas.

Base \$65k+, with attractive commission package, commensurate with experience. Comprehensive health and 401K.

Please email cover letter and resume to dmoser@billboard.com, with job code "BBH 17" in the subject line. No calls, please.





Latin Notas

LEILA COBO lcobo@billboard.com

Universal Goals

Global Talent Service's Aim Is Pan-Regional Development

Latin labels are continuing to change the way they approach the music business.

As previously reported (Billboard, Feb. 17), for the past 18 months, Sony BMG, Warner and Universal have been revisiting their artist contracts, asking for a percentage of artists' ancillary revenue as part of their general deals.

Now, Universal Music is about to launch a company that will provide global services to artists' managers. The aim, says **Jesús López**, chairman of Universal Music Latin America/Iberian Peninsula (see Q&A, page 20), is not to get new revenue, but to maximize operations.

"I want my company to invest in the artist, and I want those investments to be more efficient," López says.

Financed by Universal, the company, called G.T.S. (Global Talent Service), will function

independently from Universal, not as a management company but as a service provider that will tailor its contracts to each artist's needs. Initially, those artists who will naturally fall under its umbrella are on the brink of pan-regional development, as is the case with Mexico's **Belanova** and Argentina's **Axel**, among others.

In those cases, for example, a strong manager in say, Mexico, may not have as much clout in Argentina or the United States. This is where G.T.S. steps in to provide services for a coordinated international strategy.

G.T.S. will be headed by **Pepo Ferradas**, who was most recently **Shakira's** manager for Latin America and who prior to that headed Sony BMG in Argentina, thus bringing to the table label and management experience.

"We are aiming for growth in every sense," Ferradas says.

"Historically, most success stories are the result of management and the label working together."

Ferradas will officially open shop in July and will be based in Los Angeles, with offices in Miami, Spain and Mexico to open by next year.

G.T.S. doesn't aim to replace management, and all final decisions are left to management and artists. But it will charge a percentage for its services to those acts that sign on. Ferradas says the company will also offer consulting services to artists who may not be under contract with G.T.S. but who need specific advice.

Meanwhile, already operating since the beginning of the year is Sony BMG's Day One Entertainment. Sony BMG Latin president **Kevin Lawrie** describes it as a "talent development" company.

This broad description in-



Universal acts such as **BELANOVA** could fall under the G.T.S. umbrella.

cludes facilitating endorsement and sponsorship deals, but it also includes concert promotion, which G.T.S. will not undertake.

Day One's first U.S. live show venture was two concerts by Brazilian star **Roberto Carlos** that took place May 24-25 at Miami's Carnival Center. Day One produced and promoted the shows with promoter Waterbrother/Evenpro, and they were filmed for release as a DVD on Sony BMG later this year.

Sony BMG and Universal say their aim is not to replace management, but to use an internal, integrated structure to more efficiently maximize investment and profit.

Under this scenario, the notion that label and management

may be at odds theoretically becomes moot, so everyone works together in harmony.

I love this idea in theory and sincerely hope it works.

It is exhausting for labels to fight with management. But even more exhausting and demoralizing is for artists and management to fight with label staffers over the most basic needs, from getting a budget approved to having a phone call returned.

Clearly, these new structures are not for every artist, nor for every label. But if they work positively for some, they are very much worth watching over.

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

THE BILLBOARD Q&A?

Jessy Terrero made his name directing music videos for mainstream R&B/hip-hop artists like Ludacris and the 2004 movie "Soul Plane." But with the rise of bilingual entertainment channels like mun2 and MTV Tr3s, he is delving further into the Latin market with videos for Enrique Iglesias and Aventura, among others.

What are you trying to accomplish in the Latin market?



We're trying to make sure that now that these artists are more visible to more of a mainstream audience, they

have a look that feels mainstream. A lot of them won't reach out because they think financially, I won't do it. So I'm trying to find different ways to make it work, whether I oversee one of my younger directors or something like that, just so I can be involved.

What did you do differently with Wisin & Yandel's "Yo Te Quiero"?

This isn't just people in a club with girls shaking their ass. It's a strong narrative—the song is about love, and sometimes you don't know why someone leaves you. We sort of split it in their world, which is supposed to be their lifestyle—we kept it a little bit cleaner. And in the world of the girl and the pain she's going through, we kept it much darker and edgier.

Can you use video to break a new artist?

I have an artist [Veze Skante] that I have a production deal with. We just did his video [and] premiered it on mun2. He's hardcore hip-hop, English with Spanish. I saw an opportunity here and the market is sort of lacking in that space, and this kid was really talented, so we're trying to break ground with him. The visuals are going to help because he doesn't necessarily sound Mexican, or whatever people might think that sound is.

—Ayala Ben-Yehuda

From TV To Tour

Latin Reality Shows Take The Arena Plunge

The ongoing popularity of Latin music reality shows has led to the launch of an unusual traveling concept.

The Cantando y Bailando por un Sueño tour, based on popular TV reality shows "Cantando por un Sueño" ("Singing for a Dream") and "Bailando por un Sueño" ("Dancing for a Dream"), kicks off July 5 in Anaheim, Calif., and hopes to capitalize on the broad family appeal of these shows.

The 20-city arena trek will feature artists and judges from "Bailando por un Sueño" (a concept similar to "Dancing With the Stars") and "Cantando por un Sueño." Both shows enjoyed huge ratings success last year in Mexico, where they were produced, and in the United States, where they aired up until early this year.

The tour, produced by Roptus, brings together the celebrity judges and artists who participated in both

shows, including veteran stars Amanda Miguel and Diego Verdager.

It also incorporates local "Cantando" and "Bailando" competitions, with three finalists selected in each category for every tour stop. A total of 19 contestants for each segment will compete in a grand finale taking place Aug. 11-12 at the Staples Center in Los Angeles. The winner of "Cantando," chosen by judges and fans, gets a record deal.

The notion of taking a TV show on tour is still relatively new in the Latin market, although Roptus has had success with the "La Academia" tour, which featured winners from the "American Idol"-style show that aired on the Azteca network. Roptus is also the producer of the successful RBD tour, featuring the pop group derived from the soap opera "Rebelde."

"What works very well on TV works live," Roptus CEO Guillermo Rosas says. "We

know what these shows did at a ratings level. Now, people can see it live."

Beyond the TV-to-tour concept, Cantando y Bailando is an example of maximizing synergies.

Roptus licensed the tour concept and name from the Televisa network in Mexico, which originally produced the TV shows. If a DVD is released from the tour, it will come out on EMI Televisa, the joint-venture label between Televisa and EMI.

But Roptus was free to negotiate the winner's record deal with any label, and to that effect, has been in conversations with other parties as well. In addition, Roptus' U.S. media partners are Univision Radio and the Univision TV network. Both will promote the show and also reach out to potential contestants.

Rosas is also negotiating with a mobile carrier to be the major sponsor of the tour. Although fans can vote



MIGUEL

for winners with any type of phone, the sponsor carrier will offer exclusive tour content, including wallpapers, ringtones and greetings.

Rosas, who saw a young, Latin demographic show up to the RBD tour, expects this to be more of a family affair, made up of older immi-

grants who were fans of artists like Miguel and Verdager in the '80s, plus new, TV-driven fans.

"These are shows that brought entire families together," Rosas says. "It will be great for them to see live the artists they lived with for so many months." —Leila Cobo

.com EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to Billboard.Latino.MSN.com.



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Measuring The Market

There's More Than One Way To Compute Publishers' Shares

Everyone from digital media lawyers to indie publishers ask me about publishers' market shares. Digital services that want to license publishing catalogs try to vary the proposed fees based on market share. Indie publishers size up the competitive market by the shares. My response to them is always the same: Market share depends on what you're measuring.

If the measure is revenue, true market share depends on each company's net publisher's share, which is the publisher's revenue after it pays songwriters and other rights holders. NPS is a highly confidential figure. Only when a publisher is put up for sale can a select few sneak a peek.

But radio airplay is also a measure of success. Since Billboard launched its quarterly Top 10 Publisher Airplay chart one year ago, Nielsen BDS has increased the number of stations monitored for the chart from 1,280 to 1,432. The Harry Fox Agency researches the publisher splits for each song to weigh the market share.

EMI has consistently been No. 1 on the chart, but its market share has dropped since first-quarter 2006 from 23.36% to 18.94%. EMI's interests in **Beyoncé's** "Irreplaceable," **Nelly Furtado's** "Say It Right," **Daughtry's** "It's Not Over" and **the Fray's** "How to Save a Life" helped the company hold its top spot.

Chairman/CEO **Roger Faxon** is steering the publisher toward interesting branding alliances this year, like its collaboration deal with ad agency DDB Chicago (billboard.biz, May 2). If private equity group Terra Firma wins shareholder approval to buy EMI Group, I hear that no changes are expected in the direction of the publishing unit. If someone else acquires EMI, then it's anyone's guess at this point what will happen.

Warner/Chappell has held onto the No. 2 spot even though it hit a low of 12.41% last year. The publisher's current 13.45% share was due, in part, to its pieces of **Justin Timberlake's** "My Love" and "What Goes Around . . . Comes Around," **Mims's** "This Is Why I'm Hot" and the Furtado and Daughtry tracks.

Dave Johnson, named interim CEO last December, signed a new contract with Warner Music Group recently. He's no longer "interim." Johnson has been beefing up the synch licensing department worldwide, hiring new people and coordinating the way executives oversee the departments.

Universal began as No. 5 last year with a 7.54% share, but has since shot up to 11.50% for the No. 3 slot. Its share of **Ludacris's** "Runaway Love" featuring **Mary J. Blige**, **Trace Adkins's** "Ladies Love Country Boys" and **Chris Brown's** "Poppin'" featuring **Jay Biz** rang up some market share for the publisher.

BMG steadily dropped each quarter from 8.96% to a low of 6.32%, but jumped back to 8.96% this quarter. Its interests in the Beyoncé, Daughtry, Timberlake and Mims tracks, as well

as the **All-American Rejects's** "It Ends Tonight," helped get it there.

Now that BMG is officially part of Universal, EMI will have to fight to stay No. 1 next quarter. Universal may actually shoot to the top since BMG has an interest in major second-quarter

TOP 10 PUBLISHER AIRPLAY CHART

First-Quarter 2007 Market Share

1. EMI Music Publishing	18.94%
2. Warner/Chappell Music	13.45%
3. Universal Music Publishing	11.50%
4. BMG Music Publishing	8.96%
5. Sony/ATV Music Publishing	7.54%
6. Famous Music	5.48%
7. Windswept Holdings	2.99%
8. Reformation Publishing	1.50%
9. Chrysalis Music Group	1.01%
10. Blow the Doors Off the Jersey Shore Music	1.01%

Percentage calculations based upon the overall top 100 detecting songs from 1,432 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, 7 days a week during the period Jan. 1-March 31. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

releases from **Maroon 5**, **R. Kelly** and **T-Pain**, some already topping the charts. The question mark is whether the new Universal can keep up this momentum as the two companies begin integrating and the inevitable layoffs begin.

Sony/ATV has lingered in the 9%-10% range for the last year, but now is at its lowest point with a 7.54% market share. **John Mayer's** "Waiting On the World to Change," **Carrie Underwood's** "Before He Cheats" and **Beyoncé's** "Irreplaceable" helped keep the publisher in the top five.

As the second quarter began, **Marty Bandier** took the reins as chairman/CEO. Word on the street is that his top priorities are to buy (as in catalogs) and develop (as in new talent)—not necessarily in that order.

Famous Music, just acquired by Sony/ATV (see story, page 10), sits at No. 6. The publisher made the top 10 twice in the last year, now with its highest share of 5.48%. **Akon's** "Don't Matter" and "I Wanna Love You" were a boost.

Windswept stayed in the 3%-4% range until now, dropping to 2.99%. **Omarion's** "Ice Box" and **Snow Patrol's** "Chasing Cars" helped keep it on the chart. Crossroads Media and Bug Music just bought Windswept (billboard.biz, May 30).

Chrysalis is back on the chart after dropping off twice in the last year. Brown's "Poppin'" is one reason. New to the chart are Reformation Publishing, with **Lloyd's** "You" featuring **Lil Wayne**, and **Blow the Doors Off the Jersey Shore Music's** "Welcome to the Black Parade." . . .

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

Bringing the Biggest Genre of Latin Music to the Forefront!

Billboard REGIONAL MEXICAN Music Summit

IN ASSOCIATION WITH

OCTOBER 1-3, 2007
HILTON LOS ANGELES • UNIVERSAL CITY

Billboard's Regional Mexican Music Summit is the ONLY event completely dedicated to the top selling genre of Latin music. Now in its 2nd year, this three-day summit will focus on the latest radio, touring, digital and publishing trends impacting today's Regional Mexican music industry. Gathering artists, record label executives, radio executives, concert promoters, retailers, managers, marketing and advertising executives, this must-attend event is the ultimate meeting and networking space for everyone involved with this lucrative sector of the Latin music business.

Register By June 29th & Save \$125!

Early Bird Rate \$275 Register by June 29

General Information: 646.654.4560
Registration: 646.654.4643
Sponsorship Opportunities: 646.654.4648
Hotel Reservations: 818.506.2500

www.BillboardEvents.com

INTERNET BY ANTONY BRUNO

Widgets While You Work

Innovative Applications Blur Line Between Ads, Services

Pop quiz: What technology is on the cusp of changing the face of Internet advertising as we know it?

Answer: Widgets.

Simply put, widgets are mini-applications that offer easy access to Internet-based content and information. What makes them special is that they do so without requiring users to visit a specific Web site.

They primarily live in two places—online or on the computer desktop. Web widgets are designed for blogs, social networking profiles or personal Web sites, allowing users to display either personal or third-party content and services without moving to another site. Examples include embedded YouTube videos, movie trailers, audio streams and photo slide-shows set to music.

Desktop widgets are downloadable tools that provide access to information, content or services without requiring one to launch a Web browser. For instance, rather than visiting the Weather Channel's Web site for the latest forecast, one can simply download the company's widget and view continuously updated weather information in a small window. Similar widgets exist for stock information, news feeds, maps and multimedia content like pictures, videos and music.

What's this got to do with advertising? In a sense, widgets blur the line between an ad and a personalized service. Rather than just provid-

ing a banner ad linked to their site, savvy content providers can create a useful widget and slap their brand on it. Because it provides a service, users are more likely to interact with it longer than a mere banner ad, thereby increasing brand loyalty and longevity. Additionally, allowing users to share the widget with others provides free distribution and placement.

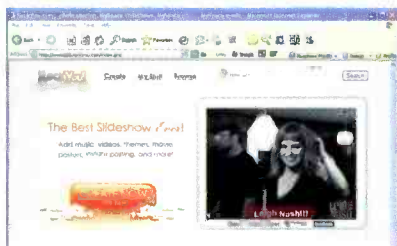
"Users are looking for ways to show off what they like," says Jai Shen, co-founder and chief technology officer of widget developer RockYou. "Look at ringtones. People pay more for a ringtone than a song on iTunes. The reason is because a ringtone is a point of self-expression. This is kind of an accessory thing that shows off what you are. Widgets are the same thing."

Shen says the various widgets RockYou creates get around 150 million views per day collectively and estimates the company creates 200,000 new widgets daily.

Several companies have used music-focused widgets to promote their own services, such as Twentieth Century Fox's "Live Free or Die Hard"-themed iTunes player and Snocap's MyStore on MySpace. Other music-related widgets include streaming



Singer LEIGH NASH (above), whose widget (below) is said to rank with the most popular ones RockYou offers.



music desktop players from the likes of Sonific, Finetune, Imeem and various local radio stations, as well as the Warped tour video interview widget for TagWorld.

But until recently, few record labels have dabbled in this world.

Universal Music Group created the U Music Gadget, a widget for Microsoft's Windows Sidebar feature in the new Vista operating system.

The widget lets users access their entire music and video libraries (regardless of whether they include UMG acts) directly from the desktop. It also provides news, tour information and new music videos from UMG acts based on the users' preferences. Currently, it is available only in the United Kingdom.

Canadian label Nettwerk Music Group, meanwhile, has partnered with RockYou to feature its artists in the company's photo slideshow widget. The application allows users to create sound-

tracks to slideshows of personal photos. When downloading the widget, users can select one of several featured acts on the RockYou site.

One such artist is Leigh Nash, formerly of Sixpence None the Richer. In addition to her music, users could customize the widget's appearance with the singer's photos and album art. While he wouldn't provide exact download figures, Shen says the Nash-themed widgets were among the most popular the company offers.

But before the music industry embraces widgets more widely, there are several hurdles to overcome. While the number of widgets in use is estimated in the hundreds of millions, Internet tracking sites like ComScore and Nielsen NetRatings are not yet monitoring

them. Additionally, the business model for them remains unclear. Outside of music licensing fees, widgets by themselves are largely free.

Licensing issues remain a concern. MySpace blocks any streaming music widget from its site unless the developers register with audio fingerprint firm Audible Magic to ensure it does not violate any copyrights, and the impact of the new royalty rates for Internet radio stations remains a big question mark.

Yet the demand for music-based widgets is high. According to Shen, RockYou receives a "huge river" of requests for more music selections for the company's slideshow application, and it recently partnered with Snocap to sell music on the RockYou site. Additional experiments are just a matter of time.

"We're trying to figure out, a, how to do it the right way, and b, not to lose money doing it," he says.

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

BITS & BRIEFS

GIVE 'EM WHAT THEY WANT

According to digital media research firm Media-Screen, Internet users spend 54% of their time online searching for entertainment content. About 23% of those accessing music say they are listening to content from major labels, while 61% say they don't know the label status of what they're hearing. "Users' ability to 'pull' information and content associated with their favorite genre, artist or title changes the marketing game from gross ratings points to access and advocacy," analyst Josh Crandall said in a statement. "Marketers need to leverage that interest and focus on catalyzing a conversation now, instead of talking to their fans via traditional advertising channels."

FACEBOOK THE MUSIC

Music recommendation and community service iLike has introduced a social music application for the Facebook social network site. The service compiles the music tastes of Facebook members as de-

finied in their pre-existing profiles and lets them know when their favorite artist will perform locally, as well as identifying which other Facebook members are attending. It also allows users to search for and add streaming music to their Facebook profiles and to make personalized music recommendations.

FIVE IS THE MAGIC NUMBER

Hankering to buy an iPhone? Better be prepared to stick with AT&T for some time. The wireless operator, formerly known as Cingular, has snagged a five-year exclusive on the phone, scheduled to go on sale next month. As part of their partnership, Apple is prohibited from developing a version of the device for other networks in that time. Meanwhile, Sony Computer Entertainment Europe hopes to compete with the iPhone by adding Wi-Fi phone capabilities to the PlayStation Portable. Sony has partnered with the United Kingdom's British Telecom for the device technology and network access.

HOT RINGTONES™ JUN 9 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST	COMPILED BY
1	1	6	#1 2 STEP	UNK	nielsen Mobile
2	2	61	WHAT HURTS THE MOST	RASCAL FLATTS	
3	3	137	SUPER MARIO BROTHERS THEME	KOJI KONDO	
4	4	24	IRREPLACEABLE	BEYONCE	
5	5	8	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC	
6	8	107	BECAUSE I GOT HIGH	AFROMAN	
7	7	32	ROCKSTAR	NICKELBACK	
8	6	20	WE FLY HIGH	JIM JONES	
9	9	120	CANDY SHOP	50 CENT FEATURING OLIVIA	
10	10	36	CRAZY BITCH	BUCKCHERRY	
11	13	10	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO	
12	14	62	BEST FRIEND	50 CENT & OLIVIA	
13	12	89	MY HUMPS	THE BLACK EYED PEAS	
14	11	135	PINK PANTHER	HENRY MANCINI	
15	134	134	SWEET HOME ALABAMA	LYNYRD SKYNYRD	
16	16	123	MISSION-IMPOSSIBLE	LALO SCHIFFRIN	
17	21	33	SEXY LOVE	NE-YO	
18	17	63	NUTHIN' BUT A "G" THANG	DR. DRE	
19	20	2	NYSE BELL	UNKNOWN	
20	18	18	WHEN WE RIDE ON OUR ENEMIES	2PAC	

Based on polyphonic ringtones sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum

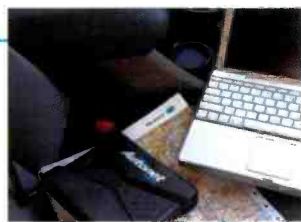


SURFIN' DOWN THE HIGHWAY

For you on-the-go business types or family vacationers who just can't unplug for a moment, Avis Rent A Car is offering customers a portable high-speed wireless Internet router from AutoNet Mobile for their vehicles. The device plugs into the car cigarette lighter so users with laptop and other Wi-Fi-enabled devices can access the Internet, watch videos or stream and download music. The service is available only in the San Francisco area, but Avis plans to expand it to Chicago, New York, Los Angeles, San Diego and other markets in the months ahead.

The AutoNet Mobile router costs an additional \$11 per day alongside any car rental agreement.

—Antony Bruno





Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

A Positive Number

Coca-Cola Updates Its Music Connection With An Animated Video

"It's about reinventing the ways young people create, listen to, experience and buy music," says **Chris Burggraave**, European marketing director of Coca-Cola. "How can we contemporize our connection with music?"

Burggraave is talking about Coca-Cola's new multiplatform, international campaign. The centerpiece, an animated video, stars Mr. Néant, a black, pear-shaped character with twiggy arms and legs and a mouth where a stomach should be. He travels a color-bursting landscape. His aim is simple: to rid his universe of negativity and replace it with positivity. He accomplishes his goal in slightly less than five minutes.

"I Never Stop," a new track by British dance-electronic outfit **Faithless**, provides the video's soundtrack. "I Never Stop" is the type of epic, anthemic song you will hear on dancefloors this summer.

Though the brand never makes its presence known, Coca-Cola is behind this aurally stimulating and visually alive mini-movie, which was created by the design team at production house Paranoid.

The hybrid marketing campaign—equal parts music business and consumer entertainment—is tied to the brand's new, limited edition Aluminum Music Bottle, and part of the company's larger Taste the Coke Side of Life platform that kicked off last year. Music is a key component.

The campaign and Paranoid video, as it's called on the official Web site (faithless.coca-cola.com), was created exclusively for the European market. Ditto for the Faithless-branded Aluminum Bottle, which will be sold exclusively in cool nightclubs in Europe throughout the summer.

That said, the video is slow but surely becoming a

darling of the YouTube contingent. Within a couple of days of being posted to the site, viewings were in the five figures—and building. Similarly, a handful of club DJs are already championing "I Never Stop," which is available through iTunes in several European markets.

In fact, iTunes is part of a much larger music promotion

the message of Faithless," she says. "In our messy, scatty way, we have come to stand for something."

Bliss says that she and her bandmates appreciated the way the Coke campaign came from an artistic rather than crude place. "When we saw examples of the animation, we thought it was outstanding," she adds. "And for us,



Coca-Cola's **CHRIS BURGGRÆVE**, center, with the members of **FAITHLESS** at the launch of Coca-Cola's new music promotion at the Cannes Film Festival.

with Coke—one that extends to 17 European countries and runs through the end of August. The Coke+iTunes platform will give away songs from the iTunes store, as well as concert tickets and iPods, in 2 billion packs of Coca-Cola, Diet Coke and Coke Zero. This promotion was launched recently at the Cannes Film Festival, with a live performance from Faithless.

Burggraave says Faithless was an obvious choice for an act to partner with.

"Faithless always sees the glass as half full," Burggraave says. "They are full of optimism and have an upbeat attitude, which helps us convey our own positive message worldwide."

Once the members of Faithless saw the video, which uses seven different kinds of animation, they were hooked—and wanted to be involved in some way. Faithless member **Sister Bliss** recalls Coke asking the group to write new music to accompany the video. "They were attracted to

working with pictures like that was lovely, really inspiring."

Once in the studio, Faithless concocted music that moved along with the animation. "We like to create a lot of different textures and moods in our music," she says. Which helps to explain the track's Middle Eastern flair.

Faithless also wants its music to be heard. "We're always interested in finding new ways to reach new fans, because the traditional recording industry has been turned on its head," she says. "So, we're always looking for partnerships that have something artistic and something slightly different to offer."

At the present time, discussions are being had between Coca-Cola and iTunes to bring the Faithless/Paranoid platform to North America. "Though nothing is confirmed, we have received requests from U.S. Coke executives to bring this there," Burggraave says.

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

evolve.

DON'T BE PART OF MUSIC HISTORY.

Learn to adapt with forward-thinking online music courses and programs from Berkleemusic, the Continuing Education Division of Berklee College of Music.



- Concert Touring
- The Future of Music
- Music Publishing 101
- Music Industry Entrepreneurship
- Professional Music Business Program



Call Our Advisors Today
1.866.BERKLEE
www.berkleemusic.com

Summer Term
Begins July 2nd
Enroll Now!

Berklee
music
learn music online

Your Definitive Source for Industry Information

COMPLETE GUIDE TO MUSIC STORES, CHAINS AND ONLINE RETAILERS



RECORD RETAILING DIRECTORY:

The essential tool for those who service or sell products to the retail music community. With over 4,600 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. **Only \$215.**

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 878-487-4582

GLOBAL NEWSLINE

>>> SONGWRITERS HONORED AT IVORS

Legendary producer/musician Quincy Jones, DJ/producer Norman Cook and veteran singers Peter Gabriel and Yusuf Islam were among the songwriters feted May 24 at the 52nd Ivor Novello Awards. The lunchtime Ivors gala was presented at London's Grosvenor House Hotel by the British Academy of Composers and Songwriters, in association with the Performing Right Society. Jones received the special international award, while Gabriel earned a lifetime achievement award. Islam, formerly known as Cat Stevens, collected the Ivor for outstanding song collection. Cook, best-known as Fatboy Slim, took the PRS award for outstanding contribution to British music. Among other awards, the Academy Fellowship was bestowed to film/TV score composer George Fenton while the PRS most-performed work was Scissor Sisters' "I Don't Feel Like Dancin'," written by Elton John, Scott Hoffman and Jason Sellards and published by HST Management/Universal Music Publishing/EMI Music Publishing. The awards, which celebrate the achievements of the best British composers and musicians from the previous year, are judged by a panel of BACS members or on performance. —Lars Brandle

>>> KODA'S MTV JAPAN VMAs CODA

As she did last year, Avex pop vocalist Kumi Koda won three awards at the MTV Video Music Awards Japan, presented May 26 at the Saitama Super Arena venue, north of Tokyo. Koda collected the video of the year and best female video awards for "Yume no Uta" and was named the most stylish artist in a video. Toshiba-EMI artist DJ Ozama was a double winner, collecting the male video and dance video awards for "Age Age Every Kishi." Female pop vocalist Ai Otsuka (Avex) also collected two awards, taking the best pop video category with "Ren'ai Shashin," which was also named best video from a film after its use in the movie "Tada, Kimi wo Ai Shite-iru." The show featured live performances by Otsuka, Ozama, Daniel Powter and My Chemical Romance. Winners were chosen by MTV viewers. —Steve McClure

>>> SANCTUARY SELLS AIR EDEL

Financially troubled British independent music firm Sanctuary has sold its stake in recording studio/publishing company Air Edel for almost £500,000. In a statement issued May 29 to the London Stock Exchange, Sanctuary said it had "disposed of its interests in Air Edel Associates Limited and Air Edel Recording Studios Limited" plus certain associated assets to British music supervision/publishing firm Cutting Edge Music. The £497,958 (\$988,000) cash sum is payable over 18 months from completion of the transaction. Air Edel was founded in 1969 by Beatles producer George Martin and his business partner Herman Edel. Sanctuary bought the business from Chrysalis Group in 2002. Air Edel's composer roster includes Patrick Doyle ("Harry Potter and the Goblet of Fire"), Dario Marianelli ("Pride and Prejudice") and Christian Henson ("Chasing Liberty"). —Lars Brandle

>>> COURT FINES CD WOW \$81 MILLION

The High Court in London has ordered the operators of e-tailer CD Wow to pay "substantial" damages to the U.K. recording industry after finding the Internet retailer guilty of illegally importing product from Asia. CD Wow's Hong Kong-based parent company Music Trading Online must pay £41 million (\$81 million) during a three-year period; £35 million (\$69 million) represents the total damages. The remaining £6 million (\$11 million) is interest calculated since January 2004, when the retailer promised the court that it would not illegally source low-priced product from outside the European Economic Area. Labels body the BPI says the total sum—which follows six years of legal dispute—is the largest damages award ever made in its favor. Representatives of CD Wow could not be reached for comment. —Lars Brandle

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

GLOBAL BY DIANE COETZER

ZULU NATION

Traditional Maskandi Music Making Major Inroads In South Africa

JOHANNESBURG—The Zulu language is strengthening its grip on South Africa's traditional music scene.

"Zulu traditional music really does dominate this market at the moment," says Baboo Moola, distribution manager at leading independent distributor Reliable Music, which also operates 40 retail outlets nationwide.

Moola pinpoints the recent success of Johannesburg-based indie Bula Music's Zulu duo Shwi No Mtekhala as key to that performance. "Shwi really is a phenomenon, and showing no signs of slowing down," he says.

At the Recording Industry of South Africa's 13th annual SA Music Awards (SAMA) in April, Shwi's set "Wangisiza Baba" was named best-selling South African album for the second consecutive year. The act performs a Zulu roots genre called Maskandi.

"Wangisiza Baba" originally appeared in December 2004. In 2006 it "was the first time a Maskandi album took the award. This was the first time it had been won by the same [album] two years running," Bula Music managing director Harvey Roberts says.

"The album is now sitting on around 600,000 units here," he adds. "That's a phenomenal amount—and it's still selling."

This year, the SAMA 150-strong industry panel also named Shwi's 2006 set "Angimazi Ubaba" best Maskandi album.

According to the 2001 census, 23.8% of South Africa's 45 million population speaks Zulu as its first language, followed by Xhosa (17.6%), Afrikaans (13.3%), Northern Sotho (9.4%), Tswana (8.2%), English (8.2%), Sotho (7.9%), Tsonga (4.4%), Swati (2.7%), Venda (2.3%) and Ndebele (1.6%).

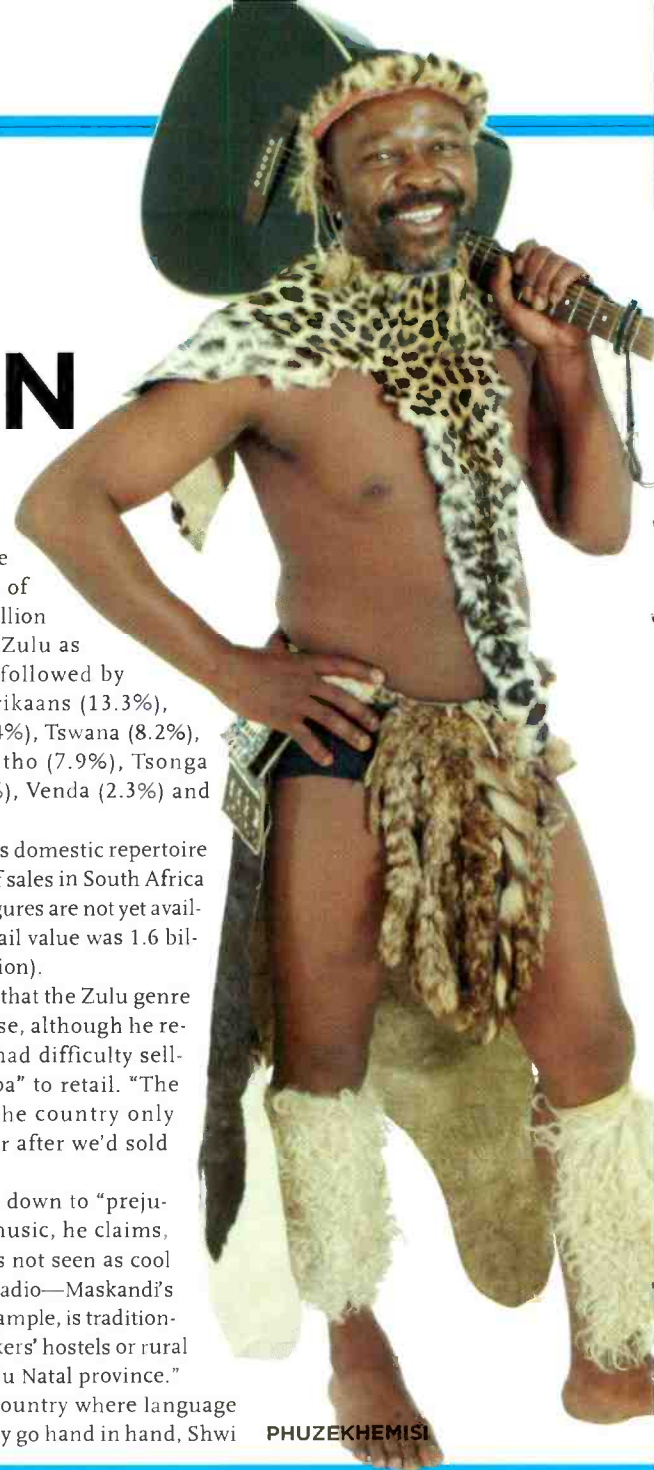
The IFPI estimates domestic repertoire accounted for 40% of sales in South Africa during 2005 (2006 figures are not yet available), when total retail value was 1.6 billion rand (\$254 million).

Roberts contends that the Zulu genre is in a dynamic phase, although he recalls Bula initially had difficulty selling "Wangisiza Baba" to retail. "The biggest racker in the country only placed its first order after we'd sold 100,000," he says.

Roberts puts this down to "prejudice." Traditional music, he claims, while a live draw, "is not seen as cool by media, retail and radio—Maskandi's main fan base, for example, is traditionally in the mine-workers' hostels or rural areas of the Kwa-Zulu Natal province."

Unusually for a country where language and consumer loyalty go hand in hand, Shwi

PHUZEKHEMISI



GLOBAL BY LARS BRANDLE

A Clash Over Covermounts

Newspaper Giveaway Discs Raise U.K. Music Biz Tempers

LONDON—A U.K. newspaper's groundbreaking move has divided the U.K. music business over the contentious issue of "covermounting" CDs.

The practice of attaching free CDs to magazine covers has been a feature of the U.K. music press since the 1990s. More recently, national newspapers began regularly giving away CD music compilations and movie DVDs.

The issue has long been the subject of debate between labels and retailers here, while trade body the Music Managers Forum has been particularly vocal about its negative aspects.

"How ludicrous it is that the music industry are shouting about illegal downloading," MMF chairman Jazz Summers asks, "but they're

giving [music] away for free on the cover of a paper? It's the same thing."

At its annual Roll of Honour gala April 18 in London, Summers predicted the demise of covermounting, with U.K.



The giveaway of Mike Oldfield's 'Tubular Bells' came only months before EMI loses the right to the album.

numbers substantially down. But within days, a nadir was reached when the national Mail on Sunday newspaper pressed up 3 million copies of Mike Oldfield's complete 1973 album "Tubular Bells" to distribute as a freebie. While music magazine covermounts

generally feature compilations of new artists, previously the higher-circulation newspapers had concentrated on samplers of major new releases and catalog compilations.

The seminal Oldfield album

as the newspaper it came with.

Ironically, three years ago EMI became the first U.K. major to turn its back on covermounts. "We haven't changed our policy," an EMI representative says. " 'Tubular Bells' was a complete one-off, for reasons I can't disclose."

Although EMI declined further comment, the "Tubular Bells" giveaway came only a few months before the company loses the rights to the album. In 2005, Mercury Records U.K. secured the rights to Oldfield's catalog upon its reversion to the artist. That happens in July, when the catalog—including Oldfield's biggest releases "Tubular Bells," "Hergest Ridge" (1974) and "Ommadawn" (1975)—switches to Mercury.

Oldfield was not available

HMV Japan For Sale?

A Local Buyer Could Tip Retail Scales Away From Overseas

TOKYO—To anyone dropping by HMV Japan's flagship store in Tokyo's trendy Shibuya district, the idea that the chain might soon exit the world's second-biggest music market seems absurd. On any given day, the six-floor outlet is packed with shoppers who are mostly younger than 25, buying CDs and DVDs.

But behind that happy picture, the 63-store operation is reportedly for sale, hit by declining CD sales and increased digital competition. Local press reports say Tokyo-based

But one Tokyo-based music merchant says HMV's position is that "they are entertaining offers, with a high base price." However, he adds, "I doubt anybody will offer their base price."

HMV Asia Pacific's outlets in Hong Kong and Singapore are unaffected by the review. Parent HMV Group's annual results are due June 28, but figures for the six months ending Oct. 28, 2006, showed HMV Asia Pacific's comparable store sales down 1.4% from the same period in 2005. Pretax profits fell from £1.6 million (\$3.2 million) to £500,000 (\$994,000). The company blamed weakened CD and DVD markets in Japan, and HMV Japan's shift to lower-margin e-commerce sales, which accounted for 25% of its revenue.

Most observers agree HMV Japan's potential suitors are headed by Tokyo-based Culture Convenience Club, which operates the nationwide Tsutaya home entertainment rental/retail chain. "[It] has already gobbled up [entertainment retail chains] Sumiya and Shinseido," the source says. "HMV would give them more of a name as a music specialist." A CCC representative declined to comment.

Official market-share figures do not exist, but industry estimates put HMV as Japan's fourth-largest music retailer, behind third-placed Tower Records Japan. Tsutaya heads the table, followed by its subsidiary Shinseido. The local affiliate of U.S.-owned Amazon is in fifth place.

A local acquisition of HMV would end overseas brick-and-

mortar retail involvement in Japan, with the local arms of U.S. online operators Amazon and iTunes the only non-Japanese names represented. Tokyo-based Nikko Principal Investments bought Tower Records' Japanese arm in 2002, while CCC acquired Virgin Megastores Japan in 2005. CCC operates Tsutaya, Shinseido, Virgin and Sumiya as separate brands.

A possible CCC buyout of HMV Japan worries Japanese labels. The combined chains would have "35% of the marketplace," one Tokyo-based label source says, "meaning less leverage for us when discussing returns, discounts and display space. Our bottom line would be hit."

Record releases in Japan are subject to the government-backed saihan system, whereby labels set domestically pressed product's retail price for a specified period from release date. With a 35% market share, the label source suggests CCC "could put pressure on the government to shorten or do away with saihan altogether, creating an endless Wal-Mart-style [price-cutting] nightmare."

Insiders suggest that convenience-store operator Seven-Eleven Japan, cable/satellite music broadcaster Usen and e-commerce site Rakuten are also in the running to bid for HMV.

If HMV Japan is sold, local music business consensus is that the chain will remain intact. "If you think there's value in it, you'll keep HMV Japan as it is," one industry insider says. "It really doesn't have any breakup value."

35%
The market share that a label source says a CCC buyout of HMV Japan would produce

Shinsei Bank is overseeing an auction for the business, although the bank and HMV refused to comment.

In March, U.K.-based HMV Group chief executive Simon Fox announced a strategic review of the Japanese operation, which group head of corporate communications Paul Barker confirms is continuing. "We expect to be able to share our conclusions on the future for this part of our business at the end of June," he says.

HMV Asia Pacific president Paul Dezelsky also told billboard.biz recently that the review could mean "a sale of HMV Japan," although he noted HMV might yet retain the operation.

Retail sources were unwilling to be identified for this story, as the subject is deemed sensi-



DefStar Records' native rock act BEAT CRUSADERS play an in-store show at HMV Japan's flagship location in Shibuya, Tokyo.

has crossed over to non-Zulu audiences. "That took us by surprise," Moola says. "Different ages, different races, different languages all hooked onto the duo."



SHWI NO MTEKHALA'S 'Wangisiza Baba' was named the best-selling South African album two years in a row.

Gallo Record's vast traditional music catalog includes some of the county's biggest Zulu acts, such as Ladysmith Black Mambazo, Bhekumuzi Luthuli, Phuzekhemisi and the Soul Brothers. Managing director Ivor Haarburger says Gallo is at-

tempting to expose those acts to the digital marketplace through deals with Zune Marketplace and iTunes.

However, Zulu music's renewed strength may be muscling out music in certain other indigenous languages. Shwi's SAMA triumph coincided with the axing of best album categories for Xhosa, Ndebele and Sotho releases. Under SAMA rules, categories with less than three entries are dropped from that year's awards.

Orrack Chabangu is GM of EMI South Africa's CCP label. He suggests the lack of entries for those categories reflects an increasingly conservative attitude toward signing acts in a tough music market. "Recording an album is not cheap," he says, "especially when bringing musicians in from a deep rural area. So we have to look at genres that sell—these days, that's mainly Zulu and Tsonga traditional."

CCP's roster includes multi-SAMA-winning Tsonga artist Thomas Chauke and veteran Zulu (Maskandi) artist Ikhansela No JBC.

Chabangu suggests that artists performing in the languages that were dropped, notably Sotho, are still being recorded, but "the business in that part of the country—the Free State province—is dominated by people operating outside the formal music industry."

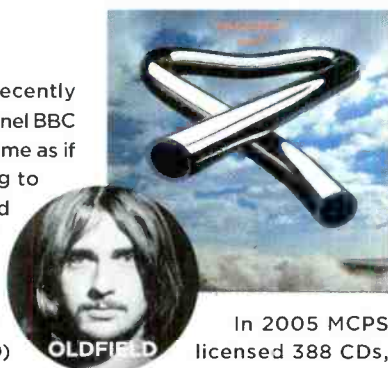
However, Moola warns against totally discounting non-Zulu genres. "We may still see someone—in Tsonga traditional, for instance—getting that magical combination of melody and lyrics that just hooks people in."

for comment, but recently told digital radio channel BBC 6 Music: "I feel the same as if I had lent something to somebody and it had come back trashed."

EMI also declined to comment on reports that it earned £200,000 (\$400,000) for the giveaway.

"I can understand the reward might be difficult to resist," Summers says. "But you've got to look to the long term in our business; if you look for short-term gain, there's long-term loss."

U.K. authors body the Mechanical Copyright Protection Society confirms the number of covermounted CDs diminished in 2006, when it licensed 296 CDs, resulting in 78.3 million units being covermounted. During the same period, British consumers bought 154.1 million CD albums, according to Official U.K. Charts Co. data.



In 2005 MCPS licensed 388 CDs, resulting in 250.2 million units being covermounted—almost 100 million more than the total number of CDs bought (159 million). MCPS collected £6 million (\$12 million) from covermounts last year, half the 2005 sum.

Retailers say the covermount figures are still too high. "Such media promotions may temporarily boost newspaper circulations, but all they achieve for our business is a cheapening of the CD format," says Mel Armstrong, music product manager for market-leading music and entertainment retailer HMV.

The Mail on Sunday is quick to defend its position and says it will issue further core catalog releases. "I don't really understand this whole reaction to what we do," managing director Stephen Miron says. "We pay our licenses, we give money to the artists, we present music in an ultra-professional way, and for some reason they all think it's a bad thing to do. Every artist has been grateful for the work we have done, with the exception of Oldfield, who I think objected to the fact he wasn't communicated [with]."

"Philosophically, covermounting is bad for the business," Summers says. "The public's perception of music is that it's free. And if the American record companies were thinking of going for it, someone should tell them, 'Don't do it.' It's another nail in the coffin for the music industry."

CHAIRMAN
UNIVERSAL
MUSIC LATIN
AMERICA/
IBERIAN
PENINSULA

Jesús López

With a new Universal-funded talent service launching in July, the innovator adapts to changing technology while looking to expand the reach of Latin music.



As chairman of Universal Music's business in Latin America, Spain and Portugal and its U.S. Latin operation, Spain native Jesús López supervises the biggest Latin music operation in the world. A film school and business school graduate who accidentally got into the music business, López has worked in virtually every position and in every country he covers.

It's been 30 years of change for López in the industry, but the biggest revolution has recently begun. After integrating Universal's operations regionwide, López has been at the vanguard of revamping his business model, putting in place structures that break parameters for Latin and mainstream music companies. For the past two years, for example, López's recording contracts all give the label a percentage of ancillary revenue. Most recently, he began signing acts to singles deals. Now, he's preparing to launch a new company whose aim is to internally provide global services to management and artists (see Latin Notas, page 14). Through it all, his maxim remains the same: "In good times and in bad, the solution lies in creating new product, in creating new music."

After a 12-year career in Spain, where you were last manager of BMG Spain, you arrived in Mexico as managing director of BMG in 1989. This was a time when CD sales were at their all-time high. Now, you have a region punished by physical and Internet piracy. How do you counter that?

I've always believed in the product. The problems we have today are distribution and legislative problems. They are complex and each territory has its own idiosyncrasies. Many of those problems are outside my hands. What's in my power is finding the best song for the best artist. Following that, I have to adapt my structures to the new commercial and distribution systems. That's what's changed.

Working for a big multinational, how do you maintain that philosophy when costs have to be kept down?

You can do it without punishing the bottom line. For example, why does each artist need videos, and why three videos? There are countries and territories where this simply doesn't make sense. Routines often go against the realities of the market. The basis is a great song, a great

artist. How to package it is the least of my problems. That's why I like the two-single deals. The consumer will tell me what direction to take. The problem with our industry is that it was initially designed with very little contact with the final consumer. Now, we have the possibility of reaching the consumer directly and with a smaller investment. My market can tell me if my bet was right or not.

You've been a great believer in new technology. But, what happens in Latin America, where broadband access is still so limited?

It's still growing at great speed. What happened in the rest of the world will happen in Latin America.

Latin America is so buffeted by physical and digital piracy. How do you fight that?

As an industry, we've done this alone. And we can't do it alone. We need, as soon as possible, to have all the players that have anything to do with intellectual property to come together and pressure governments. Piracy against intellectual property is not taken as seriously as it should.

What can you tell me about your new company, G.T.S. (Global Talent Service)?

First, it's not a management company. It's a service company that wants to provide services to management. I don't sign artists. For example, Belanova is a very successful group in Mexico that is now a regional priority. They have a great manager that may need help at an international level. I want my company to invest more efficiently in this artist. I give the manager a service, and I charge a percentage. I provide a global plan, supported by the record label.

Is this for all your acts?

For those who require it. This company has to tailor its proposals to each project. Maybe an act doesn't need my services, but they need a sponsorship deal. In that case, we can get it and charge an agency commission. We can sign some territories or all. We're negotiating with different managers and hope to be 100% operational in July.

The notion has always been that

the manager works for the artists' best interests, which often aren't aligned with those of the label. How prevalent is this way of thinking today?

That's disappearing. The notion that if you [the manager] pressure me [the label] to get more money, I'll promote and market you better, is old-fashioned. First of all, I'm not giving you a bigger advance, because I no longer have the money. And if I give it to you, I can't invest it in you later. Those who believe big advances create a bigger obligation from the company are mistaken.

How is this different from your new contracts, which already give you additional percentages over other revenue?

That revenue is a direct consequence of the high investment I make for you to have a certain level of success. And I no longer get a return on investment only from selling CDs. This is an additional service we provide. And no artist is obligated to participate. I want to

demonstrate that this is the future, that we can provide a perfectly coordinated service.

What new musical trends do you see today?

I see a very strong resurgence of pop and rock in Mexico with new bands. And a new, very strong generation of regional Mexican music. I also see a new fusion in Caribbean music, between Puerto Rican and Dominican artists, reggaetón and bachata. I see major fusion developments.

It is still said that you need to break Latin acts outside the United States first. What's your opinion?

That's generally the case. Although this country has many markets, and artists can break from different areas, pop, in particular, is very hard to develop here. There is no infrastructure. We need young Latinos to identify with Latin media. I don't know a single Latino youth of a certain economic status that watches soap operas. Latin media needs to adapt to a second and third generation of Latinos. Some [including mun2 and MTV Tr3s] have done that, but their distribution system is still small.

Being Latin is quite hip and relevant now. How do you see your industry here in the short and long terms?

Everything Latin is growing and is permeating American society more and more. I don't see long-term growth issues. But it will depend a lot on how we reach this second and third generation of Latinos and how we use the Internet at a time when there is no other powerful mass media. ...

I give the manager a service, and I charge a percentage. I provide a global plan, supported by the record label.

KORN TAKES ITS INNOVATIVE RECORD DEAL—AND A HOST OF DIEHARD FANS—TO THE BANK



BACK ON TOP

IT'S ABOUT 45 MINUTES before Korn is scheduled to take the stage at Los Angeles rock station KROQ's annual Weenie Roast y Fiesta, and the band's roadie needs an iPod bad.

It's not that he has the sudden urge to listen to music. After all, Incubus is onstage, playing for some 16,000 enthusiastic fans at the sold-out Verizon Wireless Amphitheater.

Father, it's drummer Joey Jordison's first show with the band, and he and founder/singer Jonathan Davis have yet to log much rehearsal time. The band's hired help wants the two to hear some of the songs they will be playing together.

Nearly everyone in the Korn camp seems visibly worried about this but Davis. Amid the hubbub of an outdoor backstage area—KROQ staffers conducting artist interviews a few feet away, Incubus onstage just 30 or 40 yards behind him, managers and makeup artists hustling about and, yes, stressed roadies seeking iPods—Davis relaxes in a hooded

sweatshirt and jeans, sipping an energy drink. In fact, neither Davis nor the other principals in Korn—guitarist James "Murky" Shaffer and bassist Reginald "Fieldy" Arzu—appear at all troubled that someone in the band might be in need of a "tune-up" less than an hour before showtime.

One might expect this from Korn. For starters, the band has been around the block a few times. The nu-metal founder is now nearly 15 years old, and has sold, collectively more than 15.5 million albums in the United States, according to Nielsen SoundScan. This will be the act's third time playing the Weenie Roast. Even in a year when the industry insiders loitering backstage are heard grumbling that radio doesn't sell albums like it used to, the Weenie Roast is not something to be taken lightly. A few days after the concert, Linkin Park, another band that emerged from the nu-metal scene unscathed, notched the No. 1 album in the States and the best first-week sales of 2007.

Korn is also riding a bit of a renaissance. After three straight studio albums of declining record sales (see chart

By **TODD MARTENS** and **BRIAN GARRITY** Photograph By **TRAVIS SHINN**

page 22), the band reversed the trend with "See You on the Other Side," released the day before Christmas in 2005. The album has sold 1.2 million units and spawned Korn's first top 10 hit ("Twisted Transistor") since 2002 single "Here to Stay." In slightly less than two months (July 20), the band will kick off another edition of the multimillion-dollar-grossing Family Values Tour, and will release its next studio album, cheekily called "Untitled," July 31.

Korn's success is validating—some in the group might say attributed to—a new approach to doing business for bands. Korn signed with EMI/Virgin in 2005, and its forthcoming set is the second and final album of the two-album deal that landed the metal stalwart \$25 million upfront from the major. In what amounted to a revenue-sharing deal, EMI acquired a 30% stake in Korn's overall business through 2010. Additionally, concert promoter Live Nation invested a reported \$3 million for 6% of Korn's box office, licensing, publishing, merchandising and CD sales.

"They weren't just giving us money for nothing," Davis says. "We all know that CDs are declining. If we do good and blow this band up more, then they're going to see money on the package and touring and everything else that's going on. This deal gave them incentive to do their job. I think it really did since we're here, we're back, and we're as big as ever."

Only two bands remain on the bill for the Weenie Roast, and those are Korn and Linkin Park. As members of Korn's five-piece backing band get their face stenciled with black and white ink, Korn's remaining original members are completely calm.

In the minutes leading up to Korn's performance, Davis chats on his cell phone and swaps stories about his kids, and Shaffer is less interested in any last-minute tuning than he is playing with his daughter. An iPod docking station is never found. No matter, as any looseness between Jordison, who's best-known for his work with Slipknot, and Davis can get worked out later.



ROQ'ing out: KORN at KROQ's Weenie Roast y Fiesta in May in Irvine, Calif.

BEHIND ALL THIS GOOD FORTUNE

and zen lies a slightly more complicated, contractually clad outlook. On one hand, the band's unusual deal means that Live Nation has every reason to support album sales and EMI to root for blockbuster tours—big business partners fiscally encouraged to look out for themselves by looking out for the holistic success of the band.

"By keeping the focus on building the band's career, and not having to worry about every promotion throwing off so many record sales to justify the spend associated with the promotion, we can look at the broader issue of, 'Is this good for Korn overall?' Because we know if it is, [the money] will show up somewhere—in concerts or record sales or endorsements or merchandise," says Jeff Kwatinetz, the band's manager and head of the Firm.

That's translated into a new approach to working Korn albums on the label side.

"You stop living and dying by the album cycle," Capitol Music Group COO Jeff Kempler says. "There is such a diversity of revenue streams, you don't get caught in a narrow way of thinking, which is: the big event with the album release, then whatever else you can squeeze out of the lemon, and then move on."

Kempler points to the band putting out two additional releases on top of "See You on the Other Side"—"Korn: Unplugged," taken from a performance on MTV, and "Chopped, Screwed, Live & Unglued," a remix/live album—in a span of a year, as proof of the increased collaboration among the parties.

"We didn't have to get into a whole big rugby scrum with the band over, 'Does this count as an album?' 'How do we apply royalties since it is old songs?' 'What do we do about the publishing?' . . . We didn't have to try to maneuver our way through a touring agent who might not have wanted to have them in rehearsal for 'Unplugged' when they could have been touring," he says. "I don't think you would be able to get those additional pieces of product [so quickly] in a normal deal."

Davis says he's seen the difference. "This is the only way I can explain it. Epic: 'Here's your money. Make your record and we'll put it out.' Virgin: 'Here's this money, make your record, put it out, and we're going to help you with booking tours, and we're going to make sure this shit is in the record stores when you come through, and we're going to make sure that this is

here and this is there and that and that.'"

But at the same time, having accepted all that upfront money, the band is under a lot of pressure to deliver. "A lot of people criticized us," Davis says. "They said a record company has no fucking business getting in the touring business or doing any of this. But . . . it helps that they are in the meetings. It helps Live Nation, and it helps the Firm. It's good. People are scared just because the old way of doing business is broke."

After Korn inked its lucrative deal with EMI, nearly all the press for "See You on the Other Side" couldn't help but mention the multimillion-dollar figure in connection with the steady decline in Korn's album sales.

The last album turned that trend around, but "Untitled" will be the first album Korn records on the dole of investors rather than an advance. "See You on the Other Side" was recorded prior to then-EMI heads Alain Levy and David Munns signing Korn, and largely with hitmaking production team the Matrix (Avril Lavigne, Liz Phair). The album saw Korn bring in some more pop hooks and synthesized rhythms to its efficient, guitar-solo-less metal.

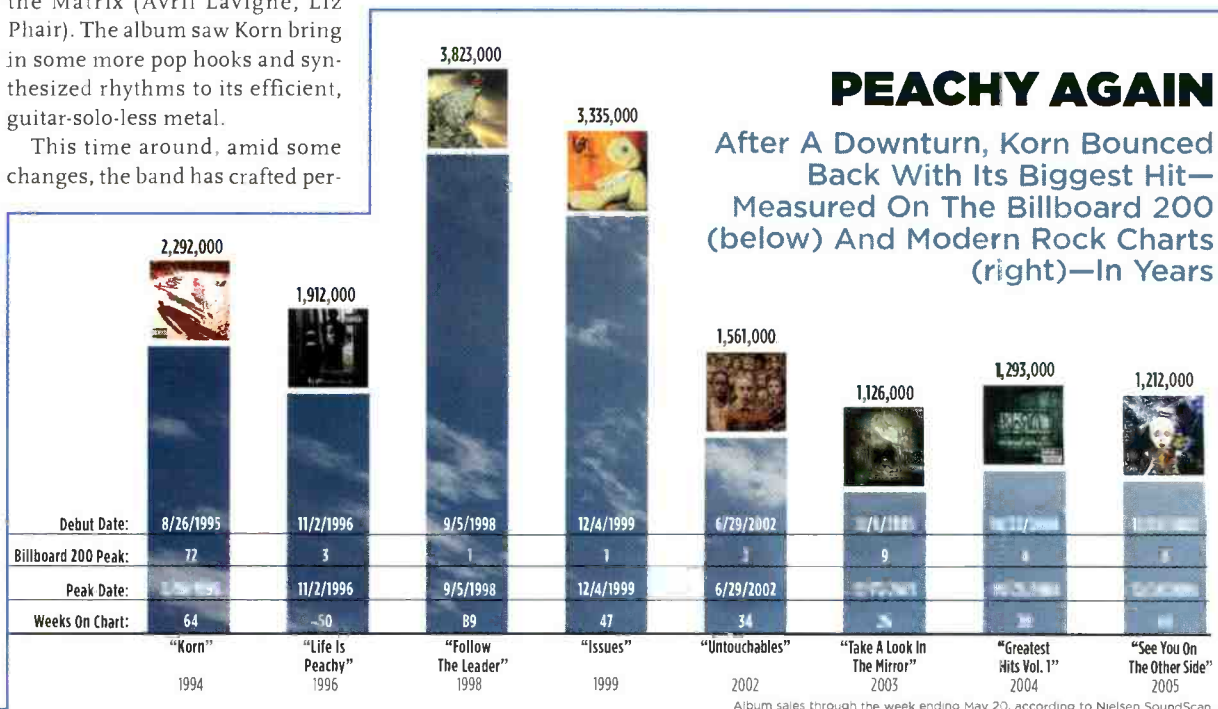
This time around, amid some changes, the band has crafted per-

haps its most musically serious work since 2002's "Untouchables." The band lost founding drummer David Silveria to the restaurant biz, and the Matrix was dumped early in the recording process.

"We wrote 10 songs together and we really liked them," Davis says of the Matrix. "We chose the best four, and redid them with [producer] Atticus [Ross]. We were listening to them, and we felt like there was no way in hell we would be able to play them live. They were too electronic. That was good on the last record, and I love the Matrix to death, but we wanted everything to sound like a band was playing it . . . There's still some of the catchiness of 'See You on the Other Side.' We like the catchiness. But we didn't want to put out 'See You on the Other Side, Part Two.' We wanted to expand."

On the album's 12 tracks, Korn balances every chorus with murky keyboard atmospheres and toying arrangements, with songs that deeply explore a mood before exploding into a frenzy.

ABOVE: CHAPMAN BAEHLER





"Untitled" opens with what sounds like a straightforward rocker, "Starting Over," but more than halfway through the song the guitars drop and give way to a dreamy, psychedelic bridge, only to have the verses resurrected by gospel-inspired keys. Indeed, unofficial band member/keyboardist Zac Baird spent more time recording with Korn than ever, and it shows, as he gives the almost ballad-like "Kiss" some "Strawberry Fields"-inspired tones.

Elsewhere, such cuts as "Do What They Say" and "Trained Response" take on an industrial groove. One of the hardest, most adventurous cuts on the album, "Ever Be," lets loose about two minutes in, as its guitars take on orchestral proportions.

It will be Korn's most closely watched release of its career, foretelling whether Korn will receive yet another lucrative deal with EMI—a circumstance familiar to the band.

"It definitely adds stress," Shaffer says. "It's not just a band involved. The record company is counting on you to do what you can, and we want to show them that we care. And that stress can trickle all the way down to the family. Keeping that balance between the band and the record company is as important as keeping the balance between the family and the band. Once you start losing those balances, no one will want to do business with you, and we want another record deal from Virgin."

The numbers seem to be working out in all partners' favor so far. Davis says roughly \$10 million of the EMI money was structured in the form of a traditional album advance, leaving

EMI's 30% buy-in valued at about \$15 million. So for EMI to recoup their investment on the deal, Billboard estimates that Korn needs to generate in excess of \$50 million in profits during the five-year life span of the pact.

To date, Billboard projects it has generated around \$15 million on the sales of "See You on the Other Side" (based on worldwide sales of about 2 million units and estimating a net of about \$7.75 per album after manufacturing and distribution costs, based on an \$11.45 wholesale price). The band has also pulled an estimated \$4 million after fees from additional sales of digital downloads, ringtones and the "Unplugged" album. On top of that it has netted a projected \$7 million-plus after expenses in touring-related revenue from the 2006 Family Values Tour and a 20-date U.S. theater tour and select European dates that grossed more than \$11 million in box-office receipts.

Tour sponsorships and merch pulled in another estimated \$2.2 million. That leaves the band still needing to earn another \$20 million-\$30 million in profits by 2010.

If its next album repeats the sales of the last (2 million units worldwide), and the band posts numbers on the road similar to 2006 (50 dates grossing around \$11 million), it should come close to break-even by the end of this new album cycle. That's before any additional nontouring/non-CD revenue is factored in.

At the time of the deal in 2005, Korn counsel Gary Stiffelman—who engineered the pact with partner John Branca—told Billboard that the band would be testing "the limits of touring the way a band like Metallica has." And it was initially projected that Korn would play close to 100 dates per year as part of its relationship with EMI and Live Nation. That didn't quite come to pass in 2006. The band grossed more than \$11 million on 46 shows, according to Billboard Boxscore. Impressive as those numbers are, that's roughly on par with the number of dates the band was logging on the road before the deal. And it's less than the \$15 million Korn was taking in during the early parts of its career.

Of course, the low cost of the Family Values tickets affected the band's box-office take. And last year, the band cut short its European tour after Davis was diagnosed with a blood defect.

Indeed, Korn's stamina becomes important to its deal. Touring, Davis says, has always taken a toll on his voice. Despite granting an interview, he says he is not supposed to talk on days of shows, and is continually reaching for and massaging his throat during the chat.

"We know we have to do a shitload of tours," Shaffer says. "So let's just do it. Line up the shows. I don't want to look and see that I still have to do 200 shows by this time next year."

The cycle kicks into gear with the release of the new album and the start of the Family Values Tour, returning this summer once again with a \$9.99 ticket price for lawn seats. Evanescence is also on the bill this year. Frontwoman Amy Lee was a guest on Korn's "Unplugged" album, and featured in the hit acoustic version of Korn's "Freak on a Leash."

Beyond Family Values, look for the band to expand its touring footprint outside the States—not just in Europe, but in places like South America, too.

Jason Garner, president of North American concerts for Live Nation, is confident in the band's ability to deliver live. "Last year they established themselves as a powerhouse touring act," he says. "We think this is a band capable of doing big numbers now and the years to come."

And Garner doesn't seem phased by the touring numbers Korn put up last year.

"They played two sold-out tours in America. I don't think physically or bandwidthwise for the fans they could do much more than that," he says. "When you are going into amphitheatres and selling 20,000 tickets, those are big sales. I guess you could do 100 club dates. Or you can do fewer but massively attended shows—that's what we chose to do with the band and it certainly paid off."

SO DOES KORN HAVE A GREAT DEAL?

Is it a model for a new music business? Opinions are divided.

"This is not the perfect model," Kwatinetz says. "It's just one attempt and it's working for Korn... Managers and acts need to figure out ways to redefine their roles with the people who are involved with them... If everyone's interests are aligned, that is how people will actually put money into the development of acts [in the] long run."

Davis says Korn's revenue-sharing model would not work for a young act, as the amount gained in CD royalties would not cover the lost touring revenue. "It works better for someone who is selling records," Davis says. "We're going to see more money with this deal because we get 70% of the record sales. That is 70% of the revenue that we have never seen."

If as expected the band logs another 100 dates after the "Untitled" album cycle, by the end of 2010, Korn could net another \$14 million in estimated touring money before the completion of the deal. If current Korn trends hold up—a tall order, given industrywide declining album sales—Billboard's best estimate is that the band is on pace to generate someplace north of \$60 million in profits by the end of the deal, based on the sale of some 4 million worldwide albums, and roughly 200 total shows. That would net EMI more than \$18 million, Live Nation more than \$3 million and the band more than \$38 million, minus \$10 million recoupable by EMI in exchange for the album advance.

Still, if Korn negotiates a similar deal next time around, there will be what Shaffer calls "modifications."

He's asked to clarify.

"I don't know about touring for three years straight," he says. "That's kind of crazy... They really kind of hide the number of shows. I guess if I asked they would probably tell me, but it's not like I want to look at it."

As the band takes the Weenie Roast stage, it is "show No. 1," according to Shaffer.

If show No. 1 is any indication, the band may yet validate this deal—and then some.

Davis, now front and center onstage, has traded in his street clothes for a kilt and a sleeveless black shirt. The band's set is heavy on the early hits, with such cuts as "God Good," "Falling Away From Me" and "A.D.I.D.A.S." inspiring the sold-out crowd of more than 16,000 to mimic Davis' every hunched-down stomp.

Korn's ranks have swelled to eight members for nearly every show after the departure of Brian "Head" Welch, and its live show these days takes a more theatrical turn, with three percussionists creating an almost militant rumble beneath every song.

Only one new track is unveiled this night, "Evolution," which has Davis stretching his pipes from high octaves to a rumbling growl. In the amphitheater setting, the song's underlying keyboard haze is lost, but by the third time the band kicks into the chorus—"I do not dare deny the basic beast inside," Davis roars—almost half the crowd is pumping its fists in the air.

Davis attributes the band's continued success to the fact that it was one of the first acts to popularize the so-called rap/rock movement of the mid-'90s, even though Korn moved away from the sound with 1999's "Issues."

"It ended up being the cool hip thing that we started, but we moved on," Davis says. "We're still here because we do good music, and we basically invented that fucking format... Metallica started the trash movement, and they're still here. Nirvana, if Kurt [Cobain] was still here, they'd be huge. Once you're the first band, that fan base survives."

"It's extraordinary how the band has gone from being counted out to now being a band that radio and video and people are anxiously awaiting and excited about," Kwatinetz says. "Musically they are delivering, and they have built up a lot of good will. They have become a very important creative force. They always were, but I think they are being embraced as that again."

'PEOPLE ARE SCARED. THE OLD WAY OF DOING BUSINESS IS BROKE.'

—JONATHAN DAVIS

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Got The Life"	37	8/22/1998	17	11/28/1998	26	Immortal/Epic
"Freak (n A Leash)"	40	2/20/1999	6	6/26/1999	27	Immortal/Epic
"Falling Away From Me"	30	11/13/1999	7	1/19/2000	24	Immortal/Epic
"Make Me Bad"	35	2/19/2000	7	5/6/2000	26	Immortal/Epic
"Somebody Someone"	36	7/22/2000	23	8/12/2000	8	Immortal/Epic
"Here To Stay"	35	3/30/2002	4	5/25/2002	22	Immortal/Epic
"Thoughtless"	33	7/6/2002	11	8/31/2002	21	Immortal/Epic
"Alone I Break"	38	11/30/2002	34	12/14/2002	4	Immortal/Epic
"Did My Time"	31	7/12/2003	17	8/16/2003	14	Immortal/Epic
"Right Now"	35	10/25/2003	13	12/20/2003	16	Immortal/Epic
"Word Up"	31	9/4/2004	17	10/30/2004	13	Immortal/Epic
"Another Brick In The Wall"	37	12/25/2004	37	12/25/2004	7	Immortal/Epic
"Twisted Transistor"	27	10/8/2005	9	12/31/2005	24	Virgin
"Coming Undone"	39	3/25/2006	14	7/8/2006	22	Virgin
"Freak On A Leash (Unplugged)"	39	2/24/2007	29	3/3/2007	7	Virgin

* Featuring Amy Lee



a bad rap?

Facing Declining Sales And Limited Opportunities, The Female Hip-Hop Industry Ponders Its Future
by Mariel Concepcion

Before 2007 is out, Eve, Missy Elliott, Foxy Brown, Trina, Shawna and Remy Ma should have new albums in stores, setting the stage for a banner year in the world of female rap. As in, more than two or three of the titles could finish in the top 100 of Billboard's year-end Top R&B/Hip-Hop Albums chart. ■ Female rap is long-suffering and shows few, if any, signs of growth. In 2006, only Remy Ma's "There's Something About Remy: Based on a True Story" cracked the year-end top 100, just making the cut at No. 92.

Since Nielsen SoundScan began tracking sales in 1991, only 13 female rappers have appeared on the year-end chart out of a pool of 585 artists (see sidebar, below). ■ The genre's biggest stars all seem to be winding down. Lil' Kim cracked the million-selling mark with three straight albums, beginning with her 1996 debut, "Hard Core," which has sold 1.42 million copies. But her latest, 2005's "The Naked Truth," has shifted a mere 388,000, a 73% decline. ■ Brown, Elliott and Eve have also seen their album sales slashed by more than half in recent years. To be fair, these numbers are in line with the overall slippage in hip-hop market share, which was 107 million albums in 2000 but just 59.5 million in 2006. ■ It has grown so bad for female rappers that the Recording Academy did away with the best female rap artist category in 2004, two years after its inception, due to a lack of eligible entries. The category was combined with best male rap artist to create the best rap solo performance field.

lucky 13

Since 1991, only 13 female rappers have cracked the top 100 on Billboard's year-end Top R&B/Hip-Hop Albums chart. Listed below are the titles, their year-end ranks and to-date sales in the United States, according to Nielsen SoundScan. (Note that some albums appeared on more than one year-end chart.)

- 1991** None
- 1992** None
- 1993** No. 68: MC Lyte, "Ain't No Other" (238,000)
- 1994** No. 13: Salt-N-Pepa, "Very Necessary" (3.2 million)

- No. 23:** Da Brat, "Funkdafied" (1.1 million)
- No. 38:** Queen Latifah, "Black Reign" (503,000)
- 1995** No. 79: Da Brat, "Funkdafied"



- (1.1 million)
- 1996** None
- 1997** No. 6: Foxy Brown, "Ill Na Na" (1.4 million)
- No. 11:** Lil' Kim, "Hardcore" (1.4 million)
- No. 31:** Missy "Misdemeanor"



From left, opposite page: JACKI-O, FOXY BROWN, SHAWNNA and TRINA are among the few female rappers to enjoy mainstream success.

"We try to have at least 25 entries minimum because that gives a good variety and cross-section of music," says urban music/awards project manager Alan Foster, who revealed the category won't be present in this year's Grammy Awards either. "The problem we had with the female rap category was we only had like 13 entries."

It wasn't always like this. In fact, Brown was once a bigger star than Jay-Z. But the truth

ages, the styles, the outlooks and perspectives have been driven by men," says author and University of Pennsylvania humanities professor Michael Eric Dyson, who has written extensively about hip-hop. "The success of women [rappers] has suffered as a result of the prerogative of men to set the standards for what's acceptable and not acceptable in hip-hop and, quite frankly, to set the rules of the game as to what lyrics, what styles and what

imprint Roc La Familia, says she's been impressed by underground female MCs like La Bruja and Patty Duke. But she says women are "usually outnumbered when they come out to my showcase, and they become intimidated by men."

"Girls used to approach me like, 'I rap,'" says Eve, whose first album in five years arrives Aug. 7 (see story, page 26). "But now it's usually guys that give me demos. No girls have come up to me in awhile."

An artist like Trina illustrates the uphill struggle for female rappers. Her 2000 debut, "The Baddest Bitch," sold 684,000 units, while 2005's "Glamorest Life" has shifted 398,000. But the latter album spawned Trina's biggest hit to date, "Here We Go" featuring Kelly Rowland, which reached No. 3 on Hot Rap Songs and No. 8 on Hot R&B/Hip-Hop Songs.

That success wasn't enough to keep Trina at her longtime label home of Atlantic, however. "Because of where Trina is with her career and where we are with our label, we felt we could put out her record on our own," says Slip-N-Slide project manager Aaron Lucas, who inked a new deal with EMI to distribute Trina's new "Baddest Bitch II," due Aug. 14. "The consumer, the public, they believe in

the females in the game," says Trina, who claims the new album will make people listen again. "I'm stepping my game up like 10 notches, and somebody is going to tell somebody about it, and they might just want to pick it up this time."

Maybe. Sadly, we'll have to wait to see it to believe it. In the meantime, Billboard spoke to more than a dozen artists, managers, executives, retailers and radio programmers to get a sense of why female MCs still lag behind the commercial achievements of their male counterparts.

MO' MONEY, MO' PROBLEMS

Some claim the extinction of the female MC began when Lil' Kim and Brown made it trendy to be high maintenance. "They were overtly sexy, their rhymes were raunchy, they only wore designer outfits, and their attention to hair and makeup rivaled Diana Ross in her prime," former Vibe editor-in-chief Mimi Valdes wrote in a March 2 blog post. The problem was that dressing like a diva required a budget traditionally unavailable to a rapper. "That's why labels only release a new female MC every few years," **continued on >>p26**

'It's a male domain and THE THEME, THE IMAGES, THE STYLES, the outlooks and perspectives have been driven by men.'

—MICHAEL ERIC DYSON



is females have been playing by male rapper's rules almost from day one.

"I believe that is mostly attributed to what being an MC is all about: being arrogant, braggadocious and aggressive," WQHT (Hot 97) New York PD Ebro Darden says.

"It's a male domain and the theme, the im-

genres will be most popular. So, it has been difficult for women to fit in."

The danger for female rap now is that the lack of success turns off tomorrow's would-be stars. Jazmin Polanco, who organizes the yearly "Unanimous Decision" MC battle in New York and also serves as GM of Def Jam

JACKI-O: JOSHUA PREZANT/RETNA; FOXY BROWN: RAYON RICHARDS/RETNA; DA BRAT: FABRICE TROMBERT/RETNA; SHAWNNA: MARK HANNE; TRINA: PATRICK ADAMS; MIA X: ARNOLD TURNER/WIREIMAGE.COM; EVE: JIM SPELLMAN/WIREIMAGE.COM



Elliott, "Supa Dupa Fly" (1.2 million)

No. 39: Mia X, "Unlady Like" (515,000)

1998 None

1999 **No. 31:** Eve, "Let There Be . . . Eve—Ruff Ryders' First Lady" (2 million)

No. 36: Foxy Brown, "Chyna Doll" (844,000)

No. 41: Missy "Misdemeanor" Elliott, "Da Real World" (1.1 million)

No. 100: Mia X, "Mama Drama" (404,000)

2006 **No. 29:** Lil' Kim, "The Notorious KIM" (1.4 million)

No. 35: Da Brat, "Unrestricted" (915,000)

No. 43: Eve, "Let There Be . . . Eve—Ruff Ryders' First Lady" (2 million)

No. 63: Trina, "Da Baddest B***h" (683,000)

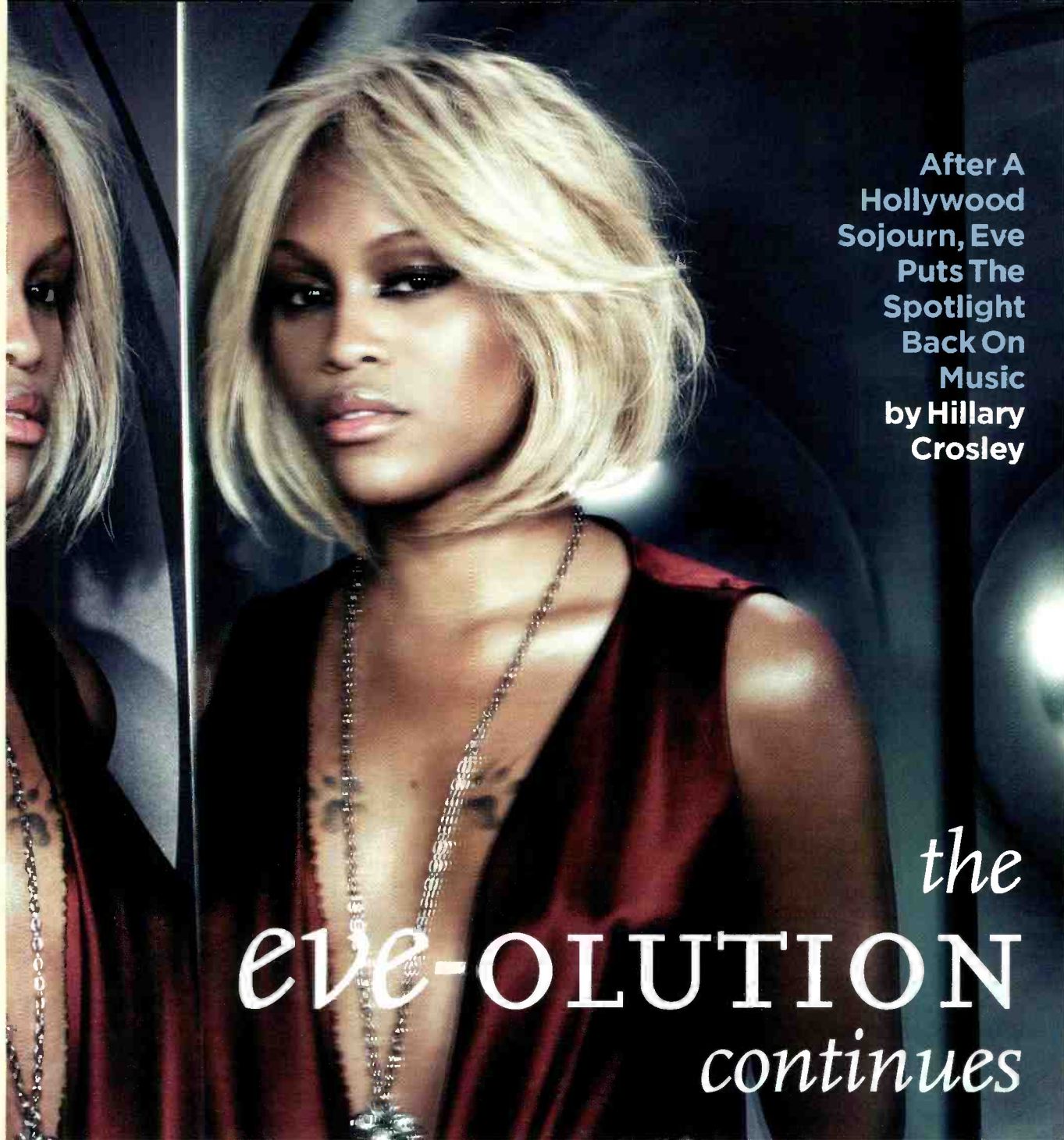
No. 94: Rah Digga, "Dirty Harriet" (311,000)

2001 **No. 22:** Missy "Misdemeanor" Elliott, "Miss E . . . So Addictive" (1.8 million)

No. 28: Eve, "Scorpion" (1.5 million)

No. 63: Foxy Brown, "Broken Silence" (553,000)





After A Hollywood Sojourn, Eve Puts The Spotlight Back On Music by Hillary Crosley

the eve-OLUTION continues

an electric bassline. Robin Thicke and Mary J. Blige also guest on the set, while Timbaland, Cool & Dre, Rich Skillz and Scott Storch contributed production.

"I wrote this album after a breakup," Eve says. "So it's very 'Look who's single' and flirty. I wanted to make a happy, good summer album, that you can play when you're getting ready for the club . . . Though a lot of my rhymes were entertainment [before], I was definitely much rowdier at that time. I've learned how to curb my temper. It was developed from constantly being around the 50 dudes [from the Ruff Ryders camp]."

The album also includes several reggae tracks, a departure from Eve's more traditional hip-hop cuts like "Love Is Blind," a tale of domestic violence. But the Philadelphia native sounds comfortable alongside Sizzla and Sean Paul on "Turn Me On" and "Give It to Me," respectively.

"I've always listened to a lot of reggae," Eve says. "I remade 'No No No' before, so I figured why not do more this time? There's a huge West Indian population in Philly, so I had a lot of West Indians friends growing up."

IN THE BEGINNING

Eve knew by the time she graduated high school in 1996 that she wanted to be a rapper. She auditioned to be part of Dr. Dre's crew that same year and joined Aftermath's early roster a few days later. However, the pace of Aftermath's affairs wasn't fast enough for the young Eve, who had already spent some time working as a stripper. She parted ways and returned to Philly within a year. Soon after, Ruff Ryders Entertainment offered her a posse position and a verse on 1998's "Ruff Ryders' Anthem."

"I was in the studio and a chick with blonde hair came in," Swizz says of his first encounter with Eve. "It was Eve, and she was trying to battle everybody. We used to have battles in the studio all the time. She even battled DMX."

Eve was on top of the rap world in 2002 when her third album, "Eve-olution," debuted at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart and went on to spawn hits like "Gangsta Lovin'" and "Satisfaction."

But rather than push forward with her music career, the artist instead tried her fortunes in Hollywood, turning in a memorable role in the 2002 film "Barbershop" and anchoring her own UPN sitcom for three seasons. In her absence, no new female rappers were able to pick up where Eve had left off (see story, page 24), and reliable names like Lil' Kim and Foxy Brown were derailed by legal issues and label drama.

Rather than feeling daunted, the 28-year-old Eve says her time away makes things easier for her return—her fourth album, "Here I Am," is scheduled to drop Aug. 7. She's still signed to Dr. Dre's Aftermath label, but for the new project, distribution and marketing efforts are being handled by Geffen.

"I don't have much to prove now," she says.

Eve can't pinpoint a moment when she knew it was time to return to rap, but producer Swizz Beatz, who helmed the new album's first single, "Tambourine," says she was a woman possessed in the studio.

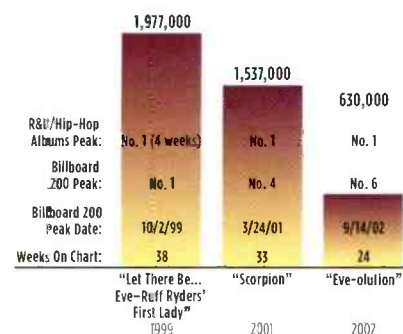
"She said, 'I'm ready to start recording and no one's taking me seriously,'" he says. "I'm thinking, 'How could anyone ignore her drive right now?' Eve was in the zone, and that's the hardest thing to catch with an artist that's been away for awhile. They don't believe in themselves after awhile, so it's important to keep

the momentum up."

With her Shape Shifters production company, a relaunched clothing line and a viable film and TV career under one arm, Eve's new album reflects her fresh approach to the femininity missing in hip-hop. She was ready to create something that was totally hers and not overwhelmed by other artists and producers.

"Here I Am," executive-produced by Dr. Dre and Swizz Beatz, is a fun summer album full of light rhymes about romance. Among the highlights are "Cash Flow" featuring T.I., which sports a striking, repetitive guitar lick with a trademark Swizz staccato drum pattern. The Pharrell-produced "All Night Long" finds Eve stretching her alto over bongos and

what ya want?
Eve's album sales are sliding (below), but she remains a presence on the Hot 100 (right).



* THROUGH THE WEEK ENDING MAY 20 ACCORDING TO NIELSEN SOUNDSCAN.

TITLE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
What Ya Want (Eve & Nokio)	9	8/28/1999	25	Ruff Ryders/Interscope
Gotta Man	10	10/30/1999	20	Ruff Ryders/Interscope
Hot Boyz (Missy "Misdemeanor" Elliott featuring Nas, Eve & Q-Tip)	1 (6 weeks)	1/8/2000	35	The Gold Mind/East West/EEG
Triflin' (Coko featuring Eve)	69	12/11/1999	13	RCA
Love Is Blind (featuring Faith Evans)	11	1/29/2000	20	Ruff Ryders/Interscope
Let's Talk About (featuring Drag-On)	82	12/18/1999	9	Ruff Ryders/Interscope
Ryde Or Die, Chick (The Lox featuring Timbaland and Eve)	27	4/8/2000	20	Ruff Ryders/Interscope
Recognize (Lox featuring Eve)	94	6/3/2000	3	Ruff Ryders/Interscope
Got It All (Eve & Jadakiss)	27	8/12/2000	18	Ruff Ryders/Interscope
Remember Them Days (Beanie Sigel featuring Eve)	69	7/8/2000	10	Roc-A-Fella/Def Jam/IDJMG
Who's That Girl?	16	3/3/2001	20	Ruff Ryders/Interscope
Let Me Blow Ya Mind (featuring Gwen Stefani)	6	6/19/2001	29	Ruff Ryders/Interscope
We Gonna Make It (Jadakiss featuring Styles & Eve)	53	10/13/2001	20	Ruff Ryders/Interscope
Caramel (City High featuring Eve)	9	11/24/2001	21	Booga Basement/Interscope
U, Me & She	52	2/2/2002	12	Ruff Ryders/Interscope
Gangsta Lovin' (featuring Alicia Keys)	2	9/21/2002	24	Ruff Ryders/Interscope
Satisfaction	22	1/11/2003	20	Ruff Ryders/Interscope
Get Up (Nate Dogg featuring Eve)	81	1/18/2003	8	Elektra/EEG
Put Your Drinks Down (Drag-On featuring DMX, Eve, Jadakiss, Baby & TQ)	80	9/20/2003	10	Ruff Ryders/Interscope
Not Today (Mary J. Blige featuring Eve)	21	12/27/2003	17	Geffen/Interscope
Never (Keyshia Cole featuring Eve)	71	2/21/2004	8	A&M/Interscope
Rich Girl (Gwen Stefani featuring Eve)	8	2/19/2005	10	Interscope
Like This (Kelly Rowland featuring Eve)	13*	6/2/2007	12	Music World/Columbia
Tambourine	28*	5/26/2007	6	Aftermath/Full Surface/Ruff Ryders/Geffen

* STILL CHARTING AS OF JUNE 9

In 1999, Eve dropped her debut album, "Let There Be Eve—Ruff Ryders' First Lady," which sold 213,000 copies its first week and reached No. 1 on Top R&B/Hip-Hop Albums. Singles like "What Ya Want," "Gotta Man" and "Love Is Blind" all cracked the top 15 of the Hot R&B/Hip-Hop Songs chart. She gradually proved a hit with more mainstream listeners thanks to the song "Let Me Blow Ya Mind" featuring Gwen Stefani, from Eve's 2001 album, "Scorpion." The track topped three different top 40 charts and peaked at No. 2 on The Billboard Hot 100.

BACK IN THE GAME

In 2004, Eve rejoined Aftermath, but with Interscope's urban release schedule crowded as usual, the decision was made to shift promo duties for "Here I Am" to Geffen.

"We put a new staff in place to handle records in the urban area, and Eve is the first of the new priorities," Geffen chairman Ron Fair says.

That's a welcome development for the Eve camp, according to her manager Troy Carter.

"Geffen was looking for a market-share increase," he says. "We knew Ron Fair's expertise and the strength of their promotion staff, so we moved Eve over to Geffen. We wanted Ron's laser focus."

Plus, since Eve is the only high-profile female MC releasing an album right now, "opportunities are definitely more available," Carter says. "Now, it's just a matter of choosing which opportunities are best for her. We don't want to oversaturate her, and they have to align with her image. We don't want to open a magazine and see five different ad campaigns with Eve."

As such, Eve is renegotiating her MAC Cosmetics contract and extending her deal with Boost Mobile, her two loyal branding partners. She's also reintroducing her clothing line, Fetish, which began in 2003 as a younger-skewed line through Innovo Group. Now, she's partnered with the Signature Group and plans to release a new, contemporary Fetish installment this holiday season. Think Chrome Hearts appliqués and feminine leather jackets with wood, rather than metal, buttons.

"We're also releasing a new collection in spring of 2008," Eve says. "I'm much closer to the people at the Signature Group than I was with my previous partners. They understand what I'm trying to do with my line."

But first, Eve is hitting the road to stir up buzz on "Here I Am" via a six-week national promo tour beginning early this month that includes radio show visits and interviews, plus promotional concerts for stations like WERQ Baltimore and WPHI Philadelphia.

The "Tambourine" video premiered May 24 on BET's "Access Granted," and is the subject of a dance contest on YouTube, which launched June 1 and will award the winner a Panasonic flat-screen TV. The song will also appear in the upcoming film "Fantastic Four: Rise of the Silver Surfer."

In addition, a clip for the second single, the Sean Paul-assisted "Give It to Me," will be shot in late July. Eve will be highly visible on TV as well, from "Late Show With David Letterman" and "The Tonight Show With Jay Leno" to "Good Morning America" and a VH1 "Soul of Summer" special.

"Eve's had a natural evolution over the last five years," Carter says. "Imaging has never been our thing. We're simply portraying her as the woman she is now, and we're going to lead with the music." ■■■

from >>p25 Valdes observed. "They're just too damn expensive!"

"It really comes down to the all-mighty dollar," WWPR New York PD Helen Hunt says. "There may be pockets of [female] artists that have had successful projects, but over the long run, who has been around for as long as an LL Cool J and sold as many units as someone on that level that is a female, or even someone that's been taken serious enough to have an opportunity?"

"When labels are losing money by the boatload and records aren't selling, it takes a lot of money to break a rap artist," WQHT's Darden says. "You can double that for a female artist with clothes, makeup and hair stylists because there's no way a female can wear the same pair of shoes every time the people see her."

Slip-N-Slide president/CEO Ted Lucas, who has helped steer Trina's career, acknowledges money is an issue in this regard. "A man gets a few shape-ups, but he ain't spending \$500 on makeup, hair and wardrobe," he says. But he insists funds can and will be invested if the label believes the artist can move units. "[People] will adjust their budget for a hit record and work it out, but if the music ain't good, it ain't going through," he says.

Indeed, it would seem labels may perceive a female rapper as a bigger risk or at least less of a sure thing. "No one wants to invest in something that sells 100,000," Brown says. "They want to go with the sure shot."

A NEED FOR LYRICAL LEADERSHIP

Maybe female rappers have just run out of ideas. After the rise of Brown and Lil' Kim, "every crew was like, 'We're gonna go get a girl and she's gonna rap and she's gonna wear a bikini and open her legs and that's gonna be fly cause that's what Kim did,'" Brown says. "Or, 'I'm gonna get a dark-skinned chick and she's gonna be sassy and controversial and she's gonna be Foxy.' They were clearly carbon copies and people know that. I believe right now people want their stars to be stars again, not just fabricated."

Dyson singles out Lauryn Hill as one of the few female rappers who have been able to court fans of both genders. "When she was with the Fugees, she spit serious game and talked about the issues men think about: police brutality, struggling against a white supremacist society, dealing with ignorant negroes who didn't want to learn and forcing them into different pastures," he says. "She was able to hang with the fellas at that

level. Then when she did her solo album, she was able to send wisdom to young women who were being seduced by and hoodwinked by these men."

Atlantic A&R staffer Aaron Bay Schuck says compelling content will triumph over an artist's gender any day. "If we can get a great record and it happens to be a female cutting the record, it's not going to be a problem with anyone," he says. "The hardest part from a marketing standpoint is getting people to believe that a female rapper is just as legitimate as a male, and that comes from the music more than anything."

"For me it's all about the song," says Interscope/Geffen senior A&R staffer Shawn Holiday, who has worked with Bone Thugs-N-Harmony, Eve and Keyshia Cole. "If a female rapper comes with a song that guys and women gravitate to, that will change the whole outlook."

Chicago rapper Shawna, who guested on Ludacris' 2003 Billboard Hot 100 No. 1

'There are simply too few female rappers, and way too few making FEMINIST MUSIC, for us to know if consumers would actually buy the music.'

—JENNIFER C. LENA



hit "Stand Up" and was a member of his Disturbing Tha Peace clique up until last year, says fans don't want to hear rappers talk about superficial topics. Instead, she suggests female MCs try tackling more in-depth subjects. "Fans are tired of hearing rappers talk about being the top chick or the richest rich or the one with the most diamonds," she says. "They want more."

The declining sales fortunes of female rappers may be discouraging the next generation of these artists from giving the game a shot.

"Companies make what they think listeners are going to want, and people can only buy the things that are made, and made available to them," Vanderbilt University sociology professor Jennifer C. Lena says. "There are simply too few female rappers and way too few making feminist music for us to know if consumers would actually buy the music."

MALE IT IN?

According to Schuck, part of legitimizing a female rapper is to have a valid male rapper, producer or music executive co-sign on the act. "Lil' Kim and Foxy had big male supporters, and that makes a big difference," he says. "You don't necessarily need to be part of a crew, but I think [a female rapper]

would need support beyond the label. She needs to have other artists saying, 'This is the one, she's the next to carry the torch.'"

However, Warner Bros. VP of urban A&R Naim Ali feels women need to stand alone. "In the past, many of the new female rappers came in on the momentum of being in a clique, either with a group of guys or on the heels of a producer, and their careers were subject to how popular the clique/crew, male artist or producer was," he says. "Female rappers need to be competitive with the guys and be looked at by consumers as having their own identity. If they don't, then whenever the association with the clique, artist or producer expires, their career expires as well."

Miami rapper Jacki-O says relying on men for credibility and support hasn't gotten female rappers far enough. "The majority of the female artists that came out were backed by males. So, why didn't they sell?" she asks. "You don't need a man to back a woman up.

We are natural-born leaders. If we ride with each other, we get our strength from each other. We just need to work together and stop trying to always be No. 1."

The numbers tell a different story. Ten of the 13 charting female rappers in the sidebar, and all five of the biggest sellers, were closely aligned with a male crew or leading male rapper.

The finger can be pointed at labels and consumers, but Shawna, who has teamed up with Remy and Jacki-O in hopes of releasing an album together this year, feels female rappers should take the bulk of the blame for not joining forces a lot sooner. "We have to blame ourselves for not communicating and networking with each other," she says.

"We've tried being backed by males, been there, done that," continues Jacki-O, who credits males in rap for coming together to boost each other's fan bases. "Now we have to try something different. If we get together, my fans can listen to what you do, and your fans can listen to what I do. You put that together, and we've got a big impact."

"Look," Dyson says, "James Brown said, 'It's a man's world,' except he had the sense to add the coda—'but it wouldn't be nothing without a woman or a girl.'" ■■■

2002 No. 79: Khia Featuring DSD, "Thug Misses" (611,000)

No. 84: Eve, "Eve-olution" (630,000)

No. 96: Trina, "Diamond Princess" (501,000)

2003 No. 7: Missy "Misdemeanor" Elliott, "Under Construction"

(2.1 million)



Not a Test!" (699,000)

2005 No. 44: Missy Elliott, "The Cookbook" (640,000)

No. 24: Lil' Kim, "La Bella Mafia" (1.1 million)

2004 No. 41: Missy Elliott, "This Is

No. 66: Lil' Kim, "The Naked Truth" (388,000)

No. 79: Trina, "Glamorest Life" (398,000)

2006 No. 92: Remy Ma, "There's Something About Remy" (158,000)



40+ Million Albums Sold.

17 #1 Billboard Hot Latin Singles.

5 Weeks at #1 on Billboard's Hot Dance Charts.

2 #1 Billboard Hot 100 Singles.

1 Enrique.

We are proud to be a part of your team.

ZIFFREN, BRITTENHAM, BRANCA, FISCHER,
GILBERT-LURIE, STIFFELMAN, COOK, JOHNSON, LANDE & WOLF LLP



SPECIAL FEATURE

ENRIQUE IGLESIAS

STARS

A NEW ENGLISH-LANGUAGE ALBUM, 'INSOMNIAC,' ARRIVES FROM THE MOST SUCCESSFUL HITMAKER IN LATIN MUSIC

CHAPMAN BAERLER

Notwithstanding their fame as scions of legendary idols, it is rare for the ambitious offspring of superstars to follow successfully in their parents' footsteps.

It is rarer still for a child of a recording icon to become as famous around the world for his music as his parent.

But such is the case with Enrique Iglesias, the muy handsome son of Julio, who is known to his fans these days simply as Enrique.

Iglesias has rung up around 40 million units in worldwide sales, according to his management company the Firm, since his first album, "Enrique Iglesias," dropped in 1995. His sales figures are almost evenly split between his Spanish- and English-language titles, although he has cut five Spanish CDs to three English discs.

Signed to Universal Music International in a deal where Interscope releases his English product and Universal Music Latino handles his Spanish-language titles, Iglesias is the top-selling Latino artist of the past decade.

And with his fourth English-language disc, "Insomniac," due June 12, Iglesias is ready to add another jewel to his career crown.

"Since 2000, Enrique has been the Latino artist with the greatest presence worldwide," says Jesús López, chairman/CEO of Universal Music Latin America and Iberian Peninsula. "He was a pioneer of this new generation of artists. He was the first to leave a Mexican recording company singing in Spanish selling millions of records, to singing in English and making the crossover and selling all over the world."

Interscope/Geffen/A&M chairman Jimmy Iovine says that Iglesias has maintained a loyal fan base that attracts new admirers with each album simply because "he is a big pop star. And you don't see that much anymore."

Iovine compares Iglesias to labelmate Gwen Stefani, saying, "Anybody who is an international pop star where they have crossed over—Gwen comes from a rock background—and make albums to where the audience [age] could be 5-50, you look for those artists, and they are very hard to find. Gwen Stefani happens to be one, and so is Enrique."

From 1995 to 2007, Iglesias has rung up an unprecedented 17 No. 1s on Billboard's Hot Latin Songs chart, including four consecutive chart-toppers from 2002's "Quizás," his most recent Spanish-language title. His latest No. 1 came last month when "Dímelo," the Spanish counterpart to his English-language hit single "Do You Know? (The Ping Pong Song)," climbed Hot Latin Songs.

In 1999, as Iglesias was scaling that chart, the Madrid native was perched atop The Billboard Hot 100 with his sizzling debut English single, "Bailamos." Subsequent hits "Be With You" and "Hero" both rose to No. 3 on the Hot 100. In addition, Iglesias scored five No. 1s on Billboard's Hot Dance Club Play chart, including his 2003 thumper "Not in Love," an uptempo duet with Kelis.

And Iglesias is quite a songwriter as well. He wrote or co-wrote all but four of his 17 biggest hits.

Mark Taylor, producer/writer of London-based Metrophonic Productions, and Paul Barry, writer for Metrophonic, have written with Iglesias for the past nine years. Two of their biggest collaborations were "Hero" and "Be With You." Taylor and Barry also penned the hits "Bailamos" and "Rhythm Divine"; Taylor has also produced numerous tracks for Iglesias. **continued on >>p32**

**A GLOBAL
SUPERSTAR IN
SPANISH OR
ENGLISH, ENRIQUE
IGLESIAS RECLAIMS
HIS THRONE
WITH 'INSOMNIAC'**

CROSSOVER

KING

BY JOHN LANNERT



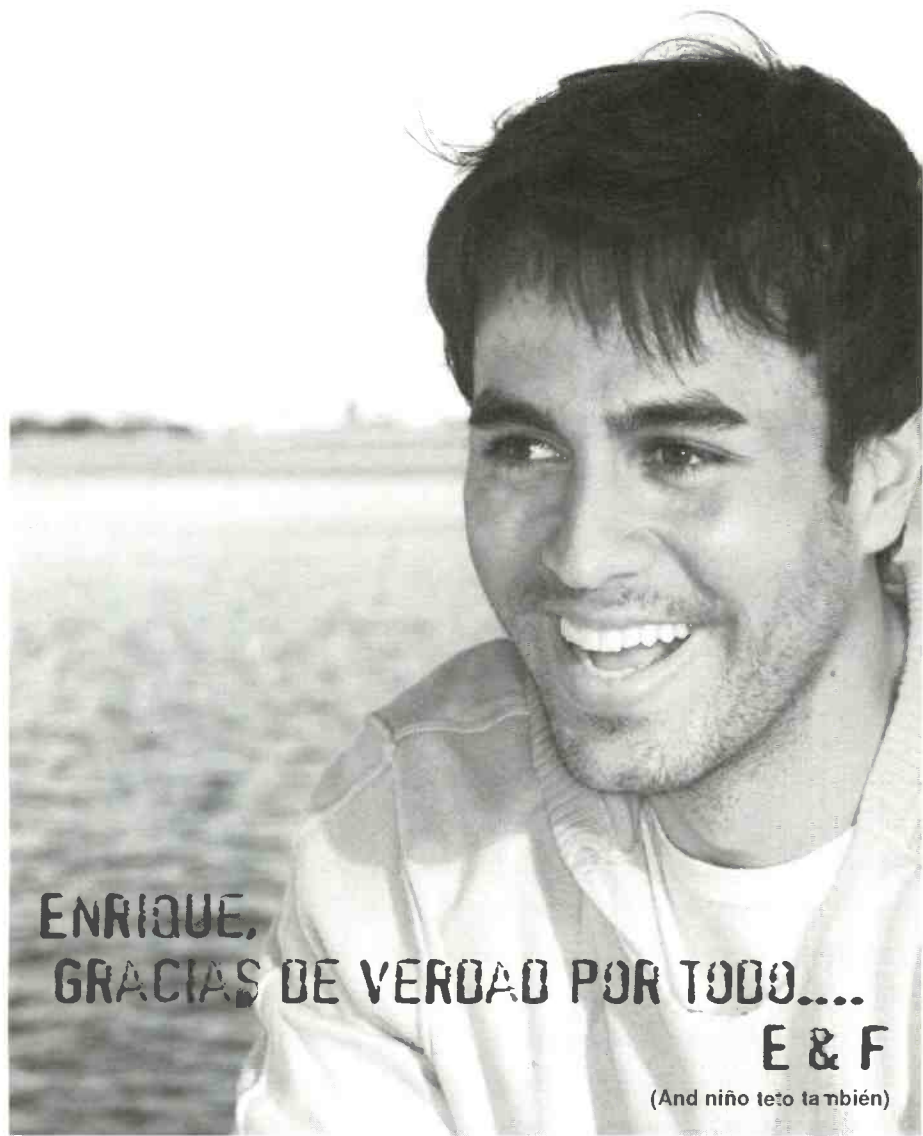


enrique,

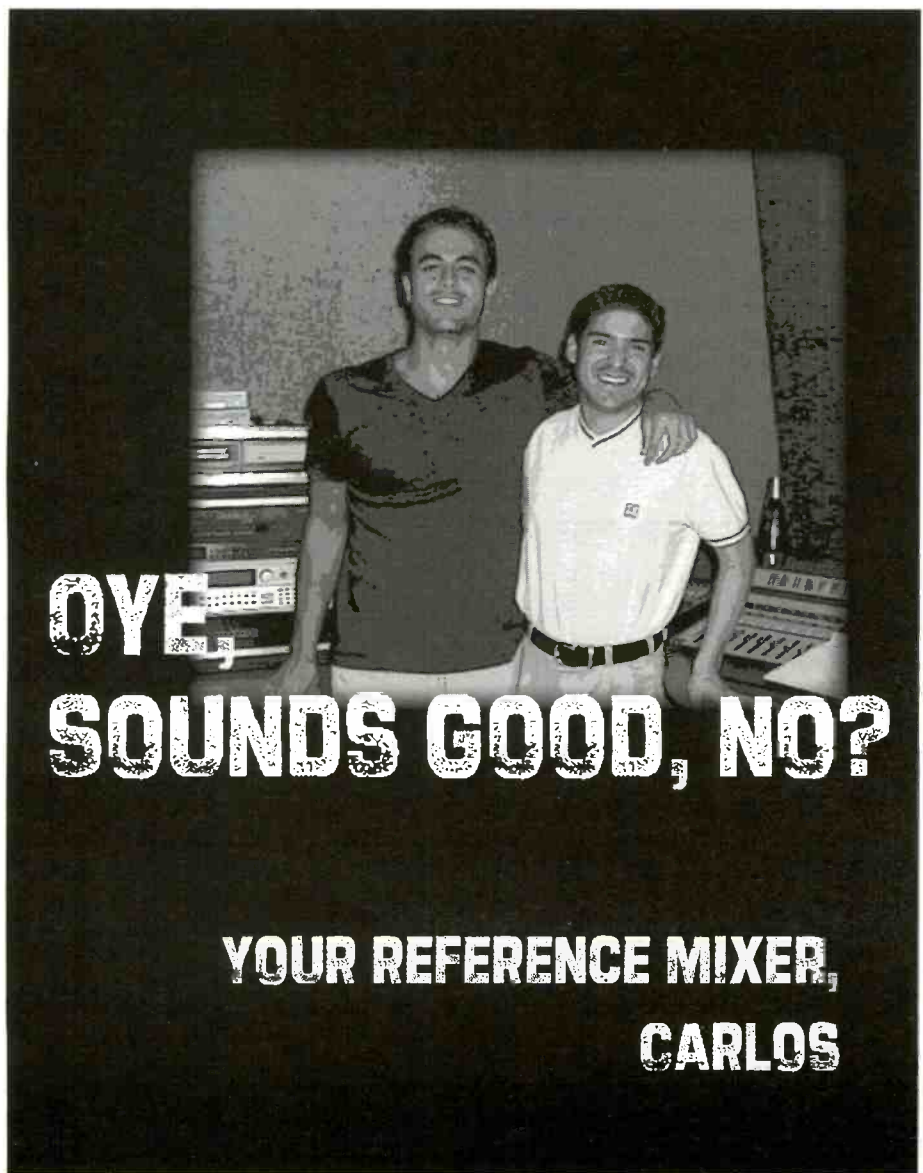
We are truly proud to be a part of your team. Congratulations on another superb album and No. 1 single. We have had seven tremendous years together, and we look forward to many more, as you continue pursuing your career with unrivaled passion, a tireless work ethic, and an unrelenting commitment to excellence.

We love you,
Your friends at The Firm.

THE
FIRM



ENRIQUE,
GRACIAS DE VERDAD POR TODO....
E & F
(And niño teto la nbién)



OYE,
SOUNDS GOOD, NO?

YOUR REFERENCE MIXER,
CARLOS

from >>p30 While noting that "Enrique has become a more confident writer" since they first met, Taylor adds that "producing songs for Enrique is always a pleasure for me. He really pushes himself to get a great vocal."

All four of Iglesias's Spanish-language discs reached No. 1 on Top Latin Albums. "Quizás" became one of the highest-charting Spanish CDs when it peaked at No. 12 on The Billboard 200.

Meanwhile, "Escape" reached No. 2 on The Billboard 200 in 2001. By the time Iglesias wrapped up recording "7" in 2003, his seventh disc in eight years, he had become an international icon at the age of 28.

"Tell me an artist that has had seven releases in a row and none of them was considered a disaster," says Fernando Giaccardi, music manager at the Firm. "'7' compared to the rest could be the one that did not perform as well. But it still did 3.5 million units worldwide."

Iglesias also emerged as a road warrior who headlined five major sellout tours that visited five continents. In addition, he was a co-producer of an off-Broadway musical, a part-time actor and a close companion of former tennis star Anna Kournikova.

Could it get any better?

Iglesias will soon find out.

Not one to rest on his legacy, Iglesias ends a four-year break between albums with "Insomniac," his most ambitious, wide-ranging effort to date, according to Giaccardi.

"The sound is more rich, more powerful," he says. "The album is diverse, but Enrique was 100% involved in every song, and that's what makes the album consistent throughout."

Iglesias today seems as hungry for success with "Insomniac" as he was in 1995 when Fonovisa Records put out "Enrique Iglesias." An instant blockbuster that Fonovisa expertly promoted to pop and regional Mexican stations, the latter providing crucial radio support, Iglesias' bow spawned five singles that sashayed to No. 1 on the Hot Latin Songs chart.

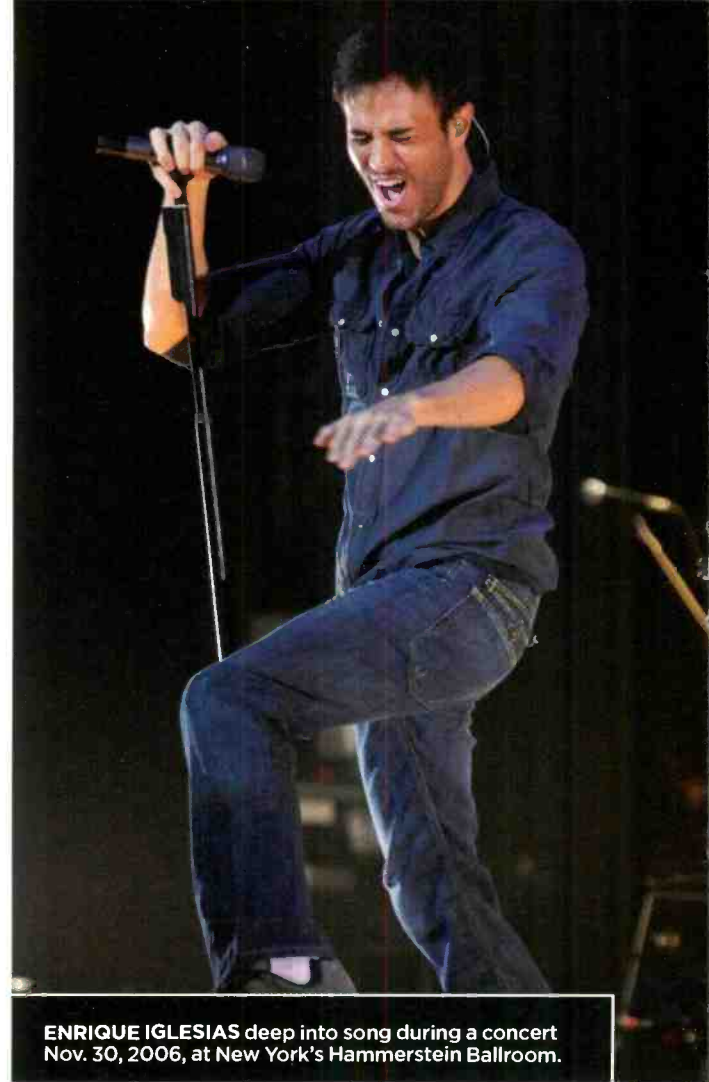
Guillermo Santiso was president of Fonovisa when he signed Iglesias. Santiso, now president of his own label Headliners Music, insists that he did not know who Iglesias was when he signed him.

"But," he adds, "he had the whole package. The voice, the looks, and he wrote his own songs. And I never saw an artist sell so many albums so quickly like Enrique."

Iglesias' sophomore disc, "Vivir" ("To Live"), generated three more No. 1 singles, including "Sólo En Ti," a cover of the Yaz fan favorite "Only You." The disc also helped provide a launching pad for Iglesias' career as a live performer. Backed by Fonovisa's financial muscle, Iglesias embarked on a wildly successful summer tour in 1997 that stopped in 16 countries.

Jason Garner, president of North America Concerts for Live Nation, promoted several of Iglesias' shows from his 1997 trek when he had his own concert company. Live Nation now promotes Iglesias' U.S. concerts.

Asked if he was uneasy about promoting an unproven artist as a major concert attraction, Garner says, "Before I met Enrique, I was nervous. Once I met him and saw him perform, I've



ENRIQUE IGLESIAS deep into song during a concert Nov. 30, 2006, at New York's Hammerstein Ballroom.

been in ever since. There's that special something that draws you to him, and that's what impacts the fans so much. Also he started with that strong Latin base, and then having the relevant English-language hits has allowed him to cross different generations. Today's bilingual society has really made him that special star that appeals to both cultures."

Iglesias' Spanish discs for Fonovisa portrayed him primarily as a romantic balladeer with a raspy, light baritone. However, he presented more upbeat fare in English that revealed an impassioned singer/songwriter who could deliver a muscular performance when needed. "Bailamos," "Rhythm Divine" and "Be With You" all were pulsating hit singles.

As an Interscope/Universal Music Latino superstar, Iglesias has continued to notch lofty numbers, because like his father, he is a hard-working, hard-gigging idol who possesses a quick wit and is meticulous about his recording projects.

Nonetheless, Universal Music's López points out that their careers are unlike.

"Their musical styles are completely different, and they come from different generations," he says. "And Enrique is a person who was raised completely in the United States. He is bilingual and bicultural. His father came to the U.S. when he was older and took it as a base of operations. He never integrated into the American culture. The only thing they have in common is their surnames."

And selling millions of albums in Spanish and English.

True to form, even as he is busy promoting "Insomniac," Iglesias is set to drop a greatest-hits Spanish CD in November that is expected to contain three previously unreleased tracks.

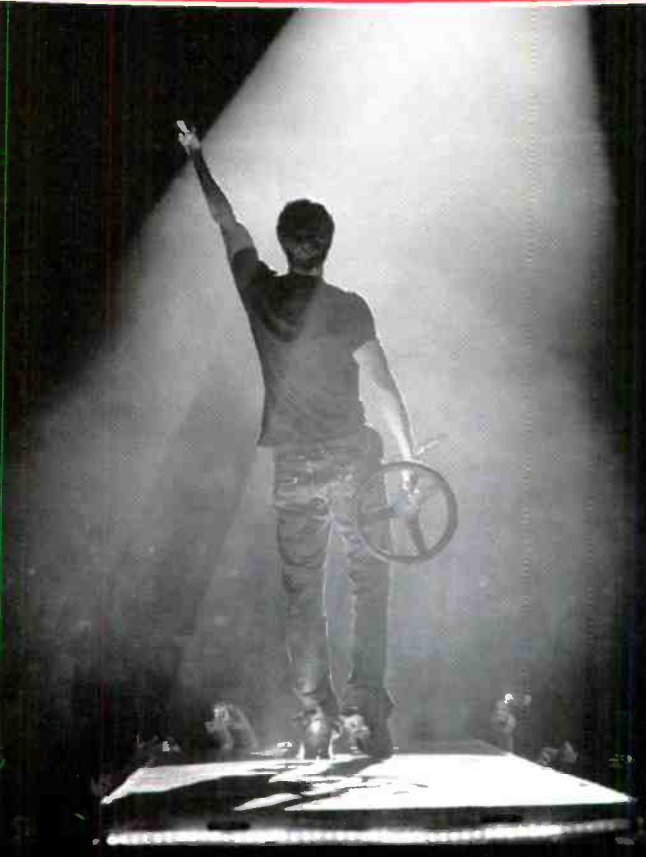
Though Giaccardi stresses that Iglesias' career will always be rooted in music recorded in English and Spanish, he envisions a day when Iglesias would host a TV variety show.

"As a performing artist, pretty much everybody knows Enrique," says Giaccardi, describing his client as "very funny and a gentleman. I want people to see the other sides of him." ●●●

THEO WARGO/WIREIMAGE.COM

ENRIQUE IGLESIAS

Thousands of miles traveled, millions of fans entertained. We look forward to many more adventures to come with you, JC, and Fernando.



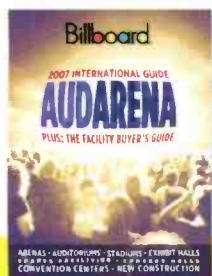
Congratulations,
Your fans at Live Nation

LIVE NATION

www.LiveNation.com

HAAAAMS!!!

Your Definitive Source for Industry Information



INTERNATIONAL AUDARENA GUIDE:

Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry. \$99

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

A7DFULL

CONGRATULATIONS Enrique!

“Do You Know”

we're proud to be your sound company.



from the Clair Showco Worldwide Family

Lititz / Nashville / Chicago / Los Angeles / Toronto / Basel / Tokyo / Sydney



Celebrity doubles match: model/tennis star ANNA KOURNIKOVA and her beau, ENRIQUE IGLESIAS.

I think record companies are trying to see how they can make more money and control the distribution. As long as music doesn't die...

You have a reputation for being very hands-on. For example, for personally calling the label if your album isn't in stores or your songs aren't on the air.

You know how I am. I've worked very hard. If I work hard I expect everybody around me to work just as hard. I've put a lot of work into my career. I feel it's not just making the music but also making sure it's out there. What's the point in making the music if no one is going to listen to it? I love it when people listen.

I know you're not a fan of speaking about your personal life. But how has your relationship with Anna Kournikova affected your music?

Consciously not at all. But perhaps unconsciously. I think it all depends who you're with and how much drama that person gives you and how chaotic it gets. She's not chaotic.

Is there anything written for her on this album?

I hate saying that. I never say who I write my songs for. I know it sounds stupid, but for me it's a superstition kind of thing. Even if the song is obvious. It's like when I wrote "Quizás" [from his last Spanish album], and people would ask, "Did you write that song for your dad?"

Which it clearly was. But do you still like people to put their own spin on it?

Yep.

Do you ever ask your dad for advice on your career?

Never. But I don't need to. I've observed him so much, and I idolized his career so much, that I don't need to. I have never spoken to my father about my songs. Ever. And most people would think that's strange. They'd think we don't get along. And we do. We honestly do. And when people say, "Why hasn't your dad been to one of

your concerts?," I guess part of that has to do with me leaving home and never turning back. Perhaps because he's hardheaded.

I'll tell you one thing I do find funny. When I was little I remember going to the studio with my dad, and when he was recording or mixing, he would always leave the music on. Now, when I go into the studio he stops the music. Which I always found intriguing. I wonder if he stops it because he thinks I'm going to analyze it?

What is the earliest musical memory you have that you believe marked your path?

Obviously, besides going to my dad's concerts or watching him on TV, there is one I will never forget. I was 7 years old and my mom sent us to camp. I was really little to go to camp. We were a plane full of kids, going from Spain to Camp Kewanis in Maine. And I was in the cabin for the youngest kids. It was called Eagle cabin. And our counselor must have been 17 years old. And I remember him smoking weed and listening to the Police all day. I vividly remember that album.

Then when I was 9 years old I moved to Miami, and one of the first concerts I went to was

[on] Bruce Springsteen's "Born in the USA" [tour]. That traumatized me in a positive way. I didn't know anything about Bruce Springsteen and it was incredible.

But you are best-known for your romantic material.

Material that deals with falling in and out of love. Hey, listen to Bruce Springsteen. A lot of his hits are love songs. Obviously not "Born in the USA" but a lot of other songs. Listen to the Police.

When people say, "Why do you write about love?," What is the one thing that inspires people the most? What is the one thing that no matter what color, religion, nationality, everybody identifies with? Love. And if you turn on the radio and look up the 30 greatest songs of all time, 90% will be talking about love. It's the one thing that inspires me the most.

'I had two demos, one in English and one in Spanish. And I got signed in Spanish.'

—ENRIQUE IGLESIAS

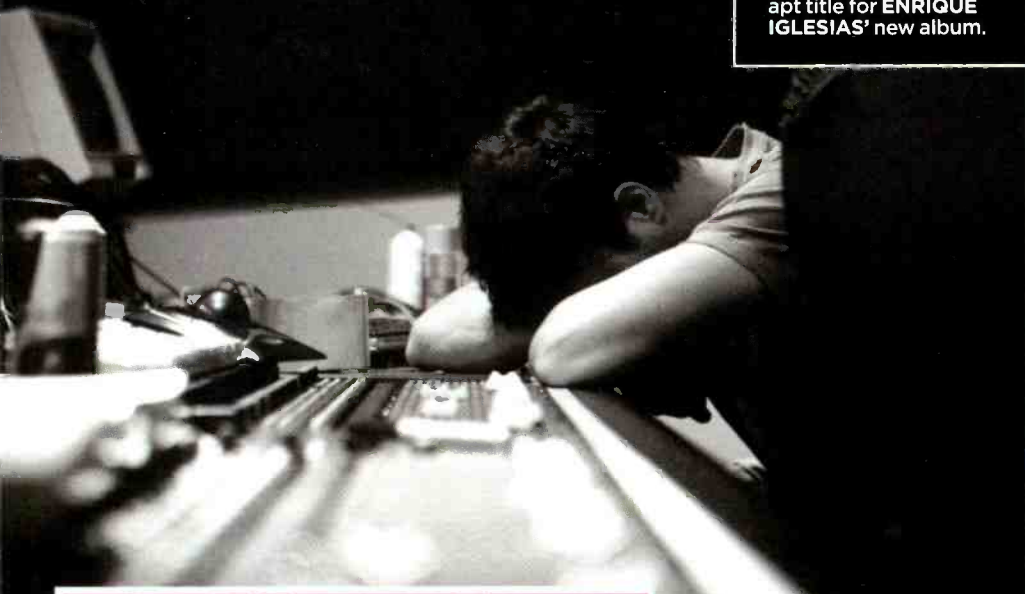
CreativeArtistsAgency

salutes

ENRIQUE IGLESIAS
The best is yet to come...

CAA

'Insomniac' seems an apt title for ENRIQUE IGLESIAS' new album.



SLEEPLESS

BY JOHN LANNERT

IN THE STUDIO

IGLESIAS PULLS ALL-NIGHTERS TO GET THE CREATIVE JUICES FLOWING

When the always restless Enrique Iglesias is in the process of recording a CD, he works at night and sleeps during the day.

So, it comes as little surprise that his latest disc is titled "Insomniac."

What does raise the brow, however, is that it took Iglesias nearly four years to cut "Insomniac." Previously, the self-described hyperactive singer/songwriter recorded seven albums in eight years.

"This CD drove me nuts," Iglesias says with exasperation. "I say that because I beat myself up. There have been times when it was fun, but there were times where it has been . . ."

Enough said.

But Iglesias says that whatever the sales outcome, there was no lack of effort.

Indeed, he went through about 50 songs before culling the final 12 for the disc. There are three Spanish counterparts of the English tracks, including "Dímelo," the chart-topping Spanish version of leadoff single "Do You Know? (The Ping Pong Song)."

The disc's musical menu reflects its diverse cast of studio chefs that include Mark Taylor, Max Martin, John Austin, Sean Garrett and Brian Kidd. The evenly paced album runs from the effervescent pop of "Do You Know?"; to the heartfelt ballad "Miss You," dedicated to Iglesias' girlfriend Anna Kournikova; to "Push," a chunky pop/hip-hop entry featuring rapper Lil Wayne.

"If you were to tell anybody Enrique Iglesias is doing a song with Lil Wayne, they'd be like, 'What?'" Iglesias says. "And in the

beginning, I thought, 'I don't know.' But once I sang it, got confident and finished it, it worked."

Interscope/Geffen/A&M chairman Jimmy Iovine says that "Insomniac" is Iglesias' most varied disc, adding that "albums today have to be diverse. To me, an album is like a mixtape today. I don't think anybody wants to hear an album where every song has the same beat. So, if I'm an artist, I want to do an album that really shows my reach. Enrique's star appeal ties it all together."

Iovine reckons Iglesias' visceral magnetism can best be utilized in a visual medium. To that end, Iglesias made TV appearances

in May on CBS sitcom "Two and a Half Men" and ABC reality show "Dancing With the Stars." He also appeared recently on Univisión's interview program "Don Francisco Presenta." Other scheduled appearances include Univisión talk show "Cristina" on June 6 and NBC's "Today" June 15.

For his part, Fernando Giaccardi, music manager of the Firm, Iglesias' management company, says his promotion campaign has been anchored by radio activities, often in conjunction with Universal Music Latino senior VP of A&R/marketing Walter Kolm. Iglesias will also be featured as Wal-Mart's "Soundcheck" artist the week of June 10.

"Enrique has always been radio-friendly," Giaccardi says. "So, we want to reintroduce him to radio. And since there is a Spanish version of the song, I've been working with Walter to coordinate in both the English and Spanish markets." ◆◆◆

'This CD drove me nuts . . . I beat myself up.'

—ENRIQUE IGLESIAS

IGLESIAS' HOT HITS

When Enrique Iglesias hit No. 1 on Billboard's Hot Latin Songs chart last month with "Do You Know? (The Ping Pong Song)," the artist scored his 17th chart-topping hit on that chart. ■ Iglesias can now boast more No. 1 hits on Hot Latin Songs than any other artist. ■ Among those chart-toppers, the most successful was "Enamorado por Primera Vez," which debuted on the Feb. 1, 1997, chart and spent 12 weeks at No. 1. Each of Iglesias' five top-charting albums has also peaked at No. 1 on the Top Latin Albums chart. ■ The titles on these charts are ordered by peak position on Hot Latin Songs and Top Latin Albums, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then top 10 and top 40. ◆◆◆



TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	Vivir	1 (15 weeks)	Feb. 15, 1997	Fonovisa
2	Enrique Iglesias	1 (11)	Nov. 18, 1995	Fonovisa
3	Bailamos	1 (10)	June 12, 1999	Fonovisa
4	Cosas Del Amor	1 (8)	Oct. 10, 1998	Fonovisa
5	Quizas	1 (4)	Oct. 5, 2002	Universal Latino

TOP SINGLES

Rank	Title	Peak Position	Debut Date	Label
1	Enamorado Por Primera Vez	1 (12 weeks)	Feb. 1, 1997	Fonovisa
2	Solo En Ti	1 (10)	May 3, 1997	Fonovisa
3	Si Tu Te Vas	1 (8)	Oct. 14, 1995	Fonovisa
4	Por Amarte	1 (8)	May 18, 1996	Fonovisa
5	Trapezista	1 (5)	Nov. 16, 1996	Fonovisa
6	Miente	1 (4)	Aug. 2, 1997	Fonovisa
7	Esperanza	1 (4)	Sept. 26, 1998	Fonovisa
8	Ritmo Total	1 (4)	Nov. 6, 1999	Interscope/Universal Latino
9	Experiencia Religiosa	1 (3)	Feb. 10, 1996	Fonovisa
10	Dimelo/Do You Know? (The Ping Pong Song)	1 (3)*	May 12, 2007	Interscope/Universal Latino
11	Heroe	1	Sept. 22, 2001	Interscope/Universal Latino
12	Bailamos	1	June 19, 1999	Fonovisa/Interscope/Universal Latino
13	Nunca Te Olvidare	1	Jan. 16, 1999	Fonovisa
14	Quizas	1	Nov. 30, 2002	Universal Latino
15	Mentiroso	1	Aug. 10, 2002	Universal Latino
16	Para Que La Vida	1	March 29, 2003	Universal Latino
17	No Llores Por Mi	1	Aug. 3, 1996	Fonovisa
18	Solo Me Importas Tu	2	April 8, 2000	Interscope/Universal Latino
19	Escapar	2	Feb. 16, 2002	Interscope/Universal Latino
20	Lluvia Cae	3	Dec. 20, 1997	Fonovisa

*AS OF THE JUNE 2 CHART

*the young pen wishes
my latin brother all the
blessings in the world!*

*thank you for letting
me be a part of this
exciting time for you
and your album!*

peace and life!

The Pen

*Brian Rawling
Mark Taylor
Paul Barry*

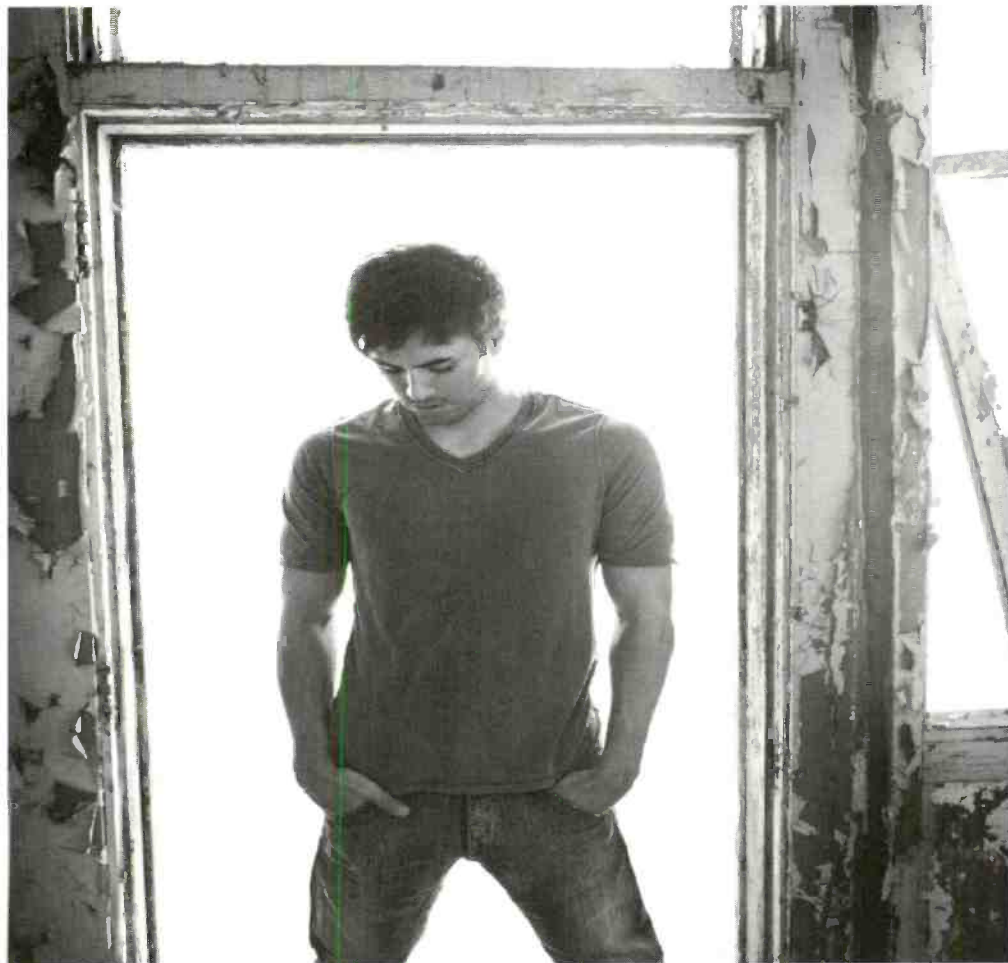
PROUDLY CONGRATULATE

ENRIQUE

ON AN OUTSTANDING CAREER

With all our best wishes for the future

metrophonic[®]



WE ARE SO HONORED
TO CONTINUE ON THIS
JOURNEY WITH YOU
ENRIQUE!

CONGRATULATIONS
ON YOUR SUCCESS,

FROM
YOUR MUSIC
PUBLISHING FAMILY



EMI MUSIC PUBLISHING

Your Definitive Source for Industry Information



INTERNATIONAL TALENT & TOURING GUIDE

The leading source in the industry for information on all aspects of the music business. More than 30 000 listings in all, including leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you'll need when going on tour. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. **\$139**

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

BY MAIL:
Send payment plus \$9.95 S&H (\$14.95 Canada/\$24.95 international orders)
with this ad to:

Billboard Directories
P.O. Box 1515
North Hollywood, CA 91315-5158

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA.

Orders payable in U.S. funds only. All sales are final.

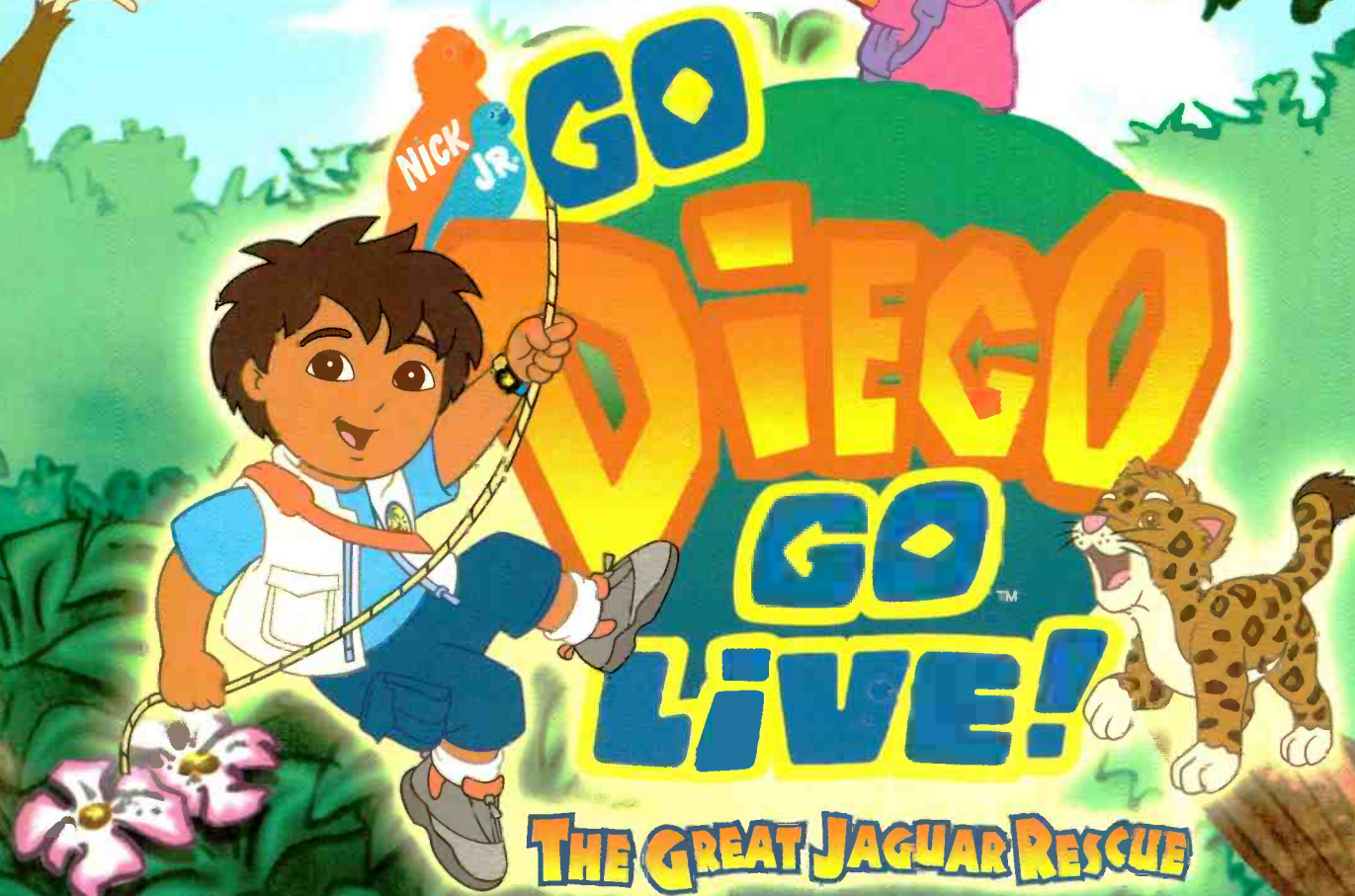
Also available on CD ROM or mailing labels, for info.

email: mwiesner@vnuubuspubs.com

For advertising opportunities, call 800-223-7524 or email
jserrette@billboard.com

Setting Sales Records Across North America Top Grossing Family Show of All Time at Radio City Music Hall

Featuring
Dora the
Explorer!



Created & Written by Chris Gifford

Presented by



Directed by Gip Hoppe

Now Booking through Fall 2008

For booking information, contact Judy Hoenig
Alan Wasser Associates Touring Services
212-307-0800 or jhoenig@wasserworld.com.

www.nickjr.com/diegolive

LIVE NATION



High School Musical: The Theater Tour has grossed \$4.4 million this year, with an ice show version due in the fall.

FAMILIES MATTER

Live Shows Aimed At Children Bring Revenue, Nurture Concert Appreciation
BY KEN TUCKER



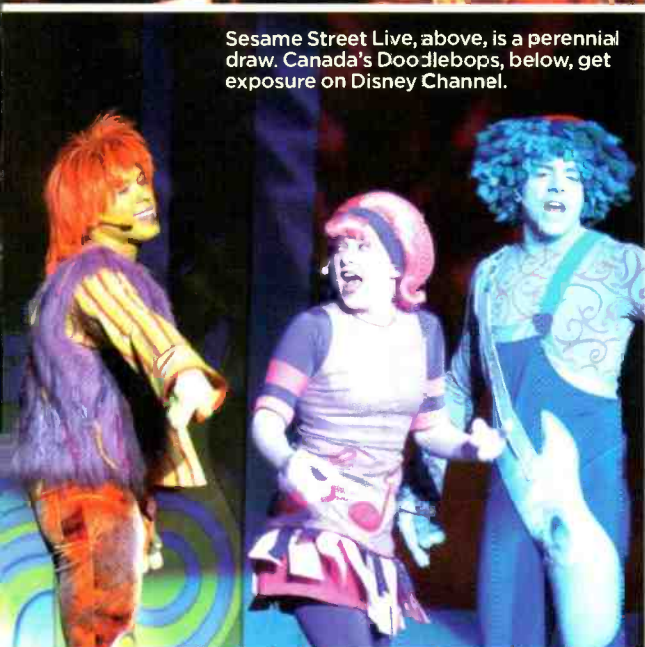
If the current state of the family touring business is any indication, the children of today are being well-groomed to become the concert consumers of tomorrow. "We never lose money on a family show," says Jim Koplik, president of Live Nation Connecticut, which operates the Chevrolet Theatre in Wallingford, Conn. "I wish I could say that about the concert business." ■ An industry veteran of almost 40 years, Koplik says today's family tours bring back memories. "It reminds me of the first 10 or 15 years of the concert business, where everything made money," he says. "The

guarantees are reasonable, the ticket prices are low enough and a large number of people still come." ■ "It's huge," Global Spectrum COO John Page says of the family show business. "When you look at the overall mix and the ability for venues of all sizes to be successful, it's something that you really need to have." Global Spectrum owns and operates the Wachovia Center and the Wachovia Spectrum in Philadelphia, plus 65 other facilities in the United States and Canada. ■ In 2006, the top-grossing family show, as reported to Billboard Boxscore, was Feld Entertainment's Disney on Ice. The tour grossed more than \$34.1 million and slightly less than 1.7 million people attended. ■ In fact, Disney shows are successful across the board. "High School

Musical" has grown from a hit made-for-TV movie to a top-selling album and now a tour. That show grossed \$11.1 million last year (20 shows) and another \$14.3 million this year (22 shows). **continued on >>p44**



Sesame Street Live, above, is a perennial draw. Canada's Doodlebops, below, get exposure on Disney Channel.



from >>p43

High School Musical: The Theater Tour has pulled in \$4.4 million so far this year. Up next is High School Musical: The Ice Tour, which heads out this fall. Disney Live: Mickey's Magic Show has played to 150,000 fans so far this year.

Family favorites the Wiggles, despite a personnel change, grossed almost \$9.9 million in 2006 and attracted nearly 337,000 fans for 78 dates. Lead singer/founding member Greg Page (the Yellow Wiggle) left the band last year for health reasons and was replaced by longtime understudy Sam Moran. Koplik calls the band "the Beatles of the kids' show business."

Meanwhile, VEE Corp.'s Sesame Street Live sold 362,000 tickets at 199 shows and grossed \$7.1 million. The now 27-year-old show remains the standard-bearer for the industry.

HIT Entertainment's Barney Live is another long-running staple of the family show business. Last year the show grossed \$3.3 million and sold 112,000 tickets for 60 shows, according to Boxscore.

And just when it seems like there are plenty of choices another pops up. A few years ago, Live Nation and Nick Jr. partnered on Dora the Explorer and more recently added a show starring Dora's cousin Diego. Dora grossed \$5.1 million from 54 shows in 2006 and Go, Diego Go! is one of the top tours year-to-date, pulling in \$1.5 million from 54,000 tickets at 35 shows.

The Doodlebops, a Canadian-based kids band whose show airs on the Disney Channel, are relatively new to the scene. Last year, they did 24 U.S. shows, grossing \$1.2 million.

KOBA Entertainment will bring Big Comfy Couch—Molly's Full Moon Festival south of the border this fall. The characters are based on a Canadian-produced TV show that airs on many PBS stations stateside.

The marketplace is undoubtedly becoming more crowded. "There's definitely a lot of shows out there, but I don't think every market books everything," Koplik says, citing the fact that shows like Sesame Street Live don't come into his venue because it's not an arena.

Koplik says the theater books three to five family shows per

year and tries to separate them by a few months. "Ticket prices are sometimes \$35-\$45 apiece and for a family show that's expensive," he says.

Page says parents are the gatekeepers. "It just depends how the parents let it translate into entertainment that they take their children to," he says.

"It has to be affordable," he says, citing the Wiggles and Sesame Street Live as examples.

Gilles Paquin, whose company KOBA produces shows across North America and around the world, says it's important for shows to keep the attention of everyone attending. "We try to make it entertaining for the children and the family," Paquin says. "It can be a shared experience between a parent and the child."

Global took a new approach with the Sesame Street Live tour when it came through, booking consecutive weeks at two venues it manages—the Spectrum, where the show has traditionally appeared, and Temple University's Liacouras Center. The shows were advertised cooperatively. "We went from 10 to 18 shows," Page says. "It was a true test of spreading the market out."

The experiment worked. "It was a real synergistic partnership approach to see this thing through," Page says.

Back in Wallingford, Conn., the Chevrolet Theatre hosts a locally produced family show one day a week during summer. A local theater troupe puts on shows based on classic children's tales such as "Cinderella" or "The Frog Prince." "It costs \$6.50 and draws 2,000-3,000 people every week," Koplik says.

In addition to the revenue the family shows bring in, Koplik says there's another benefit. "We love the fact that these young kids are being introduced to our theater," he says. "Going forward, we think they'll be more likely to go to concerts growing up or whatever event we have here, because they came when they were children."

Today's family shows are popular, Koplik believes, because today's parents grew up around live shows. "The generation that went to concerts love bringing their children to family shows, there's no question about it," Koplik says.



SESAME STREET LIVE: REGIS MARTIN/GETTY IMAGES; DOODLEBOPS: JEFF MOORE/ZUMA PRESS


POWER HOUSE

There's a reason that fans plug into the powerful performances at Xcel Energy Center, the Midwest's premier home of entertainment and big-name events. With world-class acoustics, surround-sound electronic video displays and comfortable tiered seating, concerts sound better here and fans see clearer from every seat.

Join us this season as the energy builds..

Xcel Energy Center

Plug in. Feel the buzz.
www.xcelenergycenter.com



CHRISTINA AGUILERA

Back to Basics Tour

**“Aguilera
Rules...”**

-Detroit Free Press

“Powerhouse”

-Dallas Morning News

**“...retro-styled
soul siren”**

-RollingStone.com

**“Christina claims
her pop throne”**

-Houston Chronicle

41 Shows

391,700 Tickets Sold

\$28,921,000 Gross

Special Thanks to:

Christina Aguilera

Irving Azoff, Harry Sandler, Mitch Rose

Marc Robbins, Lil Gary, Kelly Perkins

FROM ALL YOUR FRIENDS AT



Disney Pixar's
Finding Nemo

Ringling Bros
Elephant & Bailey Circus

Harlem
Globetrotters

The Wiggles

WWE

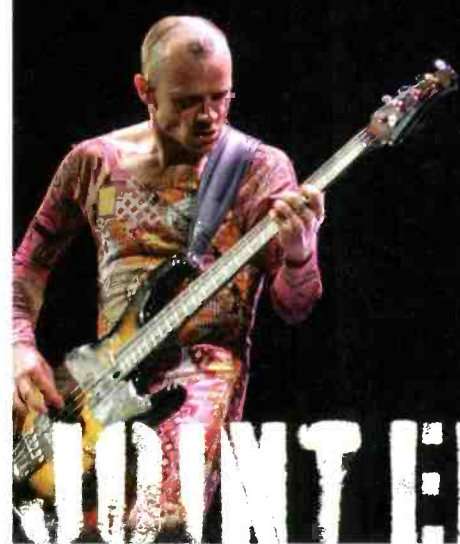
The American Airlines Arena,
SOUTH FLORIDA'S HOME
FOR QUALITY FAMILY ENTERTAINMENT!

FOR BOOKING INFORMATION CONTACT
JARRED DIAMOND BY PHONE (786) 777-1467,
FAX (786) 777-1600 OR
E-MAIL JDIAMOND@HEAT.COM.



On The Road

RAY WADDELL rwaddell@billboard.com



Venue Marketing Push Proves Crucial To Event Success

The days of arena marketing input being an added value are over. Now, venues better provide some marketing muscle or they may not get a date.

A more-than-competent marketing staff is necessary for buildings these days because "quite frankly, every building wants to make sure it's putting its full effort out there, because if a show doesn't sell, you don't want the building stigmatized," says **Mike Evans**, executive VP of sports and entertainment for venue management firm SMG.

"It's no big secret that a lot of buildings co-promote with promoters, and lately we've been insisting that if we're going to be involved in the date, both financially and with our reputation, we want to be involved in the marketing plan," Evans continues. "The days of just e-mailing your season ticket holders are long gone."

Evans says agencies expect a savvy marketing team to be in place. "The major agencies, particularly William Morris with **Michelle Bernstein**, have a person that's dedicated just towards integrating the marketing needs of the touring talent with the facilities," Evans says, citing **Allison McGregor** as Bernstein's counterpart at Creative Artists Agency.

According to Bernstein herself, when it comes to promoting an event, "no stone should go unturned and I look at buildings as a big stream of those stones," she says.

"They're very important in the process because they tap into an audience that's already coming there. Arenas are programming 200 nights a year, they've got more bodies and eyeballs going through there than anybody, they're captive for two hours at a minimum. They should be proactive in marketing all of their events."

The logic is if a consumer attends one event, he or she is fair game for another. "If you're marketing **the Eagles** at a hockey game, I'm betting we're hitting somebody who's going to the Eagles, we're hitting somebody who may go to **Tool**, or **Godsmack**, or [fans of] professional bull riders," Bernstein says. "If you can take the building calendar and say, 'We can tap into these events,' that's part and parcel to playing the building."

Evans says SMG has used booking agency input to upgrade its own marketing efforts.

Marketing is a priority at the Rose Quarter in Portland, Ore., where **RED HOT CHILI PEPPERS** headlined last August.

"When a band like **Tool** is getting ready to tour, we sit down with William Morris and say, 'OK, what are you doing that's different on this tour? And how can we get our staffs onboard so that there's no hiccup when marketing takes place?'" Evans says. "It's about staying ahead of the game."

Today, this often means forsaking traditional advertising for new media. "For many years it was all about 'buy radio, buy print media, in some instances buy television,' then you rely on word-of-mouth," Evans says. "All three of those, other than word-of-mouth, are almost useless anymore. It's all about finding new ways and niche marketing to hit your fans."

Portland, Ore., is not an easy market to route to, so the marketing staff at the Global Spectrum-managed Rose Quarter is crucial. "Our staff is one of the selling points our booking department uses when trying to get a show," Rose Quarter marketing director **Eric Blankenship** says. "We have a total of six in my marketing department. Two are focused on interactive media, such as Internet and database and toolbars and MySpace pages, text messaging, all that other stuff."

Blankenship says his team is essentially set up as an in-house marketing agency. "We can do all advertising, media buying, promotions, public relations, Internet advertising, database marketing," he says. "Anything and everything that has to do with marketing we can do for a promoter."

Bernstein says buildings obviously need to have current, easy to navigate Web sites, and they need to make effective use of their databases. But marketing can also be more basic. "[Arenas] have access to sponsor pieces that we don't necessarily have access to through the promoter," she says. "Fliers on pizza boxes in a college dorm when I'm trying to sell **Tool** or **Nine Inch Nails**, that's a great thing, and sometimes the promoters don't have that."

Nontraditional methods can put a show over the top. "Let's think about who we're selling these tickets to and figure out how to reach them," Bernstein says. "Truthfully, it's the nontraditional methods that usually make the difference."

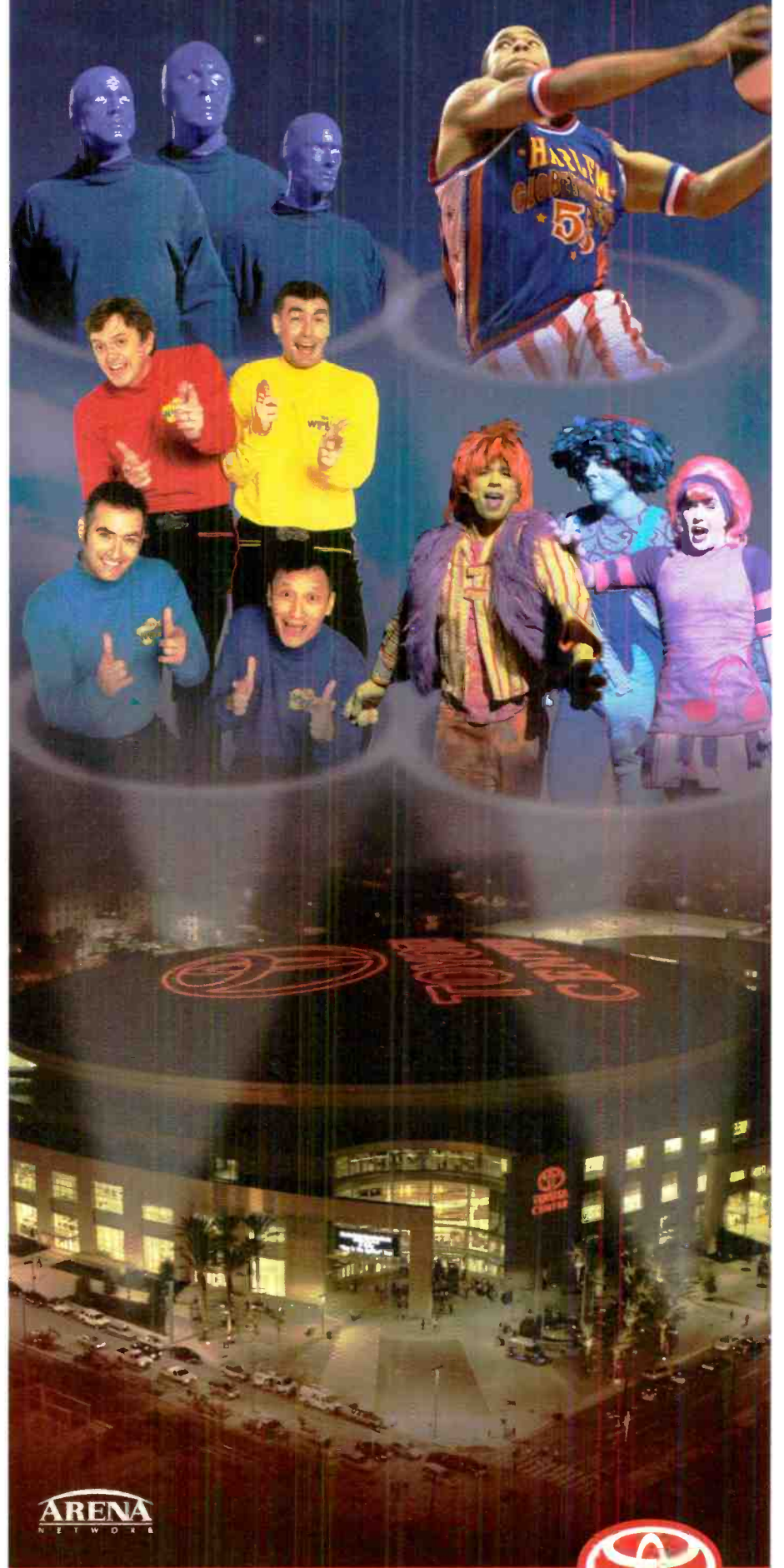
BILL PUTNAM/ZUMA PRESS

BOXSCORE Concert Grosses

Copyright 2007, Nielsen Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,425,847 (15,368,040 pesos) \$167/\$23.20	SHAKIRA Foro Sol, Mexico City, May 13	48,491 52,502	CIE
2	\$1,403,692 (15,160,300 pesos) \$231.48/\$27.78	SHAKIRA Estadio Corregidora, Querétaro, Mexico, May 16	24,844 31,924	CIE
3	\$1,391,862 (15,004,980 pesos) \$231.90/\$27.83	SHAKIRA Universidad de las Américas, Puebla, Mexico, May 20	22,184 24,355	CIE
4	\$1,337,154 \$87/\$51.50	BILLY JOEL Xcel Energy Center, St. Paul, Minn., May 9	15,790 sellout	Live Nation, Jam Productions
5	\$1,286,140 (13,892,200 pesos) \$231.45/\$32.40	SHAKIRA Estadio Victoria, Aguascalientes, Mexico, May 11	20,814 25,038	CIE
6	\$1,216,311 (13,177,800 pesos) \$138.45/\$27.69	ALEJANDRO SANZ Auditorio Coca-Cola, Monterrey, Mexico, May 9, 11-12	18,923 25,324 three shows	CIE
7	\$1,095,677 (11,870,827 pesos) \$230.75/\$41.54	SHAKIRA Estadio General Ángel Flores, Cuicacán, Mexico, May 9	15,347 17,571	CIE
8	\$1,043,697 (11,252,800 pesos) \$213.33/\$41.74	SHAKIRA Estadio Luis Pirata Faente, Veracruz, Mexico, May 18	24,375 25,797	CIE
9	\$899,277 \$199/\$40	WANGO TANGO: LUDACRIS, FERGIE, PITBULL & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., May 12	16,004 sellout	Live Nation
10	\$654,187 \$50/\$45/\$35/\$26	HAITIAN COMPAS FESTIVAL: CARIMI, KREYOL LA, TWICE Bicentennial Park, Miami, May 19	17,856 19,217	Noel and Cecibon Productions
11	\$551,171 \$69.50/\$29.50	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Palace of Auburn Hills, Auburn Hills, Mich., May 12	9,780 10,700	Blue Deuce Entertainment, Red Mountain Entertainment
12	\$550,226 \$69.50/\$39.50	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Ervin J. Nutter Center, Dayton, Ohio, May 11	8,849 9,943	Blue Deuce Entertainment, Red Mountain Entertainment
13	\$539,461 \$88/\$34	STEELY DAN, SAM YAHAL ORGAN TRIO Chastain Park Amphitheatre, Atlanta, May 11	6,549 6,686	Live Nation
14	\$528,870 \$74/\$34	RICKY MARTIN Laredo Entertainment Center, Laredo, Texas, May 11	8,968 9,037	Live Nation, In-house, Latino Event & Marketing Services
15	\$503,315 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., CHRIS JANSON Target Center, Minneapolis, May 19	8,577 10,000	Blue Deuce Entertainment, Red Mountain Entertainment
16	\$473,124 \$76/\$46	RICKY MARTIN Amway Arena, Orlando, Fla., May 20	6,684 8,932	Fantasma Productions
17	\$470,975 (5,136,600 pesos) \$110.03/\$13.75	ALEJANDRO SANZ Arena VFG, Guadalajara, Mexico, May 4	9,595 9,605	CIE
18	\$444,734 (\$497,599 Canadian) \$58.54/\$40.67	JOHN MAYER, KATHLEEN EDWARDS Rexall Place, Edmonton, Alberta, April 28	8,230 10,237	House of Blues Canada
19	\$429,825 \$75	GWEN STEFANI, LADY SOVEREIGN Gibson Amphitheatre, Universal City, Calif., April 27	6,047 6,123	Live Nation
20	\$422,476 \$49.75/\$20	BRAD PAISLEY, JACK INGRAM, KELLIE PICKLER, TAYLOR SWIFT Smirnoff Music Centre, Dallas, May 12	14,001 15,241	Live Nation
21	\$419,017 \$81.50/\$71.50/ \$61.50/\$56.50	BJÖRK, KINOMO NO. 1 Radio City Music Hall, New York, May 2	5,946 sellout	MSG Entertainment, AEG Live
22	\$416,728 \$91/\$71/\$51/\$41	HARRY CONN CK JR. Radio City Music Hall, New York, April 21	5,961 sellout	MSG Entertainment, AEG Live
23	\$411,553 (\$459,246 Canadian) \$58.70/\$40.77	JOHN MAYER, KATHLEEN EDWARDS Pengrowth Saddledome, Calgary, Alberta, April 29	7,592 10,552	House of Blues Canada
24	\$406,058 \$29	POINTFEST: THE KILLERS, BULLET FOR MY VALENTINE & OTHERS Verizon Wireless Amphitheatre, Maryland Heights, Mo., May 12	16,298 21,000	Live Nation
25	\$405,416 \$86/\$46	RICKY MARTIN Dodge Arena, Hidalgo, Texas, May 7	5,987 sellout	Live Nation, in-house
26	\$396,745 \$125/\$35	LIL' WAYNE, YOUNG JEEZY, BABY, JIM JONES, RICH BOY Toyota Center, Houston, April 19	6,155 7,087	J's Entertainment
27	\$396,375 \$49.50/\$37.50	TOOL, KINSKI Tingley Coliseum, Albuquerque, N.M., May 8	8,558 sellout	Live Nation
28	\$380,399 \$49.50/\$39.50	TOOL Tucson Convention Center, Tucson, Ariz., May 6	8,149 sellout	Live Nation
29	\$378,351 \$43.75/\$20	BRAD PAISLEY, JACK INGRAM, KELLIE PICKLER, TAYLOR SWIFT Verizon Wireless Amphitheatre, Maryland Heights, Mo., May 10	12,475 13,925	Live Nation
30	\$374,326 (\$421,781 Canadian) \$88.31	IL DIVO Prospera Place, Kelowna, British Columbia, April 21	4,413 sellout	Live Nation
31	\$373,763 (4,059,550 pesos) \$92.07/\$13.81	ALEJANDRO SANZ Pollforum, León, Mexico, May 6	7,414 8,500	CIE
32	\$371,708 \$52/\$42	HEAVEN AND HELL, MEGADETH, MACHINE HEAD Allstate Arena, Rosemont, Ill., May 5	7,444 9,949	Jam Productions
33	\$370,831 \$164.05/\$39.50	TOOL DeSoto Civic Center, Southaven, Miss., May 15	7,813 sellout	Live Nation
34	\$369,581 \$85.50/\$30.50	MARTINA MCBRIDE, LITTLE BIG TOWN, RODNEY ATKINS Radio City Music Hall, New York, May 18	5,832 sellout	MSG Entertainment
35	\$364,244 (\$408,969 Canadian) \$44.09/\$38.07	JANN ARDEN Massey Hall, Toronto, April 24-27	8,549 10,832 four shows	Live Nation

THE STARS AT NIGHT, ARE BIG AND BRIGHT....



ARENA
NETWORK

For Booking Information Contact Mandy Strudler
at mandys@rocketball.com • 713.758.7346
www.toyotaevent.com

TOYOTA
CENTER

JUNE 18-19, 2007
GRAND HYATT NEW YORK

WHAT teens WANT

PRESENTED BY



THE NETWORK FOR TEENS

Get the inside scoop on hot new marketing trends to reach teen influencers!

Programming and Topic Highlights:

Social networking, multiplatform approaches, mobile marketing, the future of print, consumer-generated media, building brand communities, music distribution, a live teen panel. . . Plus, valuable networking opportunities and groundbreaking research.

Featured Speakers:

- ◆ Michael Barrett, Chief Revenue Officer, News Corporation's Fox Interactive Media
- ◆ Jason Flom, Chairman and CEO, Capitol Music Group
- ◆ Chris Kelly, Chief Privacy Officer, Facebook
- ◆ Dave Knox, Teen External Relations Manager, P&G Beauty
- ◆ Kevin Liles, Executive Vice President, Warner Music Group
- ◆ Robert Matthews, Senior Director, Consumer Marketing, Nintendo of America, Inc.
- ◆ Radha Subramanyam, VP/Research and Planning, The N. / MTV Networks Kids and Family Group

REGISTER EARLY & SAVE

WWW.WHATTEENSWANT.COM

REGISTRATION Alma Weinstein 646.654.7254 conferences@nielsen.com | SPONSORSHIPS Linda D'Adamo: 646.654.5115 linda.dadamo@nielsen.com
SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com

CO-SPONSORED BY



BUS RADIO



nextSTEP



SNIPPETES
The Real People People.

HOSTED BY

ADWEEK

BRANDWEEK

MEDIAWEEK

Billboard

THE REPORTER

nielsen

ILLUSTRATION BY SEAN McCABE

THEY WROTE THE SONGS

Songwriters Hall Of Fame Awards Honor The Creators Behind Timeless Hits BY JIM BESSMAN



LEGEND, PARTON and KIRSHNER

On the eve of the 2007 Songwriters Hall of Fame Awards dinner, to be held June 7 at the Marriott Marquis Hotel in New York, chairman/CEO Hal David reiterates the Hall of Fame's mission "to provide much-needed recognition for the people who create the words and music of our best-loved songs." ■ In many cases, David says, "the people behind the songs are not known to the general public, yet everyone can name a favorite song—a song that in some way conveyed what they themselves were feeling at a particular time in their lives. That songs are magical and have the power to rally the spirit and bring joy and excitement in our lives is a fact of which we are all aware." ■ This awareness, he adds, doesn't always lead to "recognition, appreciation and respect" for the songwriters, which is the main objective of the Hall of Fame. The recently restructured nomination process, Hall of Fame president Linda Moran says, has made it more effective in honoring dedicated songwriters, rather than the better-known songwriter/artists. ■ "Before everybody voted for five writers off one master list—so writer/performers got elected sooner than [nonperforming] writers," Moran says. "So we changed the process to where we now divide the list and vote for three on the writers side and two on the writer/performers side. We separated them into two master lists because people were voting in the names that they were most familiar with—which obviously were writer/artists." ■ Moran points to the forthcoming induction of Michael Masser as an example of a nonperforming writer who has particularly benefited from the new procedure. ■ "He's written for Whitney Houston and Diana Ross, names that we know who are still active," she says. "Because of our new process, we're now more likely to induct writers like him who have songs that are still being played on the radio and performed by artists who the audience clearly remembers." ■ Here is a look at this year's awards and honorees.

TOWERING SONG: 'UNCHAINED MELODY'

Co-written by groundbreaking film composer Alex North ("A Streetcar Named Desire") and Hy Zaret (also author of the classic novelty tune "One Meatball"), "Unchained Melody" was penned for the 1955 prison film "Unchained" starring football great Elroy "Crazylegs" Hirsch.

"Unchained Melody" received an Academy Award nomination for best original song, and was a hit that year for orchestra leader Les Baxter, balladeer Al Hibbler and pop vocalist Roy Hamilton. But it was the Righteous Brothers' monumental Phil Spector-produced version from 1965 that remains the definitive version, gaining new life in 1990 as the main theme for the 1990 film "Ghost" starring Demi Moore and Patrick Swayze.

ABE OLMAN PUBLISHER AWARD FOR LIFETIME ACHIEVEMENT: DON KIRSHNER

Time magazine called him "the man with the golden ear," and Don Kirshner's extraordinary career in music certainly supports the title. Indeed, his legendary "In Concert" series, which ran on ABC TV from 1971 to 1983, helped launch the superstar likes of Santana, Prince, Billy Joel, Van Morrison and the Bee Gees. But it all began in music publishing, where he founded (with partner Al Nevins) the fabled "Brill Building pop" sound of the 1960s via his Aldon Music publishing firm.

Located in Manhattan's Brill Building, it was the home of Bobby Darin, Neil Sedaka, Neil Diamond, Carole King, Gerry Goffin, Cynthia Weill, Barry Man, Carole Bayer Sager, Jeff Barry and Ellie Greenwich, whose songs gave voice to a generation.

JOHNNY MERCER AWARD: DOLLY PARTON

Dolly Parton parlayed her extraordinary voice, bubbly personality and voluptuous looks into a celebrity that transcended the country music stardom of her initial breakthrough. But she has always considered herself a songwriter first, and her estimable catalog includes such country classics as "Jolene," "My Tennessee Mountain Home" and "The Bargain Store."

She successfully crossed over to pop with self-written hits like "Two Doors Down" and "9 to 5," the latter the title theme of the 1980 film comedy in which she also co-starred. Her 1974 country chart-topper "I Will Always Love You," meanwhile, became a landmark 1992 pop hit for Whitney Houston. But she remains proudest of her deeply personal 1971 autobiographical country signature song "Coat of Many Colors."

HAL DAVID STARLIGHT AWARD: JOHN LEGEND

John Legend was still John Stephens in 2002 when the Songwriters Hall of Fame presented him with the Abe Olman Scholarship for excellence in songwriting. A University of Pennsylvania student, he had garnered notice in Philadelphia playing and writing with the likes of Alicia Keys, Kanye West, Twista and Janet Jackson.

West signed him in 2003 to his Columbia-distributed G.O.O.D. Music label, and Legend released his debut studio album "Get Lifted" the following year. It yielded the hits "Ordinary People" and "Used to Love U" and earned three Grammy Awards. His 2006 album "Once Again" earned another Grammy, as did his participation on the Sly Stone tribute album "Different Strokes by Different Folks."

THE INDUCTEES

DON BLACK: Lyricist/librettist Don Black had a hand in pop hits like Michael Jackson's "Ben," Hot Chocolate's "I'll Put You Together Again" and the classic movie theme "To Sir With Love." His catalog also contains other noteworthy gems including "Born Free," "Come September" and "For Mama."

His collaborators have included John Barry (the theme songs for the James Bond movies "Thunderball," "Diamonds Are Forever" and "The Man With the Golden Gun") and Andrew Lloyd Webber (the hit musicals "Tell Me on a Sunday," "Sunset Boulevard" and "Aspects of Love"). Other collaborations include Quincy Jones on the movie soundtrack to "The Italian Job."

JACKSON BROWNE: No one exemplifies the "singer/songwriter" genre better than Jackson Browne. A brief mid-1960s stint with the Nitty Gritty Dirt Band netted several early covers. His later Los Angeles club work led to the 1972 breakthrough by the Eagles, "Take It Easy" (co-written with Glenn Frey). His self-titled 1972 debut disc contained the hit "Doctor My Eyes" and paved the way for future classics like "Running on Empty" and "The Pretender." His focus on the personal and political in his songwriting was recognized with his 2004 induction into the Rock and Roll Hall of Fame.



IRVINGBURGIE: He hails from Brooklyn, but Irving Burgie will forever be linked with the Caribbean, after writing Harry Belafonte's hits "Day-O" and "Jamaica Farewell." In fact, Belafonte recorded some 35 Burgie compositions, including eight of the 11 songs on his 1956 album "Calypso," the first million-selling album in the United States.

A calypso singer in his own right (he recorded as Lord Burgess), Burgie's songs went on to sell more than 100 million records by acts ranging from the Kingston Trio to Jimmy Buffett and Miriam Makeba. He even wrote the lyrics for the national anthem of Barbados, his mother's homeland.

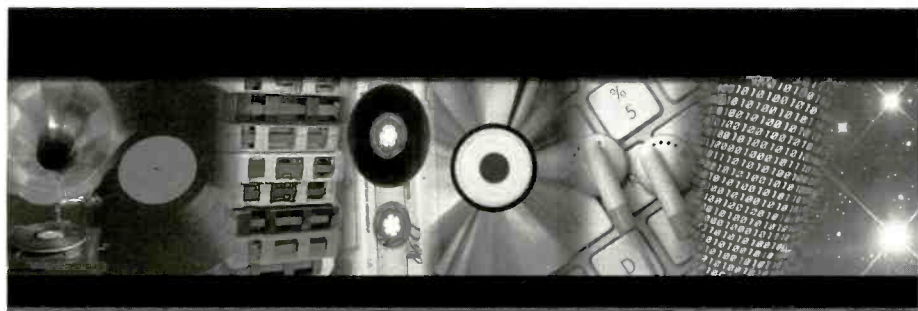
MICHAEL MASSER: Songwriter/producer Michael Masser came to the fore with the hit "Touch Me in the Morning," which he wrote and produced for Diana Ross in 1973. Teaming with Songwriters Hall of Fame inductee Gerry Goffin, he penned "Theme From 'Mahogany' (Do You Know Where You're Going To?)" for Ross' 1975 movie, which earned an Academy Award nomination. He went on to write (with Linda Creed) "The Greatest Love of All" (a hit for George Benson in 1977 and for Whitney Houston in 1986). His run with Houston included "Saving All My Love for You" (again with Goffin) and "Didn't We Almost Have It All" (with Will Jennings). Roberta Flack and Peabo Bryson had a 1983 duet hit with Masser and Goffin's "Tonight, I Celebrate My Love."

TEDDY RANDAZZO: The late Teddy Randazzo is rightly remembered for hits he co-wrote with Bobby Weinstein. But he was also a recording artist in his own right. As lead singer with the Three Chuckles, he had a minor hit with "And the Angels Sing." It opened the door to movie appearances in legendary rock'n'roll DJ Alan Freed's 1956 jukebox movie "Rock, Rock, Rock" and "The Girl Can't Help It." But the Brooklyn native called himself a "misplaced Hawaiian," and he produced and arranged the islands' big hit "Honolulu City Lights" and wrote signature songs for Marlene Sai ("I Love You") and John Rowles ("Salty Tears").

BOBBY WEINSTEIN: With Teddy Randazzo, Bobby Weinstein co-wrote such lasting 1960s pop standards as "Goin' Out of My Head," "Hurt So Bad" and "I'm On the Outside Looking In," all recorded by Little Anthony & the Imperials. Other notable tunes included "It's Gonna Take a Miracle" (a hit for the Royalettes and a key cover for Laura Nyro) and "Pretty Blue Eyes" (Steve Lawrence). A past president of the Songwriters Hall of Fame, Weinstein continued writing with Randazzo until his partner's death in 2003.

—JB





hfa

The Harry Fox Agency, Inc. • Since 1927

The nation's foremost mechanical licensing, collections, and distribution agency for music publishers.

Ready for the next generation...Now.

Licensing solutions for all kinds of business – Even ones that haven't been thought of yet.



(212) 834-0100 • publisherservices@harryfox.com • www.harryfox.com

→ 50 Hits the Books
 → Dre Stuck In the Studio
 → And Beyoncé's Open Auditions
All in 60 Seconds

Billboard
IN SIXTY

LOG ONTO BILLBOARD.COM/SIXTY FOR FRESH WEBISODES!

To sponsor this exclusive original video content call 646.654.4616



Hosted by Danielle Flora

Billboard
 EXPERIENCE THE BUZZ

A SONG GROWS IN NASHVILLE

Music City Proves Fertile Ground For Publishing Startups
 BY SUSAN BUTLER

Bidding wars for publishing catalogs and heightened price competition over license fees seem to leave little room for a startup publisher. But there is still a place where new publishers can plant seeds. Nashville is that place and organically is how they're grown. ■ "In any given decade a period of consolidations seems to spawn growth of new startup companies," says Pat Higdon, a former indie publisher and now senior VP/GM of Universal Music Publishing Group Nashville. "There are a lot of small publishing companies here blossoming out right now. Some of them will be successful, and some of them won't be successful."

While publishing business models take many forms, two in particular have proven track records: indies self-funded by music entrepreneurs and joint ventures formed with major publishers.

Barry and Jewel Coburn set up Ten Ten Music with their own money. Three days after they married 23 years ago, the Australia natives—Barry, a manager/publisher, and Jewel, a singer—landed in Nashville with two suitcases each and a box of tapes.

"We didn't have a lot of capital initially to sign exclusive writers," Jewel says. They relied on Barry's personal management commissions from artists like Lacy J. Dalton, Emmylou Harris and Alan Jackson to fund single-song deals with writers—that is, buying rights in one song at a time. When they placed enough songs with artists, they signed exclusive writers.

"Early on we got beaten up pretty badly," Barry says. "It took longer than we expected to get our first hit on the charts. It was exactly five years to the week from the time we opened our office to the time we got our first top 40 single."

Two songs reached No. 1 in a three-month span, prompting another publisher to make a play for the company. But the Coburns shot down the offer to buy their company's rights—and other offers since then.

"It's not clear sailing every day, but we've managed to build up the company," Barry says. Today, they own or control about 8,000 songs, count 10 exclusive writers on their roster and have reached the top 10 on Billboard's Hot Country Publishing Corporations chart in each of the last four years. And they keep investing in songwriters.

"Publishers have always been involved at the very earliest stage with unknown creators and writers, ready to put some money on the line, giving them seed money to write full time," says Troy Tomlinson, president/CEO of Sony/ATV Music Nashville. "In the very earliest years, publishing helped shape this city. Nashville understands that it all begins with the song."

Sea Gayle Music grew out of friendship and connections with a major publisher. When

Chris DuBois worked for ASCAP in the 1990s, he met a college intern who brought his guitar to work: Brad Paisley. They spent evenings together writing songs, then asked Frank Rogers to join them after Paisley met him at college. Rogers, now a top writer/producer, was interning at EMI Music Publishing.

Paisley later signed with Arista Records, Paisley and Rogers signed with EMI, and the trio formed Sea Gayle as a joint venture with EMI. The major publisher helps fund the indie and administers the songs.

"It is very difficult right now," DuBois says. "A problem for a lot of publishers is that so many artists are writing their material, and producers have publishing companies. We saw that trend coming." So it was no accident

that Paisley, Rogers and DuBois pooled their talents to form Sea Gayle. As a publisher, its access to the successful partners is incredibly valuable, DuBois says.

Publishers just entering Nashville may want to partner with an insider, someone trusted by artists and producers in the community. It makes good business sense because it can jump-start the company, Higdon says.

Relationships are especially important in Nashville. "We live with these writers," says Ron

Stuve, VP of A&R and GM of BMG Songs Nashville. "On any given day, there are five or six writers in our writers' rooms."

And it's not only the writers with whom publishers spend their time. "The cool thing about Nashville is that we get to sit down with many of the artists and play them songs," says Gary Overton, executive VP/GM of EMI Music Publishing Nashville. "That doesn't happen anywhere else—playing songs live for people. On average, we have four scheduled song meetings a day with A&R people, producers, artists, whoever. It's back to the basics."

And don't get the idea that this down-home atmosphere works only for country music. The publishers say their writers pen songs in other genres of music, they place songs worldwide, and newcomers are welcome. Nashville isn't just for country anymore.



Making hits, from left: Ten Ten Music's BARRY and JEWEL COBURN with KEITH URBAN.

*We Are Pleased To Be ASCAP POP's
 Publisher of the Year!*

*It Is an Honor
 to Represent The
 Most Talented Songwriters,
 Both Those Working Today
 and Those Responsible
 for The Enduring Songs
 of The Past.*

*Their Creative Genius
 Is The Source of Our Success.
 We Congratulate Them!*

U and Dat
 Give It Up
 To Me
 Temperature
 Ridin
 Laffy Taffy

Over My Head
 (Cable Car)
 Better Days
 It's Goin' Down
 Ms. New Booty
 Soul Survivor

Ever the Same
 Grillz
 So Sick
 Shake it Off
 Unfaithful
 Lose Control

Don't Forget
 about us
 Lean Wit It,
 Rock Wit It
 Gold Digger

One Wish
 You'll
 Think of
 Me
 We Belong
 Together
 UnWritten

How to save
 a life
 I Write Sins
 Not Tragedies
 Feel Good,
 Inc.

Like You
 Pullin' Me
 Back
 Lonely No
 More
 Cool
 Your Body

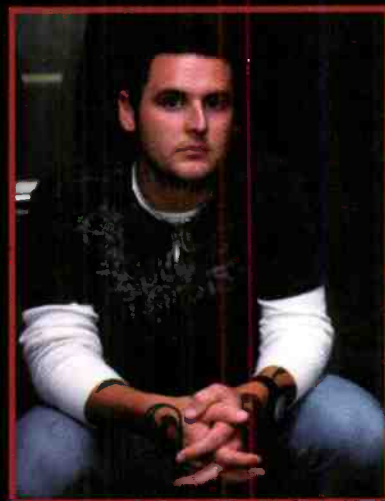
Check On It
 Promiscuous
 Sexy Love
 Because of
 You
 Hips Don't
 Lie



*Jermaine Dupri
 ASCAP's
 Songwriter Of The Year!*



*Kelly Clarkson
 ASCAP's
 Song Of The Year
 "Because Of You"*



*David Hodges
 BMI's
 Co-Songwriter Of The Year
 "Because Of You"*



*James Blunt
 BMI's
 Internet Song Of The Year
 "You're Beautiful"*



great songs

the
future
of your
legacy

olé

majorly indie

www.majorlyindie.com

A global full service music publisher

NASHVILLE • LOS ANGELES • TORONTO

SongLink

INTERNATIONAL • www.songlink.com

Pitch your songs, music & catalogs worldwide!

SongLink is the monthly email tipsheet and magazine listing record labels, producers and managers who are looking for songs or co-writers for their artists. PLUS licensing deals, masters wanted/available, etc.

- Established in 1993, SongLink's successes include songs placed with many major acts, including Christina Aguilera, Mis-Teeq, Sonique, Oleta Adams, Cliff Richard, Tom Jones, Hi-5, Elize, Jamali, plus various Idol winners, and many established around the world - Europe, Russia, Australia etc. **Get pitching today!**
- Leads are despatched **monthly by e-mail**, plus the optional bi-monthly hard copy 24-page magazine.
- Covers all styles of music including Pop, Dance, AC, R&B, Rock, Country, Blues, Soul, Hip Hop etc.
- Also check out **CUESHEET MUSIC REPORT** - Film/TV music listings, leads despatched twice monthly.

"SongLink is probably the best service for publishers, and songwriters in the world." - Barry Andrews, VML Music, Australia

Ed./Publisher: David Stark
e-mail: david@songlink.com
www.songlink.com • www.cuesheet.net
MYSPACE: www.myspace.com/songlink
Tel: +44 20 7794 2540 • Fax: +44 20 7794 7393

"David, thanks for a great service - the best of its kind, I believe, on the planet!" - Ed Chaffin, Magic Fire Music, NYC

THE PUBLISHING CHART-TOPPERS

The Music Publishing recaps for this special feature are year-to-date standings starting with the Dec. 2, 2006, issue—the beginning of the chart year—through the May 5, 2007, issue.

Recaps for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts are compiled using a combination of gross audience impressions monitored by Nielsen BDS along with sales compiled by Nielsen SoundScan. Hot 100 sales include paid music downloads and retail sales. R&B/Hip-Hop sales are from a core panel of stores that specialize in urban genres.

The recaps for Hot Country Songs, Hot Latin Songs, Hot Christian Songs and Hot Christian Adult Contemporary Songs are based on gross audience impressions from Nielsen BDS.

Titles receive credit for airplay (and sales where applicable) accumulated during each week they appear on the pertinent chart.

In cases where more than one songwriter wrote a particular song, points are divided equally among the composers. Publisher and publishing corporation points are likewise evenly split. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (116)
- 2 WARNER/CHAPPELL MUSIC (65)
- 3 UNIVERSAL MUSIC (75)
- 4 SONY/ATV MUSIC (44)
- 5 BMG/ZOMBA MUSIC (40)
- 6 FAMOUS MUSIC (14)
- 7 BYEFALL MUSIC (5)
- 8 WINDSWEPT HOLDINGS LLC (19)
- 9 DANJA HANDZ MUZIK (9)
- 10 BIG LIFE MUSIC (2)

Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (114)
- 2 UNIVERSAL MUSIC (82)
- 3 WARNER/CHAPPELL MUSIC (80)
- 4 BMG/ZOMBA MUSIC (41)
- 5 CHRYSALIS MUSIC (12)
- 6 SONY/ATV MUSIC (18)
- 7 WINDSWEPT HOLDINGS LLC (15)
- 8 FAMOUS MUSIC (11)
- 9 HITCO MUSIC (11)
- 10 YOUNG MONEY MUSIC (5)

Hot 100 Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI APRIL,ASCAP (61)
- 2 EMI BLACKWOOD,BMI (48)
- 3 SONGS OF UNIVERSAL,BMI (18)
- 4 FAMOUS,ASCAP (10)
- 5 WARNER-TAMERLANE PUBLISHING,BMI (23)
- 6 BYEFALL MUSIC,ASCAP (5)
- 7 TOP QUALITY,BMI (2)
- 8 UNIVERSAL MUSIC CORPORATION,ASCAP (29)
- 9 WB MUSIC,ASCAP (25)
- 10 SONY/ATV TUNES,ASCAP (16)

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI APRIL,ASCAP (73)
- 2 EMI BLACKWOOD,BMI (41)
- 3 TOP QUALITY,BMI (2)
- 4 UNIVERSAL MUSIC CORPORATION,ASCAP (37)
- 5 SONGS OF UNIVERSAL,BMI (23)
- 6 WARNER-TAMERLANE PUBLISHING,BMI (28)
- 7 I LIKE EM THICKE,ASCAP (2)
- 8 DOSDUETTESMUSIC,ASCAP (1)
- 9 ZOMBA SONGS,BMI (12)
- 10 SONY/ATV TUNES,ASCAP (11)

Hot 100 Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 ALIAUNE "AKON" THIAM (6)
- 2 TIMOTHY V. "TIMBALAND" MOSLEY (12)
- 3 FLOYD NATHANIEL "DANJA" HILLS (9)
- 4 JUSTIN TIMBERLAKE (6)
- 5 CALVIN BROADUS (3)
- 6 LUKASZ GOTTWALD (5)
- 7 JOHN MAYER (2)
- 8 MY CHEMICAL ROMANCE (2)
- 9 AVRIL LAVIGNE (3)
- 10 NELLY FURTADO (3)



Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 DWAYNE CARTER (6)
- 2 ROBIN THICKE (2)
- 3 SEAN HURLEY (1)
- 4 JOHNTA AUSTIN (12)
- 5 ALIAUNE "AKON" THIAM (6)
- 6 JASPER CAMERON (3)
- 7 CLIFFORD J. HARRIS, JR. (8)
- 8 CALVIN BROADUS (3)
- 9 SHAFFER "NE-YO" SMITH (7)
- 10 TOR ERIK HERMANSEN (6)
- 10 MIKKEL STORLEER ERIKSEN (6)

continued on >>p54

ANTHONY MANDLER

THE SONG...WHERE IT ALL BEGINS.



Mike Stoller and Jerry Leiber
with Elvis Presley, the architects
of rock'n'roll.

LEIBER & STOLLER new
additions to the Sony/ATV family.

SONY / ATV MUSIC PUBLISHING ~ BUILDING THE FUTURE

Sony/ATV Music
PUBLISHING

The whole world listens to your music.
WHO IS PROTECTING YOUR RIGHTS?

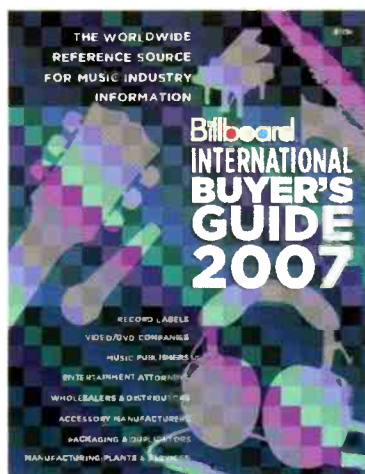


The National Music Publishers' Association.
 We are your voice.

There is strength in numbers. Together we will fight to guard your most important asset — your songs. Join us in this battle. Visit our website or call our Washington headquarters (202) 742-4375.



Your Definitive Source for Industry Information



INTERNATIONAL BUYER'S GUIDE:

Jam-packed with over 13,000 listings of key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool.

\$179

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

BY MAIL:
 Send payment plus \$9.95 S&H (\$14.95 Canada, \$24.95 international orders) with this ad to:

Billboard Directories
 P.O. Box 1515
 North Hollywood, CA 91615-5158

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA.

Orders payable in U.S. funds only.
All sales are final.

Also available on CD ROM or mailing labels, for info.

email: mwiesner@vsnubspubs.com

For advertising opportunities,
 call 800-223-7524 or
 email jserrette@billboard.com

A7DFULL

from >>p52

Hot Country Publishing Corporations

- Pos. PUBLISHING CORPORATION (No. Charted Titles)
- 1 SONY/ATV MUSIC (35)
 - 2 WARNER/CHAPPELL MUSIC (27)
 - 3 EMI MUSIC (26)
 - 4 BMG/ZOMBA MUSIC (17)
 - 5 UNIVERSAL MUSIC (29)
 - 6 BIG LOVE MUSIC (2)
 - 7 WINDSWEPT HOLDINGS LLC (14)
 - 8 TEN TEN MUSIC (1)
 - 9 MOSAIC MUSIC (5)
 - 10 SYCAMORE CANYON MUSIC (1)

Hot Country Publishers

- Pos. PUBLISHER (No. Charted Titles)
- 1 SONY/ATV TREE, BMI (19)
 - 2 WARNER-TAMERLANE PUBLISHING, BMI (13)
 - 3 BIG LOVE MUSIC, BMI (2)
 - 4 WB MUSIC, ASCAP (13)
 - 5 SONY/ATV CROSS KEYS, ASCAP (11)
 - 6 CAREERS-BMG MUSIC PUBLISHING, BMI (10)
 - 7 SYCAMORE CANYON, BMI (1)
 - 8 EMI BLACKWOOD, BMI (12)
 - 9 EMI APRIL, ASCAP (10)
 - 10 L'ILE DES AUTUERS, ASCAP (3)

Hot Country Songwriters

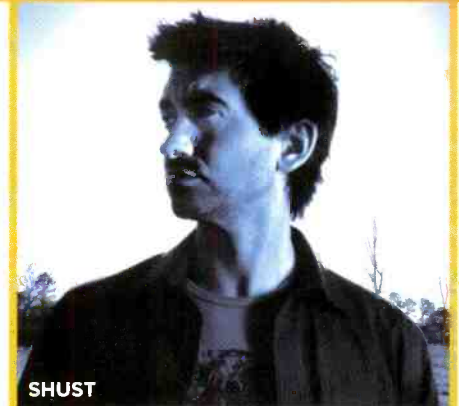
- Pos. SONGWRITER (No. Charted Titles)
- 1 WILLIAM KENNETH "BIG KENNY" ALPHIN (2)
 - 2 KENNY CHESNEY (1)
 - 3 MARV GREEN (2)
 - 4 JASON MICHAEL CARROLL (2)
 - 5 DAVE BERG (5)
 - 6 JIM COLLINS (4)
 - 7 BRAD PAISLEY (5)
 - 8 ALAN JACKSON (1)
 - 9 JEFFREY STEELE (3)
 - T10 KRISTIAN BUSH (2)
 - T10 JENNIFER NETTLES (2)

Hot Christian Publishing Corporations

- Pos. PUBLISHING CORPORATION (No. Charted Titles)
- 1 EMI MUSIC (28)
 - 2 BMG/ZOMBA MUSIC (11)
 - 3 SIMPLEVILLE MUSIC (3)
 - 4 SIXSTEPS MUSIC (3)
 - 5 STOLEN PRIDE MUSIC (4)
 - T6 SWECS MUSIC (1)
 - T6 CLUB ZOO MUSIC (1)
 - 8 WARNER/CHAPPELL MUSIC (9)
 - 9 WET AS A FISH MUSIC (3)
 - 10 EMACK MUSIC (2)

Hot Christian Publishers

- Pos. PUBLISHER (No. Charted Titles)
- 1 THANK YOU, PRS (1)
 - 2 SIXSTEPS, ASCAP (3)
 - 3 THIRSTY MOON RIVER PUBLISHING, ASCAP (5)
 - 4 STOLEN PRIDE MUSIC, ASCAP (4)
 - 5 WORSHIPTOGETHER.COM, ASCAP (3)
 - T6 SWECS, BMI (1)
 - T6 CLUB ZOO, BMI (1)
 - 8 EMI CHRISTIAN MUSIC GROUP, ASCAP (8)
 - 9 BRIDGE BUILDING, BMI (6)
 - 10 SIMPLEVILLE, ASCAP (3)
 - 10 WET AS A FISH, ASCAP (3)



SHUST

Hot Christian Songwriters

- Pos. SONGWRITER (No. Charted Titles)
- 1 MERCYME (3)
 - 2 CHRISTOPHER STEVENS (3)
 - 3 AARON SHUST (1)
 - 4 RHINEHART & RHINEHART (1)
 - 5 JEREMY CAMP (3)
 - 6 MARK SCHULTZ (2)
 - 7 BRENTON BROWN (2)
 - 8 KEN RILEY (1)
 - 9 JASON INGRAM (2)
 - 10 JON EAGAN (1)

Hot Christian Adult Contemporary Publishing Corporations

- Pos. PUBLISHING CORPORATION (No. Charted Titles)
- 1 EMI MUSIC (29)
 - 2 BMG/ZOMBA MUSIC (10)
 - 3 SIXSTEPS MUSIC (3)
 - 4 SIMPLEVILLE MUSIC (3)
 - 5 WARNER/CHAPPELL MUSIC (9)
 - T6 SWECS MUSIC (2)
 - T6 CLUB ZOO MUSIC (2)
 - 8 STOLEN PRIDE MUSIC (3)
 - 9 WET AS A FISH MUSIC (3)
 - 10 WORD MUSIC (3)

Hot Christian Adult Contemporary Publishers

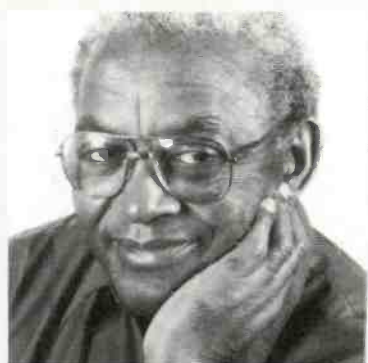
- Pos. PUBLISHER (No. Charted Titles)
- 1 THANK YOU, PRS (4)
 - 2 SIXSTEPS, ASCAP (3)
 - T3 SWECS, BMI (2)
 - T3 CLUB ZOO, BMI (2)
 - T5 STOLEN PRIDE MUSIC, ASCAP (3)
 - T5 THIRSTY MOON RIVER PUBLISHING, ASCAP (3)
 - 7 WORSHIPTOGETHER.COM, ASCAP (3)
 - T8 SIMPLEVILLE, ASCAP (3)
 - T8 WET AS A FISH, ASCAP (3)
 - T10 TWO BARE FEET, ASCAP (1)
 - T10 JOHNNY RIDGECREST, ASCAP (1)

Hot Christian Adult Contemporary Songwriters

- Pos. SONGWRITER (No. Charted Titles)
- 1 MERCYME (3)
 - 2 JASON INGRAM (2)
 - 3 MARK SCHULTZ (2)
 - 4 BRENTON BROWN (2)
 - 5 KEN RILEY (1)
 - 6 AARON SHUST (1)
 - 7 BEBO NORMAN (1)
 - 8 NIC GONZALES (1)
 - 9 RHINEHART & RHINEHART (1)
 - 10 CHRISTOPHER STEVENS (3)

CHERRY LANE MUSIC PUBLISHING

Salutes The Songwriters Hall Of Fame



Songwriters Hall Of Fame Inductee

IRVING BURGIE

("Day-O" "Jamaica Farewell")



Hal David Starlight Award

JOHN LEGEND

And All Of This Year's Inductees And Honorees



TM

cherry lane

music publishing
company, inc.

Create. We'll handle the rest.



THE KING OF QUEENS
Josh Homme's
Stone-Aged hard rock

58



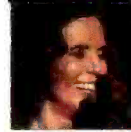
HEADY METAL
Selling loud rock to
an indie rock crowd

58



MINOR THREAT
Songstress Laura's self-
released hip-hop folk

59



CASH CROP
Compilation and book
honor June Carter Cash

60



TUNES AND TROUSERS
Innovative songs, jeans
from Nicole C. Mullen

60

MUSIC

R&B BY GAIL MITCHELL

Rollin' With Rowland

Destiny's Child Member Matures On Sassy Sophomore Set

Seated inside a black sports utility vehicle, one female passenger asks, "How do you like to hear your music, loud or quiet?" As the SUV pulls out, its speakers begin throbbing to a sassy beat.

This is no ordinary joy ride, however. Sitting in the chauffeured, Bose-equipped vehicle is Destiny's Child member Kelly Rowland, giving a guided preview of her new album, "Ms. Kelly." While her assistant directs the driver to cruise through Beverly Hills, Rowland explains that the song being played, "Come Back," was produced by Scott Storch and co-produced by Jason "Poo Bear" Boyd.

The remix-worthy dance track—about that special something females possess that keeps guys returning for more—is the second song on Rowland's July 3 Music World/Columbia sophomore set. Opening the album is Rowland's equally sassy and fun lead single "Like This," featuring Eve and sporting the production imprints of Polow Da Don and Sean Garrett. The single (No. 55 on The Billboard Hot 100 and No. 13 on Hot R&B/Hip-Hop Songs) and "Come Back" are two of several new songs added to "Ms. Kelly," which originally had been slated for a 2006 release.

"It was dragging too much," Rowland recalls of listening to what she terms the album's "first draft." "I tend to go for midtempo and ballads. But I thought, 'I've got to speed this up. I'm 25, not a homebody. I can still shake a tail feather.'"

Underscoring the subtly assertive stance of its title, the album cohesively showcases Kelly Rowland, the maturing woman and singer/songwriter versus Kelly Rowland, former teen idol and founding member of Destiny's Child.

"I was searching on my first album and didn't know exactly what I wanted," she says as the ride cruises past the infamous pink Beverly Hills Hotel. "I knew I loved alternative music, rock and R&B. I just wanted to fuse it all together."

That fusion spawned her 2002 solo debut, "Simply Deep." Netting first-week sales of 77,000 and even-

tually selling 602,000, according to Nielsen SoundScan, the album spun off five chart singles including the Grammy Award-winning No. 1 pop and No. 1 R&B/hip-hop track "Dilemma" featuring Nelly. The album also debuted at No. 1 in the United Kingdom and Australia.

In the five years since, Destiny's Child retired and Rowland, who has logged several TV and film acting credits, broke off her engagement to Roy Williams of the Dallas Cowboys. Reflecting those growing pains, she segues from fun-loving and introspective to vulnerable and open on the R&B/pop-veined "Ms. Kelly."

Some of that can be attributed to a stable of producers that includes other marquee names like Tank (who duets with Rowland on the ultra-sexy "The Show"), Rockwilder, Billy Mann and Soulshock & Karlin. The album's only other guest is Snoop Dogg, who layers his languid flow over the '70s-vibed, good girls/bad boys-themed "Ghetto."

Playing no less a role in revealing Rowland the artist were the singer's lyrical contributions on such tracks as "I'm Still in Love With My Ex" and "Every Thought Is You."

"I had several word-vomit moments during the course of this record," says a laughing Rowland, referring to instances when lyrics seemed to pour out during stints with co-writer Lonny Bereal.

Capitalizing on her international popularity, Rowland swept through Europe in April and is due back in early June. A mid-June stopover in Japan is scheduled before the album's international release (June 25). Then she returns stateside for several TV appearances later in the month, including "Today," "Jimmy Kimmel Live" and the BET Awards. She will also perform at the Essence Music Festival (July 5-7) in New Orleans.

Tied to that was a contest to win a trip to the festival and meet Rowland and other performers, co-sponsored by Rolling Out magazine and Vaseline Intensive Care. In her role as spokeswoman for the Dark & Lovely hair product line from Soft Sheen-Carson, Rowland will make several appearances during an upcoming style junket.

Of the post-Destiny's Child Rowland, Music World Entertainment CEO Mathew Knowles says, "It was the right decision to take her time and make the quality record she needed to make. She stood her ground and knows who she is as an artist."

Back at the hotel to chill before performing at the recent BMI Pop Awards tribute to the Bee Gees, Rowland apologizes again for the SUV session in lieu of the poor sound system in her room and no time to book a studio.

"This album is very personal," she declares before hopping out of the SUV. "What I wanted to say, what producers and writers I wanted to work with; it was everything coming from me. I found my way with this record."

ROWLAND

MARKETING TO MEN

18-34

AUGUST 8, 2007
THE ALTMAN BUILDING
NEW YORK CITY

LEARN HOW TO ENGAGE AND CONNECT WITH YOUR MALE AUDIENCE THROUGH TRADITIONAL AND NEW MEDIA PLATFORMS!

Now in its third year, Marketing To Men 18-34 is the definitive conference for professionals trying to make an impact on elusive male consumers.

PROGRAM HIGHLIGHTS

- Gain insights on the latest trends in mobile campaigns, events, digital campaigns, online video advertising and traditional advertising
- Find out how sports marketing can help brands establish a strong connection with men
- Explore strategies to guide your multiplatform brands in digital distribution expansion, product development and cross-brand initiatives
- Get access to exclusive research on male buying power and evaluations of new marketing trends and opportunities
- Network with senior-level marketing, retail, agency and media executives

CONFIRMED SPEAKERS INCLUDE:

Nick Bartle, Director of Behavioral Planning, BBDO North America
Dan Courtemanche, SVP Mktg & Communications, Major League Soccer & Soccer United Mktg
Pete Favat, Chief Creative Officer, Arnold Worldwide
Peter Leimbach, VP Multimedia Ad Sales Research, ESPN
Chris Lighty, CEO, Brand Asset Group and Violator Management
Michael Mohamad, SVP, New Business Development & Partnership, A&E Television Networks
Peter O'Reilly, Director of Marketing & Fan Development, National Football League
Gareb Shamus, Co-Founder and CEO, International Fight League
Peter Stern, President, STRATEGIC
Gary Zarr, EVP, Marketing & Communications, National Basketball Association

Register by June 29 & Save \$200!
WWW.MARKETINGTOMENCONFERENCE.COM

REGISTRATION Alma Weirstein: 646.654.7254 conferences@nielsen.com | SPONSORSHIPS Linda D'Adamo: 646.654.5115 linda.dadamo@nielsen.com
SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com

HOSTED BY

ADWEEK

BRANDWEEK

MEDIAWEEK

Billboard

THE REPORTER

nielsen

ROCK BY JONATHAN COHEN

GOD SAVE THE QUEENS

Screw-Driven Hard Rockers Aim To Regain Lost Ground

The pace has been fast and furious in Queens of the Stone Age's world since its 2002 album "Songs for the Deaf" lifted the band out of relative obscurity and into the upper echelon of new hard rock acts.

That set has sold 986,000 copies in the United States, according to Nielsen SoundScan, and spawned enduring rock radio recurrents like "No One Knows" and "Go With the Flow." But its 2004 follow-up, "Lullabies to Paralyze," suffered from a difficult birth on the heels of QOTSA bassist Nick Oliveri's sudden dismissal from the group. Sales also suffered; despite a No. 2 Modern Rock hit, "Little Sister," the album has shifted 346,000 units.

So frontman Josh Homme did something he'd refused to do before: He put the brakes on the whole operation.

"Lullabies' and everything around that was tough in many ways," he admits. "It was nice to just say, 'In a minute, in a minute.' We took advantage of that moment. You don't always get it."

Flanked by multi-instrumentalist Troy Van Leeuwen, drummer Joey Castillo and longtime cohorts Chris Goss and Alain Johannes behind the boards, Homme began penning new tracks (such as the punishing first single "Sick, Sick, Sick," which features the Strokes' Julian Casablancas) and tinkering with other ideas he'd never been able to complete. The result is "Era Vulgaris," due June 12 via Interscope.

"There are songs on every record that I've had pieces of for sometimes 10 years," he says, pointing to new album tracks like the warped opener "Turning of the Screw" and "Make It Wit Chu," which was released in a different form on volumes nine and 10 of Homme's long-running Desert Sessions project. "If [that song] were missing, the record would be shaped very differently," Homme adds. "And also, it's

the best song about screwing that I've ever been able to play on. My genres are different than a record store: songs about screwing, and others. Those are the two piles."

Homme says he now finally feels comfortable with the band's present lineup, enthusing, "I look at what Joey and Troy did, and they exponentially expanded our wingspan. It has taken me 15 years to find guys like that, that want to skip the B.S. and make something that is really gestalt."

Indeed, the band was so



QUEENS OF THE STONE AGE

pleased with "Era Vulgaris" that it omitted the intended title song, with a guest spot from Nine Inch Nails' Trent Reznor, from the final running order. The cut was instead leaked online, providing early buzz for QOTSA's return.

"Josh wanted to give people something they wouldn't get elsewhere," Interscope product manager Ed Alexander says. "He's putting it out there for the early believers."

Homme also collaborated with filmmakers Chapman Boehler and Liam Lynch on a

series of viral videos. Boehler's featured cryptic clips of the band in the studio, while Lynch developed a three-part animated series centered around an anthropomorphic lightbulb named Bulby, who also appears on the album cover.

Further indulging hardcore fans, the Best Buy version of "Era Vulgaris" will be bundled with a cover of Billy Idol's "White Wedding," while indie retailers will get a bonus disc with the oft-discussed rarity "The Fun Machine Took a Shit and Died."

In an odd twist, QOTSA is touring tertiary U.S. markets like Bakersfield, Calif., and Missoula, Mont., first, following European festival shows through early July. A major-market run is being booked for September.

"We want to play to people who hardly ever get shows and just burn the house down," Homme says. "I think we're too stoked to not go deeper than we have before. It feels like the right time to go, 'Hey, man, sorry I'm late, but here we are.'"

THE NON-GENRE GENRE

Selling Metal-Sounding Bands To Metal-Shunning Fans

Ipecac Recordings president Greg Werckman is recalling the first time Fantomas toured. Comprised of members of Faith No More, Slayer and the Melvins, the band, unsurprisingly, brought out the metal fans. But it wasn't metal fans who wound up sticking around.

"That's a metal supergroup," Werckman says. "The metal kids would be upfront with their long hair and Slayer shirts. Then Fantomas went out and created this bizarre mixture of sounds and noises. It was hardly a metal fan's dream." Within 10 minutes, Werckman notes that the "metal kids fled."

The sold-out gigs were half empty by the time the set ended. "It started there," Werckman says. "We began building the non-genre genre."

Or to be more precise, a genre of metal-inspired acts—like Queens of the Stone Age, who will release the vinyl edition of its "Era Vulgaris" via indie Ipecac—that appeal largely to non-metal fans. See also Ipecac's Isis, or Hydra Head's Pelican or Southern Lord's Earth.

Or see the term "hipster metal," a phrase Hydra Head label manager Mark Thompson describes as "downright pathetic." On June 5, his label will release a new album from instrumental act Pelican—a band that's been embraced by the proudly indie Pitchfork set, and also shared the metal-heavy Taste of Chaos stage with Deftones and Atreyu. Pelican's 2005 album "The Fire in Our Throats Will Beckon the Thaw" has sold 25,000 units in the United States, according to Nielsen SoundScan.

The key to winning over a non-metal audience, these labels say, is rather simple. Just don't aggressively woo the

metal crowd, and avoid any and all genre clichés in the marketing and artwork of an album.

"If you approach what you're doing as not being isolated into one genre, it'll open up doors that labels who pigeonhole their stuff don't come across," Thompson says. "That's why we send our shit to Pitchfork and a lot of metal labels probably don't."

Werckman adds, "We don't purposely avoid the metal maniacs of the world, but bands like Isis and Melvins may have a bigger metal following if we courted it harder. I think about that with the Melvins a lot. They've never really been embraced by a metal audience, but their music is harder and heavier and louder than just about everyone in the metal world."

Ipecac has new albums on the horizon from Tomahawk—another project from label founder and Faith No More leader Mike Patton—as well as Qui, fronted by former Jesus Lizard frontman David Yow. A myriad of Queens of the Stone Age-related projects are also upcoming, including more offerings from frontman Josh Homme's "Desert Sessions."

Werckman notes that the bands on Ipecac are so conscious of avoiding a metal ghetto that they're willing to pass on prime career opportunities, like the time last year Isis almost turned down opening dates on the Tool tour.

Werckman recalls, "They said, 'We really like Tool, but is this the wrong thing for Isis?' I had to laugh. Are you kidding?"

—Todd Martens



PELICAN



TOMAHAWK

>>>PARTY HEARTY

Following its digital and 12-inch vinyl release, Shop Boyz' "Party Like a Rockstar" rockets 51-2 this week on The Billboard Hot 100 and is also the chart's greatest gainer at radio. A similarly named but musically different cut, "Do It Just Like a Rockstar" by Freak Nasty featuring Crazy Mike, consequently plummets off the chart from No. 45 after a 62% drop in sales.

>>>ONE MAN'S TRASH

A newly recorded Garbage single, "Tell Me Where It Hurts," will be included on an upcoming best-of collection, "Absolute Garbage." Due July 17 via Geffen, the CD/DVD set includes 17 audio tracks on its first disc, a second disc with 14 remixes and a DVD with 15 music videos, live clips and behind-the-scenes footage. Among the acts chipping in with remixes on the bonus disc are UNKLE, Massive Attack, the Crystal Method, Todd Terry and Felix Da Housecat.

>>>CULT OF PERSONALITY

Veteran British rock act the Cult has signed with Roadrunner. The group's first new album since 2001's Atlantic set "Beyond Good and Evil" will be released Sept. 25 in conjunction with its own New Wilderness imprint. The as-yet-untitled set is being recorded in London with producer Youth. Meanwhile, vocalist Ian Astbury guests on "Burn My Shadow," the first single from the upcoming UNKLE album, "War Stories."

>>>AUTUMN LEAVES

Pinback will return Sept. 11 with its second Touch & Go album, "Autumn of the Seraphs." The 11-track set is the follow-up to 2004's "Summer in Abaddon." "This one is probably more of a departure than anything we've done," vocalist/guitarist Rob Crow told Billboard.com earlier this year. "It's unexpectedly 'up,' perhaps. It seems a bit more like a band is playing than any of the other ones. It could be the tightest we've had, actually."

Written by Jonathan Cohen.

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

>>>LAURA MINOR

Singer/songwriter Laura Minor got a bit physical recording her new effort, "Let Evening Come." "I'd be rubbing my butt on a wooden door going, 'Mic this,' " she says.

The New York-based bard clearly isn't your typical artist. Her latest album boasts collaborations from a host of respected indie artists, and her lawyer, Craig Averill, also backs talents like Sparklehorse, Fischerspooner, Clap Your Hands Say Yeah and the New York Dolls.

Minor was originally signed to roots music indie HighTone, which released her debut, "Salesman's Girl," in 2002. Produced by Cracker/Camper Van Beethoven's David Lowery, the set has sold 1,600 copies in the United States, according to Nielsen SoundScan, but was composed of songs Minor did not write.

"I was just some woman who had to do her job and sing these songs and look a certain way," she says. "It was no fun."

Now self-releasing, Minor is more satisfied with her new blues-, country- and folk-inflected tunes. She sought out production assistance from an old school friend, Alap Momin, better-known as Oktopus and one-half of alternative hip-hop outfit Dalek. Both Momin and his partner Will Brooks (Dalek) were floored with the demos they heard.

Brooks says, "Her voice, there's such a realness to it. For somebody who didn't have that much experience at the time, I felt there was a freshness and honesty to her songs. . . Producing it, at the core, it's pure hip-hop. We could do whatever we wanted with it. But at the end of the day, it's country music."



LAURA MINOR

Archers of Loaf/Crooked Fingers' Eric Bachmann felt strong enough about the track "The Beast" that he agreed to duet on it. Composer/producer Ben Lovett, who has had his hands in efforts by Gnarlz Barkley, Gorillaz and MF Doom, also helped collaborate on the final product. Pedal steel was added by John Mayer staple Clay Cook.

The result is a soul record that connects old Americana music elements with new American traditions. Minor's heaven-sent voice cuts through buzzing basslines and the rhythms

are patched together with acoustic and electronic elements.

"I was lucky to have the start I did, and I'm not unthankful for having the opportunity on HighTone," Minor says. "But I'm ready to make a difference by giving myself this challenge. I hope to find a [label] home that likes the challenge as much as I do."

Contact: Laura Minor, lauraminor@hotmail.com

—Katie Hasty, New York

>>>WAPAN

Folk, rock'n'roll and mariachi collide in the sometimes wild bar rock of Wapan. Led by singer Octavio Lara and Sin Bandera guitarist Pavel Cal, the band's name comes from the traditional huapango dance style of Mexico's Sierra Huasteca. The group incorporates guitars acoustic and electric, as well as the stylings of an indigenous violin player, with vocals that flow effortlessly between plaintive falsetto and macho growl. "When you hear the rock coming up into the songs, it kind of transports me to a Queen concert," manager Raul Simancas says. Wapan is showcasing a recently completed demo to interested suitors. Highlighting the act's raucous party feel is a balls-out rock version of the mariachi classic "Cielito Lindo" (think "Ay, yi, yi yiiii . . .").

Contact: Raul Simancas, raulsimancas@yahoo.com

—Ayala Ben-Yehuda, Los Angeles



>>>RA RA RIOT

If there's one thing Ra Ra Riot violinist Rebecca Zeller learned from her days as a music industry scholar at New York's Syracuse University, it's that "all the labels are in it for the money." But make no mistake: Zeller and her five bandmates aren't complete cynics—they're just waiting for the right deal.

"We'd love to be signed," says Zeller, who originally studied to be a booking agent. "We're sitting tight and seeing what will be put on the table."

And while there has been "a lot of talk" from various labels, Zeller hasn't forgotten her classroom teachings. "One of the things I learned is to never get excited until there's an offer on the table and everything is signed."

The New York/New Haven, Conn.-based sextet met in early 2006 while attending Syracuse, and has since developed a healthy live following along the East Coast with its jangly, violin-smoked guitar pop. Marked by the soft vocals of Wesley Miles, Ra Ra Riot alternates its string breakdowns with bouncy, Lemonheads-like melodies. Jay Belin, a talent buyer with the Bowery Presents in New York, first caught the act at Manhattan's Knitting Factory. "There were a lot of young kids going nuts for them," he says. "I had to be a part of it."

Now, Belin regularly books Ra Ra Riot at the city's Mercury Lounge, and has provided opening gigs for such indie acts as Art Brut, Tokyo Police Club and the Cribs. "We've

been trying to give them as many solid support slots as we can," Belin says. "It will help them continue to build and play to new ears."

Since releasing its debut self-titled EP in mid-March, Ra Ra Riot has sold approximately 500 copies, according to manager Josh Roth. Zeller jokes, "We've probably made more money with those than we would selling 100,000 copies through a label."

The EP is sold through the band's Web site and MySpace page, along with such online outlets as insound and iTunes.

"It's not in any retail, but we're trying to find a distribution deal while we're waiting for the whole label thing to happen," Zeller says. "We want to get the music out to people in places where we're not able to play."

Along with a stint at this year's South by Southwest, Ra Ra Riot recently completed a brief run of the United Kingdom and will perform at the Iceland Airwaves festival in October. "Out of all the places I thought the band would take me, Iceland was definitely not in the top 50," Zeller says.

Ra Ra Riot will embark on a full-fledged U.S. tour this summer, which will include 11 dates with Tokyo Police Club. That jaunt will be followed by another U.K. visit.

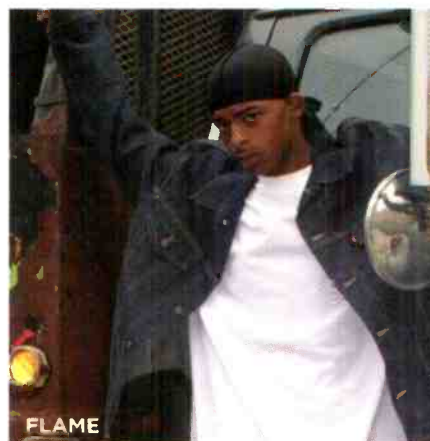
But the main focus will be to "really work New York City and regional East Coast markets," says booking agent Mike Mori with the Agency Group.

Contact: Josh Roth, josh.rarariot@gmail.com

—Mitchell Peters, Los Angeles

>>>FLAME/DAN DUTCH

Talk to rapper Flame and his manager Andre Howard, and it's clear this unsigned artist has grand ambitions. Flame refers to his prior group Flagrant as the beginnings of a "movement," an effort to inject a social conscious into tough, inner-city hip-hop. But don't be fooled by the term "social conscious," as Flame's recent collaboration with Slim Thug shows off his gangsta influences, complete with gunshots and dooming sound effects. And manager Howard reports that Flame is in the process of "transitioning his name from Flame to Dan Dutch"—a la the No-



FLAME

torious B.I.G./Biggie Smalls, Howard says. But the grandstanding is not without merit, as Flame has also recently worked with Shady/Aftermath artist Stat Quo, and also had a song in the Bob Saget/Samuel L. Jackson parody "Farce of the Penguins." Flame also has retail experience. Rather than go the mixtape route, he took Flagrant's debut, "Traffikin," straight to such New York retailers as Dr. Jay's and Santana's Town.

Contact: Andre Howard, Media Music Corp., drewhow@gmail.com

—Todd Martens, Los Angeles



Nashville Scene

KEN TUCKER ktucker@billboard.com

A June Celebration

Passion And Stars Come Out For June Carter Cash Tribute

Tribute albums are plentiful. But few display the heart and soul of “Anchored in Love: A Tribute to June Carter Cash”—“a joyful celebration of her music and her life,” according to producer John Carter Cash, who recorded most of the project at the Cash Cabin Studio in the Nashville suburb of Hendersonville, Tenn. The June 19 Dualtone release features a dozen songs written by or associated with June Carter Cash.

Carter Cash, the only son of Johnny Cash and June, says the album was a labor of love. “Everyone was related to her in heart or spirit or blood or faith,” he says of the interesting mix of artists who participated.

Carter Cash says he wanted to record the album “to show all the elements of my mother’s musical world. Who she was as an artist that carried on her family’s heritage in music, as a songwriter, as a comedienne. I wanted to show her quirkiness and unpredictability.”

Indeed. The songs on the

album range from Rosanne Cash’s heartfelt take on her stepmother’s “Wings of Angels” to Grey De Lisle’s mournful version of the strange “Big Yellow Peaches.”

Elvis Costello’s “Ring of Fire” ranks with the standouts. “It was his suggestion that we use autoharp in order to focus more on my mother’s version of the song rather than my father’s,” Carter Cash says.

Ralph Stanley’s haunting reading of “Will the Circle Be Unbroken” was recorded at the Carter family home in Virginia. “It was a miracle to have him there in the house,” Carter Cash says.

Emmylou Harris sings “Song to John,” which June wrote for her husband. “No other female artist that I know of could have done it with such integrity,” Carter Cash says.

The record also features a number of impressive pairings, including Sheryl Crow teaming with Willie Nelson on “If I Were a Carpenter,” Carlene Carter and Ronnie Dunn trading lines on “Jackson” and

Patty Loveless joining Kris Kristofferson on “Far Side Banks of Jordan.”

“It’s very important that [the duets] be in there,” Carter Cash says, “because it was so much about who she was and her love for my father.”

And on top of all this, the album isn’t being marketed alone. When Nashville-based publishing company Thomas Nelson asked for and received permission from the Cash estate to do a book about his mother, it approached Carter Cash about writing it. He eventually agreed, though not without some trepidation. “I was slow to respond because I knew it would be cathartic, but I also knew it would be a long and painful process,” he says.

In piecing together a picture of his mother’s early life, Carter Cash interviewed members of his family. “I learned a lot about my mother I didn’t know,” he says. “I learned a lot about her youth. I learned a lot about her relationships before my father.”

While he worked on the book and the album separately, he eventually realized they went hand in hand. “It just made sense,” Carter Cash says.

To that end, Dualtone co-president Dan Herrington says his company is working with Thomas Nelson to cross-promote and market the book—“Anchored in Love: The Life and Legacy of June Carter Cash”—and CD. “We’re trying to make it a package deal,” he says, noting that a special emphasis has been put on such retailers as Barnes & Noble, Borders and Amazon that sell books and music alike. “One plus one equals three. We’re trying to connect the dots for anyone that’s interested in either piece of product.”

In addition, Herrington says the two companies are working to place CDs in traditional book stores and vice versa. “Hopefully they can help us, and we can help them,” he says. “It’s the first time we’ve ever done that.”

The book will also be in stores June 19. ●●●



CARTER CASH



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

In These Jeans

Mullen Launches Clothing Line With Versatile Pants

Always one of the Christian music community’s most innovative singer/songwriters, Nicole C. Mullen is taking her creative talents into a new field as she launches a clothing line.

“We’re still in the startup phase, but we’ve got a Web site [outtanothin.net]. We’re still putting content up, but we’ve gotten 5,000 hits in the past two days,” Mullen says, adding that a portion of proceeds from the venture will benefit children’s charities. “Right now, we’re doing it ourselves. We’re making pieces and selling them, but we’re talking to big manufacturers.”

The clothing line will feature a design of jeans that has become part of Mullen’s signature style—the bottom part of the pant leg zips off

and can be replaced with interchangeable fabrics that create different looks. Mullen says the line’s slogan is, “One pair of jeans . . . one thousand looks!”

Of course, music remains Mullen’s main focus. Her most recent Word Records CD, “Sharecropper’s Seed, Vol. 1,” was released in April. In this writer’s opinion, it’s one of the best CDs this year, in any genre. The project features some of Mullen’s most poignant songs, and vocally she has never sounded more compelling.

“My inspiration came from a conversation that I had with my mom,” she says of the title. “Her dad was a sharecropper in Georgia when she was a small child. Life was hard, but he had a hope and a dream for better

for his family.”

Indeed, Mullen has fulfilled those hopes and excelled. Both of her grandfathers were preachers, and she has gone from singing in their churches as a child to gracing some of the world’s most prestigious stages. She has won eight Gospel Music Assn. Dove Awards, including two female vocalist of the year honors and two song of the year trophies (“Redeemer” and “On My Knees”).

Though the new songs are personal, Mullen feels they also contain a universal quality. “It’s all of our stories,” she says. “We all have come from someone else’s toil.



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

A Tale That Keeps On Giving

Stravinsky Classic Finds New Life In Wartime

Since World War I, every generation has seen its own conflicts reflected in Igor Stravinsky’s masterful anti-war piece “The Soldier’s Tale,” a 1918 work meant, in the composer’s words, “to be read, played and danced.” For example, the author Kurt Vonnegut—himself a World War II prisoner of war—penned his own adaptation of this Faustian tale, adapted from Russian folklore, of a hapless soldier who makes an unwitting deal with the devil, trading his beloved fiddle for a book that contains the secret to becoming wealthy.

And although a new album that pieces together previously unheard Stravinsky sessions with a newly recorded narrative was released May 29 by Sony Classical to coincide with the 125th anniversary of Stravinsky’s birthday on June 17, it’s hard not to listen to this project, featuring Academy Award-winning actor Jeremy Irons, and hear in it resonances of the current war in Iraq.

First, the backdrop to this unusual project, which involves the recent vault discovery of a 1967 stereo studio recording of

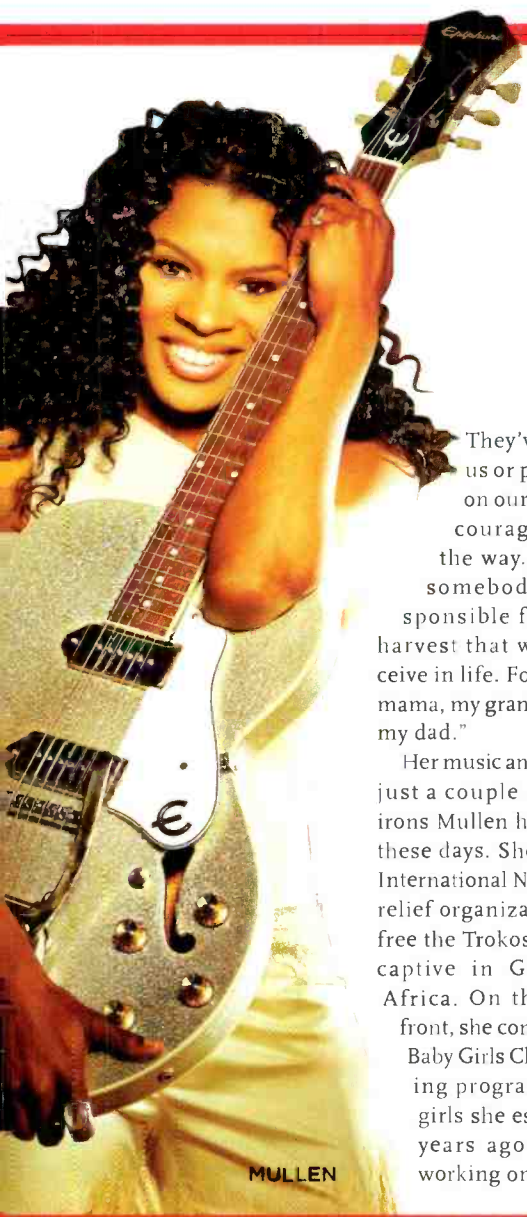
portions of “The Soldier’s Tale” conducted by Stravinsky himself with the Columbia Chamber Ensemble.

Stravinsky aficionados might well remember that the composer had recorded the instrumental suite version of “The Soldier’s Tale” with the Columbia Chamber Ensemble in 1961. “I was looking through some old folders,” the album’s executive producer Warren Wernick says, “and stumbled across some old job sheets from 1967 recording sessions. And we realized that these sessions were of ‘The Soldier’s Tale.’”

Stravinsky had originally written the work for its premiere in French (in which it is known as “L’Histoire du Soldat”), and through the years various translations into English had been made. But Stravinsky had never been happy with those adaptations, and through the years had tried to talk writers, including Tennessee Williams, into a collaboration.

Meanwhile, in 1961, he went into the studio with some of the Columbia record label’s in-house musicians, called for recording purposes the Columbia Chamber Ensemble (but

CARTER CASH: COURTESY OF DUALTONE RECORDS



MULLEN

They've prayed for us or planted seeds on our behalf or encouraged us along the way. We all have somebody who's responsible for the great harvest that we might receive in life. For me, it's my mama, my grandparents and my dad."

Her music and clothing are just a couple of the many irons Mullen has in the fire these days. She works with International Needs, a global relief organization, to help free the Trokosi slaves held captive in Ghana, West Africa. On the domestic front, she continues to run Baby Girls Club, a mentoring program for young girls she established 12 years ago. She's also working on a new book,

and of course she has been busy on the road, performing her own concerts as well as making special appearances at the popular Women of Faith conferences.

Just how does she do it all? "With a lot of prayer and a little chocolate," she says with a laugh.

"There are all kinds of things I have my hands in. I think the heart of it all is still making sure that I am right where God wants me to be and making sure that I'm being effective when it comes to people," she says. "I want to be somebody who can be a cheerleader and encourage them toward their goals and to encourage them in the things that God has for them. Without him there's no hope, but with him, all things are truly possible." ...

mostly were performers from the Los Angeles Philharmonic), and recorded the instrumental suite version of "The Soldier's Tale."

Stravinsky's long-pursued dream of a new English version was never realized. Nevertheless, he returned to the studio in 1967 to record the remainder of the complete score in anticipation of such a new adaptation, including the interludes and underscoring that hadn't been recorded in the 1961 version. These later sessions languished in a vault until Wernick's discovery.

After the vault sessions were dusted off, British director/writer/translator Jeremy Sams was quickly enlisted to write a new English adaptation, and Irons was called upon to narrate the piece. "Sams' translation is much

more provocative than the standard ones," Wernick says. And certainly, Irons delivers a deliciously rich and often sardonic narrative, full of zesty nuances that will delight fans of his film work.

Coincidentally enough, Irons had participated in a performance of this same piece in London about a year before making this recording—and that performance was a fund-raiser for yet another new adaptation, this time for an Iraqi-English collaborative version that premiered in 2006. Thus, this recording wasn't actually Irons' first encounter with "The Soldier's Tale" and its timeless reflections on war and strife—qualities this new recording illustrates for yet another generation. ...



STRAVINSKY



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

What's Going On

Black Music Month 2007: Monitoring The Urban Industry's Pulse



So where are we headed from here?

Black Music Month 2007 rolls in against a shifting backdrop of change. The year blew in on winds that chilled hip-hop's hot sales streak—rap posted the biggest drop-off of any genre in first-quarter 2007. As of this writing, according to Nielsen SoundScan, rap stands at 16.4 million units as opposed to 24.5 million units during the same time period last year.

This drop-off has kept tongues wagging as hoped-for sales and staying power for anticipated projects haven't materialized. Lil' Flip is a case in point. With sales of 98,000, his "I Need Mine \$\$" peaked at No. 5 after nine weeks on the Top R&B/Hip-Hop Albums chart and has since free-fallen to No. 72.

To be fair, record sales across the board are in major decline, skidding by more than 16% to date. But there is a bright spot. R&B is currently the lone genre enjoying a sales uptick: 5.1% with 21.5 million units sold compared with 20.5 million units this time a year ago. (For the story behind these numbers, see "Over the Counter," page 65.) Still, industry eyes are peeled on 50 Cent as the multiplatinum rapper ramps up for the rescheduled release (now Sept. 4) of "Curtis." (See story, page 10.) Preceding his re-emergence are key new albums by T.I. and Mike Jones.

Amid the roiling sales picture, in clumped Don Imus. His racially insensitive comments reignited heated dialogue about hip-hop's lyrical content and the need to return to its socially conscious roots—a debate that many feel won't fade away. Add to that an ever-consolidating industry thanks to mergers (the recent approval of Universal's acquisition of BMG Publishing; another bid for EMI) and more staff downsizing (layoffs at Warner Music Group and Def Jam). These changes further reinforce an existing circumstance. Despite the money and influence generated by urban music, it's still primarily in the check-writing control of others and not African-Americans.

It's crucial now that the black music industry step back and look at the big picture. During a recent college-bound presentation targeting African-Americans and Latinos at my kids' middle school, one age-old—yet still bell-ringing—statement was made: Knowledge is power. That simple motto is something African-Americans working in the music industry need to fully embrace, or they'll risk being shut out. We've got the music-making part of the equation down pat. It's the busi-

ness part where we're unfortunately lacking.

Take the digital revolution, for instance. A lot of R&B/hip-hop industry players pride themselves on possessing the latest state-of-the-art electronic gadget (phone, BlackBerry, etc.). But how many of them truly understand how to tap into and take full advantage of the digital space, let alone the ramifications of ongoing digital royalty rate proceedings? How conversant are songwriters/producers and artists when it comes to understanding their due on the publishing side of the coin or the often tricky ins and outs

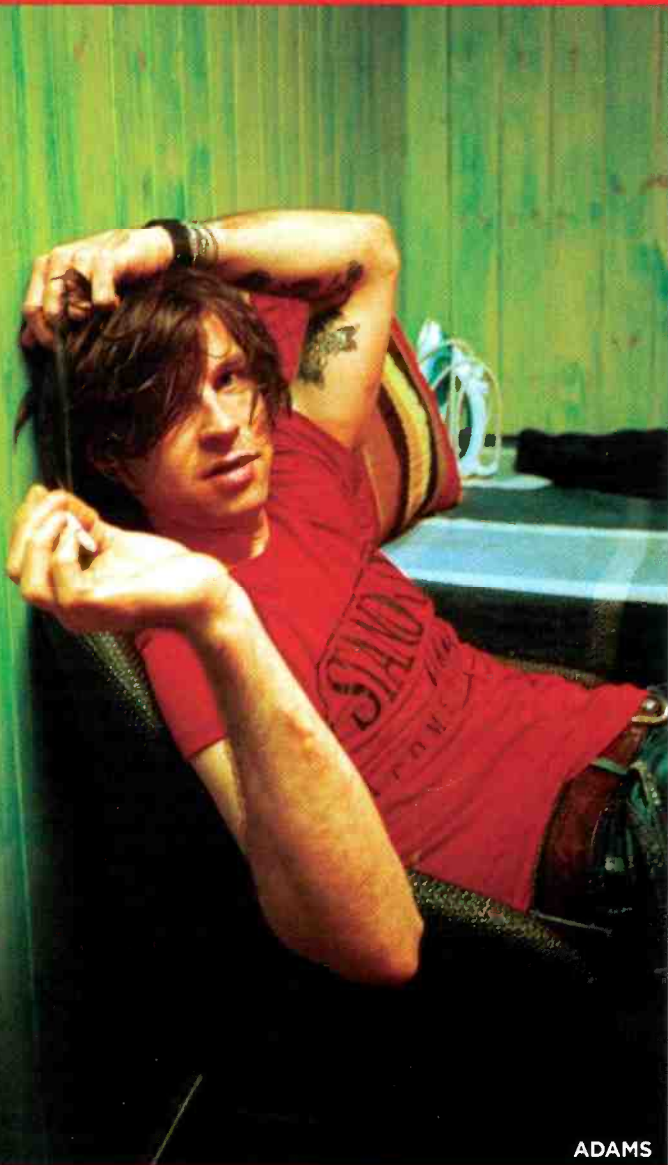
of securing a fair recording contract?

It's time to re-examine the legacy of pioneering—and business-minded—predecessors like Sam Cooke, Ray Charles and Gamble & Huff. It's time to re-energize, work together and take a more controlling stance in what the urban music community creates, and thereby fully capitalize on what Charles and others gave their lifeblood to.

There are some bright spots glowing on that front. Russell Simmons, Jay-Z, Sean Combs and other entrepreneurs have opened the door to the next generation. Singer/songwriter Ne-Yo recently christened his own studio complex in Atlanta: Carrington House, the stable for his Compound Entertainment artist roster. Grammy Award-winning songwriter/producer Bryan-Michael Cox is branching into film and TV through his company, World on Lock. Chris Hicks, recently promoted to senior VP of urban A&R at Atlantic Records Group and Warner/Chappell, is another up-and-comer who's partnered with Cox in the Beat Factory, home to LeToya and other artists. Ethiopia Habtemariam is becoming a strong force on the publishing front as VP at Universal Music Publishing. And Big Jon Platt is also making some savvy moves as executive VP at EMI Music Publishing.

Drawing on this brain trust as well as other smart people within the R&B/hip-hop arena (working/nonworking, old school/new school), there's no reason why another Motown, Stax or Philadelphia International—uniquely remodeled for the digitized 21st century world—can't take hold. Or other thriving ventures beyond music's purview, for that matter.

Collectively the urban music community brings a lot to the table. But all its talented folks can't afford to just sit there—If they do, they'll end up with nothing on their plates. ...



ADAMS

ROCK BY KATIE HASTY

All The Adams You Can Eat

Fourth Album Since '05 May Be Followed By Boxed Set

Last year, Ryan Adams got bored on tour, recorded approximately 11 albums' worth of material on his laptop and then posted it on his Web site. He rapped, yodeled, rocked out and even mocked detractors.

"It was musical blogging, and I was just ripping on shit," Adams says. "It's not very good and wasn't meant to be anything more than just a laugh."

If the works of DJ Reggie, WereWolph, the Shit and his other monikers emerged because of a lack of anything better to do, then "Easy Tiger," due June 19 via Lost Highway, was born of chance.

Adams literally ran into producer Jamie Candiloro, who had helmed the decks on 2003's "Rock'N'Roll" on the sidewalk in New York last year. The two decided to reconvene for some sessions, even though Adams wasn't necessarily planning an official new release. With help from his backing band the Cardinals (guitarist Neal Casal, drummer Brad Pemberton, bassist Chris Feinstein and pedal steel player Jon Graboff) and Candiloro (who has since joined as touring keyboardist), Adams laid out tracks during four two-week recording sessions.

And although "Easy Tiger" is billed as a solo album, Adams says his "focus remains with the Cardinals."

"His friends rallied around him. It was a very quick process, and it was more about capturing a vibe than ironing out imperfections for a clean sound. With Ryan, it never feels belabored," Candiloro says of the recording process. "He's a prolific guy. It'd only be difficult if you have problems keeping up with him."

It's his prolificacy that earned Adams flack from critics, particularly after releasing three albums in less than a year from

2005 to 2006, bringing his tally up to eight full-length albums in six years. The first of the trio, "Cold Roses," has sold 159,000 copies in the United States, according to Nielsen SoundScan. "Jacksonville City Nights" has moved 100,000, and "29" has shifted 81,000.

Asked if he has ever countered such criticism with adjustments to his production schedule, Adams sniffs, "I don't physically respond. . . I ignore the people that say I'm at fault for being a hard worker. It's completely unreasonable. If anything else, it's my reaction to how creatively lazy people can be. I can do whatever I want and put whatever I want out."

"In a lot of ways, he's right. He can do what he wants, which gets filtered through us and John Silva's management until we reach a point when we all agree what should get put out," says Andy Nelson, VP of marketing and artist development for Lost Highway. "He's an artist where people are constantly discovering or rediscovering him, so sales never come to a halt on any of the albums. People collect him."

Lost Highway's confidence in Adams' fan base will manifest itself in a planned fall boxed set, which may include live tracks, the fabled unreleased albums "48 Hours" and "The Suicide Handbook," the oft-bootlegged "Bedhead" series and left-over songs from the "Easy Tiger" sessions. In addition, a three-song DVD with live versions of "Easy Tiger" tracks and a colored vinyl pressing of the album will be made available at select retailers.

"Ryan has continued success in part because he has astounding vision and because he's polarizing," Nelson says. "Love him or hate him, people want to know what he'll do next." . . .



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

'Clear' Vision

Australian Singer/Songwriter Missy Higgins Sets Plan For States

Singer/songwriter **Missy Higgins** is riding high on the Australian Recording Industry Assn. chart, where sophomore album "On a Clear Night" (Eleven the Music/EMI Music Australia) debuted at No. 1 a week after its April 30 release. The album is already double-platinum (140,000 units), says Sydney-based Eleven president **John Watson**, who also manages the Aussie artist.

However, Higgins' music remains little-known in North America, despite touring several times during the past three years, supporting fellow troubadours like **Jason Mraz** and **Ray Montana**. "There's high name recognition there," Watson says, "but not a high song recognition."

Watson puts that down to the failure of Higgins' late-2004 debut, "The Sound of White," to garner U.S. radio support when Reprise/Warner released

it in June 2005. Watson says U.S. sales stand at around 100,000 units. But the album found cross-format favor with radio Down Under, where sales soared to 650,000.

Now Watson is seeking U.S. film/TV placements for Higgins' songs ahead of Warner Reprise's January 2008 release of "On a Clear Night." The artist's self-named publishing company is administered through Chrysalis Music.

Higgins will be in the United States from July to mid-October, playing shows booked through Creative Artists Agency and exploring synch opportunities. Watson says marketing tie-ins with Starbucks and Borders Books & Music are also being investigated.

—Christie Eliezer

REBORN RAP: Universal Music is hoping the June 19 U.S. release of Spanish female

rapper **La Mala Rodríguez's** third album, "Malamarismo," will establish her on the Latin rap scene.

The album is the first by a Spanish artist on Universal's urban imprint Machete. "This is her first album with the right sound and production to attack the [U.S.] market," Miami-based Universal Music Latin America/Iberian Peninsula chairman **Jesús López** says.

The album will also be released in Mexico, Argentina, Chile and Colombia. It appeared April 30 in Spain, hitting No. 10 on Media Control's album chart. Universal says previous albums "Lujo Ibérico" (2000) and "Alevosia" (2003) respectively shipped 60,000 and 70,000 in Spain.

"Malamarismo," recorded in the United States and Spain, includes collaborations with Puerto Rican reggaetón artist **Tego Calderón** and rap duo

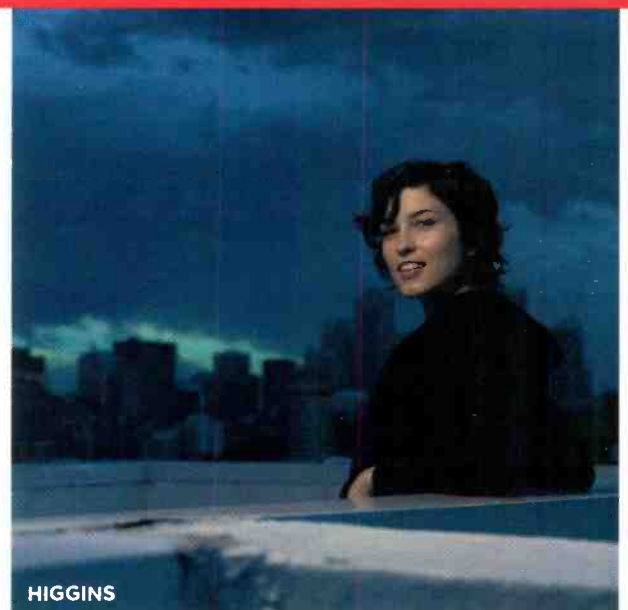
Calle 13. Rodríguez is published by Ediciones Doctor Yo and managed/booked by Madrid-based Martin Boragno.

The rapper's "bad girl" tag was backed up in her early career by lurid tales of drug use. However, those days are gone, she says, as she has become a wife and mother since her last album. "With that and the new record," she says, "I have been born again."

—Howell Llewellyn

SURF'S UP: South African singer/songwriter **Farryl Purkiss** is a keen surfer, so it's little surprise his label chose Australia as a key stage for exposing him to international audiences—the country's leading holiday resort, after all, is called Surfer's Paradise.

Australia is a "good fit" for Purkiss, says **Damon Forbes**, managing director of Johannesburg-based independent label



HIGGINS

group Sheer Music. "The Australian scene and lifestyle is very similar to ours," he says. "Strategically, it's a great place to allow him time on the road. Farryl now has a lot of friends—and has done plenty of surfing—there."

Durban-raised Purkiss, who is regularly compared to **Jack Johnson** at home, drew enthusiastic reviews and a South African Music Award nomination for his self-financed/Sheer Music-released 2005 debut, "Chapter One."

He signed to Sheer's 2Feet Music imprint, which has an Australian office in Paddington,

New South Wales, for his self-titled sophomore set, released in February in South Africa and Australia. The past few months have seen Purkiss touring Australia with Canadian singer/songwriter **Hawksley Workman**, then **the Violent Femmes** and playing several major Australian festivals. He is on a 25-date tour Down Under through mid-June, supporting Australian singer/songwriter **Bob Evans**. Purkiss is booked through 2Feet Music/Sheer Sound.

Forbes says plans are already in place for U.S., European and Japanese releases "before the end of the year." —Diane Coetzer

THE BILLBOARD REVIEWS

ALBUMS

ROCK

CHRIS CORNELL

Carry On

Producer: Steve Lillywhite
Suretone/Geffen

Release Date: June 5

▶ The cover art on Cornell's second solo album suggests a folk record from the early '60s (and the title suggests a Kansas cover lurking about somewhere). But the music inside is strictly crunchy, dare-we-say-grungy rock straight out of the '90s Cornell helped shape with Soundgarden. "Ghosts" sports a nostalgically Seattle-ish minor-chord riff and appropriately soaring chorus; "No Such Thing" out-Velvet Revolvers Scott Weiland; and meaty-sounding ballads "Disappearing Act" and "Silence" end the record in unusually strong fashion. Elsewhere, the headline-grabbing cover of "Billie Jean" is well-intentioned but still a little silly, although it boasts a crazy, Eddie Van Halen-sounding solo. The best thing here is "You Know My Name" from last fall's "Casino Royale," but that makes sense: This is some of Cornell's most uncomplicated and accessible music to date.—JV

MARILYN MANSON

Eat Me Drink Me

Producers: Marilyn Manson, Tim Skold
Nothing/Interscope

Release Date: June 5

▶ Between an unshakable screw-you person-

ality, his eternal irritation of wholesome types everywhere and simply the fact that he's still determined and uncompromising more than a decade into an uneven career, there is something very likable about Marilyn Manson. It's easy to root for him, and he makes it even easier on this cinematic soundtrack for dark-alley crimes, punching your boss in the mouth or chain-gang shifts in Hades. Lyrically, there are a handful of lines for his legions to latch on to, maybe none better than "You and me and the devil makes three." Musically, the album is adventurous and rarely lazy—there are vague traces of Metallica, U2 and even reggae. But there are only a couple of songs ("If I Was Your Vampire," "The Red Carpet Grave," "You and Me and the Devil") with enough impact to avoid boring people who catch the band on tour this summer.—WO

POP

VARIOUS ARTISTS

We All Love Ella:

Celebrating the First Lady of Song

Producer: Phil Ramone
Verve

Release Date: June 5

★ The epitome of vocal interpretation was embodied in Ella Fitzgerald. Whether getting her jazz groove on, scatting nimbly across a few bars or colorfully

PAUL McCARTNEY

Memory Almost Full

Producer: David Kahne
Hear Music/Starbucks Entertainment

Release Date: June 5

Your memory would be almost full too if you'd lived a life like McCartney's, experiences from which form the foundation of this satisfying new album. The Beatle great plays most of the instruments here, conjuring the simple pleasures of albums like 1989's "Flowers in the Dirt" on the mandolin-flavored "Dance Tonight" and the bubbly pop/rock of "Ever Present Past." Multitracked, high-register vocal harmonies add a Wings-y touch to the melodically sublime "See Your Sunshine," while the orchestral intro to "Only Mama Knows" morphs into a fast, vaguely angry track with a narrator who seems to question why he was born in a "godforsaken town." The calculated nostalgia of the closing five-song medley is a bit much, but is redeemed by "House of Wax," a gloriously overblown slice of moody psychedelia with a gnarly guitar solo and righteous vocal flourishes. Rock on.—JC



reinterpreting pop standards, Fitzgerald, who died in 1996, could do it all. That versatility is at the heart of this album, one in a series of releases that are part of Verve's yearlong celebration of the singer's 90th birthday year. Gathered here are pop, jazz, blues and R&B vets and fresh faces singing various Fitzgerald classics: "A-Tisket, A-Tasket" (Natalie Cole), "The Lady Is a Tramp" (Queen Latifah), "Miss Otis Regrets" (Linda Ronstadt) and "Angel Eyes" (a quietly powerful k.d. lang). Even more mesmerizing are the turns by newcomers Lizz Wright, Ledisi and amazing teen singer Nikki Yanofsky. Still, there's no topping the lady herself. Her sumptuous duet with Stevie Wonder on "You Are the Sunshine of My Life," recorded live in 1977, rounds out this album of vocal treats.—GM

R&B

T-PAIN

Epiphany

Producers: various
Konvict Music/Jive

Release Date: June 5

▶ T-Pain is a troublemaker who prides himself on pretty women, possessions, partying and sex. These frivolous musings take center stage on "Epiphany," which finds the Tallahassee, Fla.-bred vocalist on the hunt for more late-night trysts ("Back Seat

Action," "69") and downright mischief. Similar to his omnipresent mentor Akon, T-Pain has effectively branded his Roger Troutman-esque vocal style into something instantly recognizable. But this studio-processed sound becomes bothersome on tracks like the reggae mishap "Shottas." And as usual, his lyrics are far from profound—"Show U How," he claims, "I can turn a he into a housewife any day." But while alcoholic excess bares itself repeatedly—"Bartender," "Topsy" and the Yung Joc-featured hit "Buy U a Drank (Shawty Snappin)," attempts at conceptual depth (like "Suicide," a song about HIV) prove that T-Pain's time is better spent leant at the bar.—CH

CARL THOMAS

So Much Better

Producers: various
Bungalow Records

Release Date: June 5

★ On this indie debut, ex-Bad Boy signee Carl Thomas confirms that major-label backing comes secondary to talent. The follow-up to 2004's "Let's Talk About It" offers the same sincerity and raw intensity that made us swoon in the first place. Lines like "Baby, I can't take the thought of losing you / 'cause I know that it would break my heart in two" are pretty sappy, but it's refreshing to hear tes-

timonials like "I Just Want You to Know," which finds Thomas confessing his days aren't complete unless his lady assures him of their love. He splits the difference on "Oh No (You Can't Be Serious)," telling a soon-to-be ex-lover, "You left my heart in shambles," but not before cockily declaring she'd be crazy to give up on a love like theirs over whipping congas and electric guitars.—MC

COUNTRY

PORTER WAGONER

Wagonmaster

Producer: Marty Stuart
Anti-

Release Date: June 5

★ Marty Stuart plays Rick Rubin to Porter Wagoner's Johnny Cash on this 17-track set, which brings the legend back to secular country for the first time in seven years, after a series of gospel releases. Like Rubin, Stuart is smart in not overproducing the disc, instead letting the 79-year-old Wagoner rule the proceedings with the still-expressive strength of his voice and his gift for nuanced storytelling. The honky-tonk swing of "Be a Little Quieter" gives way to the weepy waltz of "Who Knows Right From Wrong." Wagoner sounds as potent on such upbeat fare as "Eleven Cent Cotton," "Hot-wired" and a new rendition of "My Many Hurried Southern Trips" (the original a collaboration with protégé Dolly Parton) as he does on mournful

paean like "The Agony of Waiting" and "Brother Harold Dee." The Wagonmaster is rolling here, and you're well-advised to hitch a ride.—GG

COWBOY TROY

Black in the Saddle

Producers: John Rich, Cowboy Troy

Warner Bros./Raybaw

Release Date: June 5

As Big & Rich's hick-hop sidekick leaps toward rap-metal on his second album, his country influence shrinks down to occasional fiddle fills and square dance calls while his charmingly clueless rhyme flow triangulates through a '90s top 40 universe bounded by Coolio, Crazy Town and Fun Lovin' Criminals. The most energetic track, "Black-neck Boogie," sounds even more vintage—mid-'70s funk-rock guitar licks and disco strings under a DJ. Hollywood rap style older than old school. Tough-guy attempts like "Lock Me Up" can get a bit oafish, and some slower tracks aim for seriousness, too: "How Can You Hate Me?" counters racist threats; "Paranoid Like Me" is pop ominousness with proggy Metallica parts. But the Eurosynth remix of "I Play Chicken With the Train" is crazy like a frog, and "Cruise Control" a supremely effective summer picnic basket blaster. Any remaining Uncle Kracker fans will love it.—CE

continued on >>p64

RIHANNA

Good Girl Gone Bad

Producers: various
Def Jam

Release Date: June 5

"Ring the Alarm," Beyoncé's disgruntled-female anthem of 2006, was designed to take the normally tame vocalist out of her comfort zone and reveal her aggression. Rihanna's third album, "Good Girl Gone Bad," is like that times 10. The Barbados-bred singer eschews her signature Island-flavored joints, opting for poppy anthems and upbeat grooves. Playing the aggressor, she urges fellas to "Push Up on Me" and to "stand under my umbe-re-lla" on the Jay-Z-featuring single. Focusing more on catchy hooks and Fergie-style chants than lyrics helps disguise her vocal limitations. In keeping with her mischievous theme, she launches into woman-scorned mode on cuts like the supercharged "Breakin' Dishes" and the haunting title track. While this newfound hostility is very much calculated, "Good Girl" is a solid pop/R&B effort that should raise Rihanna's standing.—CH



BIG & RICH

Between Raising Hell and

Amazing Grace

Producers: John Rich, Big Kenny
Warner Bros

Release Date: June 5

Big & Rich's third album is an amazing collection of widely divergent songs. On one hand there is the bare-bones, Texas shuffle version of AC/DC's "You Shook Me All Night Long" and on the other, there is reggae/rap mixed with steel guitar on "Please Man," featuring Wyclef Jean. John Legend provides an a cappella intro on the uplifting "Eternity," while "Faster Than Angels Fly" is the tragic tale of star-crossed lovers. Rich takes the lead on first single "Lost in This Moment" and delivers the song with grit and substance. And with Big Kenny channeling a Southern fundamentalist preacher on the intro, "Radio" rocks in the tradition of "Save a Horse (Ride a Cowboy)."—KT



THE BILLBOARD REVIEWS

SINGLES

from >>p63

JAZZ

MICHAEL BRECKER Pilgrimage

Producers: various
Heads Up

Release Date: May 22

★ Tenor sax master Michael Brecker died in January, but before he hung it up, he recorded "Pilgrimage," one of the finest albums of his remarkable career. Joined by Jack DeJohnette, Brad Mehldau, Herbie Hancock, John Patitucci and Pat Metheny, Brecker laid down nine original jazz gems for the ages. A good entry point is "Tumbleweed." The ensemble performance is dizzying. DeJohnette and Patitucci deliver the propulsion, Brecker soars, and Mehldau is perfect. The groove blazes with a final vamp that'll blow your hat in the creek. "When Can I Kiss You Again?" is a languid, pensive tune, highlighted by wonderfully colored solos from Metheny, Hancock and Brecker. The closer and title track is the last tune Brecker ever recorded. His tone is beautiful and fluent, the vibe is by turns wistful and expansive, and, again, the ensemble effort is flawless.—PVV

LATIN

EL CHICHO ELIZALDE De Un Elizalde Para Un Elizalde

Producer: Juan Francisco
Elizalde Valencia
Universal

Release Date: May 22

★ After independent releases in Mexico, the youngest brother of slain banda star Valentin Elizalde steps into the spotlight with his first album for Universal. It doesn't stray far from tribute, since it's mostly a mix of covers of his brother's work and standards his brother liked but

never recorded. But Francisco "El Chico" shines on his own as a producer and vocalist, lending his smoother chops to delightful tracks like "Los Pajaros" accompanied by his brother's Banda Guasaveña. Other tracks include the fine, melancholy single "La Celda de un Loco" and "Fijate." These are big shoes to fill given the current level of Valentin mania, but this homage shows a promising talent.—ABY

DVD

BRUCE SPRINGSTEEN WITH THE SESSIONS BAND

Live in Dublin

Producer: George Travis
Columbia Music Video

Release Date: June 5

▶ The Springsteen camp continues to mine gold from the artist's inspired 2006 "Seeger Sessions," this time with soul-stirring performances from Dublin. More Bourbon Street than E Street, the Boss and his ragtag 18-piece band have a ball ripping through all the album cuts plus a cadre of seasoned originals. Highlights include a smoldering "Eyes on the Prize," a righteous "O Mary Don't You Weep," a Katrina-fied "How Can a Poor Man Stand Such Times and Live" and a show-stopping "Jacob's Ladder." The politically charged Celtic ballad "Mrs. McGrath" is predictably well-received, as is a zydeco-inflected "Pay Me My Money Down." Musically sound takes on "Atlantic City" and "If I Should Fall Behind" suffer from awkward phrasing, but the dour "Highway Patrolman," a folkie "Growin' Up" and thrilling "Blinded by the Light" soar. This would have been cool 100 years ago and will be 100 years hence.—RW

POP

JORDIN SPARKS/ BLAKE LEWIS

This Is My Now (3:50)

Producer: not listed

Writers: J. Peabody,

S. Krippayne

Publisher: not listed

19 Management

The retail universe has dramatically changed from one year ago, where "American Idol" victory songs were carefully controlled by physical release—all but ensuring their debut at the top of The Billboard Hot 100. Because of hastily recorded studio versions of weekly performances this year, all tracks are available for download, including "This Is My Now," the chosen melodic champ for winner Jordin Sparks and runner-up Blake Lewis, which bows on the Hot 100 at Nos. 15 and 18, respectively. While mainstream press reviews for the melodramatic ballad have been unkind—and so far, airplay seems scant—Sparks soars like an eagle with a consummate performance, while Lewis flaps his wings hard with an admittedly misfit tune. Meanwhile, the intriguing historic query remains to be seen: Do radio and a weary audience care about propelling TV's No. 1 reality pageant into another chart-topper?—CT

R&B

LIL BOOSIE FEATURING FOXX & WEBBIE

Wipe Me Down (Remix) (4:34)

Producer: Mouse

Writers: J. Reed, W. Gradney,
T. Hatch

Publisher: not listed
Trill/Asylum

★ While Lil Boosie is less known to mainstream music fans for single "Zoom," he's king in local Baton Rouge, La. Now with catchy track "Wipe Me Down"—a descriptor for looking stylish—Boosie looks to flirt with the top of the rap chart and achieve mass appeal. Using a tick drum pattern, hip-hop's favorite buzz, along with three deep chords, producer Mouse shrewdly repeats the chorus throughout the track, making it ideal for a fuzzy club night sing-along. With hook "shoulders, chest, pants, shoes" sung in the round with "Wipe Me Down," think "Carol of the Bells." An ideal summer track.—HC

COUNTRY

HALFWAY TO HAZARD

Daisy (3:52)

Producers: Byron Gallimore,
Tim McGraw

Writers: D. Tolliver, A. Smith,
C. Warrix

Publisher: not listed

Mercury

▶ New duo Halfway to Hazard features singer/songwriter David Tolliver and Chad Warrix, formerly of the band Sodium. Both hail from Eastern Kentucky near Hazard, and have known each other since grade school. Their major-label debut is a poignant story about young love and its potential tragic twists. The lead vocal lends a vibrant feel to production that makes for a fresh spin. Produced by Byron Gallimore and Tim McGraw, this does just what a debut should—make you eager to hear more. Fans can check out H2H this summer as it hits the road with McGraw and Faith Hill on their Soul2Soul tour.—DEP

ROCK

KORN

Evolution (3:39)

Producer: Atticus Ross

Writers: Korn, the Matrix

Publishers: various

Virgin

▶ Evolution, indeed. Lay this lead single from Korn's upcoming album next to any track on the band's groundbreaking debut, and you'll hear the many years stretch out between them. Aside from guitars at the song's bridge tuned like snoozing lawn mowers, casual listeners wouldn't suspect this is a group that turned depression into an emotional catalyst for dis-

THE SMASHING PUMPKINS

Tarantula (3:49)

Producers: Billy Corgan, Jimmy Chamberlin

Writer: W. Corgan

Publisher: Universal, BMI

Reprise

Having disbanded for several years, the Smashing Pumpkins know their return single needs to make a grand entrance. The band's new incarnation comes out firing on "Tarantula," amping an overdubbed, jabbing guitar attack that's on a definite mission to rock. But for all the six-string squealing, this is a lightly produced affair. It's raw enough to feel like the Pumpkins are blasting at you from a tiny stage, threatening to smack the front line of the audience with their instruments because of cramped conditions. Billy Corgan's unique enunciations are subdued and the drums are an enthusiastic clamor. All add up to a positive indicator for the band's July 10 album, "Zeitgeist."—CLT



affected youth. Korn plugs deep into electronic experimentation to create warped keyboards and crisp percussion, pushing a sound closer to early-morning industrial raves than nighttime mosh pits. Drums wallop, synths slink, and Fieldy's bass fills in rhythmic blanks. Environmentally conscious lyrics give Earth-minded goth kids a theme of their own. Expect "Evolution" to comfortably adapt to rock and dance formats.—CLT

NEW & NOTEWORTHY

SECONDHAND SERENADE

Vulnerable (3:22)

Producer: John Vesley

Writer: J. Vesley

Publisher: John Vesley/BMI
Glassnote/East West

★ Building strong buzz during the past year, this former top-rated unsigned MySpace phenom has secured a

label deal and finally releases its first single. Already embraced by MTV and satcasters, it is now secular radio's time to jump onboard. The goose-bump inducing track talks of the vulnerabilities of falling in love: "I know you may be scared and we're unprepared/ But I don't care." The emotional intensity conveyed in lead John Vesley's voice connects with universality and conviction. Let your guard down and fall in love with the first of many aces on stellar full-length "Awake."—AV

HOLLY DOLLY

Dolly Song (2:57)

Producers: DJ Satomi, Luca Ontino, Barbara Tanzini,
Valentina Dante

Writers: various

Publishers: Ipnatika/Warner
Chappell Finland
Virgin Records America

★ Anyone over age 5 is bound to blush for finding appeal in this nonsensical novelty track, courtesy of Finland. But after three spins (and a couple martinis), resistance to "Dolly Song" from, uh, animated hippo Holly Dolly is futile. Its videoclip (holly-dolly.eu) makes mission clear, as the happy hippo gets her funk on, all the while singing an accelerated vocal, accompanied by a saccharine-laden instrumental as bouncy as a trampoline. Lyrics are truly silly scrawl—not a "word" is in any identifiable language. Utterly ridiculous—albeit joyous, fun and insanely adhesive. A guilty pleasure of titanic proportion.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Mariel Concepcion, Jonathan Cohen, Chuck Eddy, Hillary Crosley, Gary Graff, Clover Hope, Gail Mitchell, Wes Orshoski, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Alex Vitoulis, Jeff Vriabel, Ray Waddell

PICK ▶: A new release predicted to

hit the top half of the chart in the corresponding format.

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

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

CHRIS RICE

Lemonade (3:02)

Producer: Chris Rice

Writer: C. Rice

Publisher: Clumsy Fly, ASCAP
INO/Columbia

Christian staple Chris Rice catapulted into the AC top 10 last year with the inventive, endearing top 10 hit "When Did You Fall (In Love With Me)." He returns with another positive splash of pop perfection in "Lemonade," complete with summertime lyric replete with sunny skies and the fruits of seeing the glass "tipping in my favor." Vocally, Rice drips with elation, as background "ba-ba, ba-ba's" add to luminous impact. Like Michael Bublé, AC has opportunity to lay claim to a flourishing new staple artist. "Lemonade" is ideal seasonal refreshment.—CT



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'IDOL' EYES

>> "American Idol" winner **JordIn Sparks** and runner-up **Blake Lewis** debut at Nos. 2 and 3 on Top Digital Albums, as their EPs move 27,000 and 21,000, respectively. The two of them had a total of 19 songs available on the digital market, which combined for 282,000 track sales—and five debuts on The Billboard Hot 100.

THREE'S COMPANY

>> **MusiQ Soulchild** owns Nos. 5, 9 and 10 on Adult R&B, making him the first act with three simultaneous spots on that chart's top 10 (see Between the Bullets, page 73). He has reached that list's top 10 with nine songs so far.



JUST SMASHING

>> **Billy Corgan** (pictured) sees his **Smashing Pumpkins** make their first **Modern Rock** entry since 2000 and extend their record string of consecutive top 10s to 17, as "Tarantula" blasts 30-5. The song also returns the band to The Billboard Hot 100 for the first time since 1998, entering at No. 54.

CHART BEAT

>> "Umbrella" reigns on The Billboard Hot 100, giving **Rihanna** two of the five biggest leaps to No. 1 in the chart's almost 49-year history. Full details appear in **Chart Beat**, along with the implications of first-time chart appearances by **JordIn Sparks** and **Blake Lewis**. The number of **American Idols** who have charted in **Billboard** rises to 30, thanks to not just these two season six finalists, but **Mandisa** from season five.

>> **Fred Bronson** also explains how chart history is rewritten by the **Beach Boys**, **Ozzy Osbourne**, **John Mayer** and the **Smashing Pumpkins**.

Read **Fred Bronson** every week at billboard.com/fred.

SPARKS AND LEWIS: FRANK NICELOTTA/FOX

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

R&B Albums Stand Out; Maroon 5's Coronation

Thus far, 2007 has been a sweet spot for the genre that **Arthur Conley's** classic hit described as "sweet soul music." But like an astute tax accountant, you need a calculator and a sensible deduction to find that good news amid this year's dreary album numbers.

Remove rap albums from the year-to-date performance of what Nielsen SoundScan lists as "R&B," and you'll find that the category is the only genre tracking ahead of last year's numbers.

Unburdened by hip-hop's 33% erosion, the R&B category would track 5.1% ahead of its sales from this point of 2006, with 21.5 million copies scanned since the start of January (see Rhythm & Blues, page 61). Call it a new application for the old phrase "addition by subtraction."

R&B's growth spurt looks all the more impressive in a year when overall album sales are down by 16.6%.

Like all genres, core R&B repertoire lagged 2006 numbers through the first three months of this year. But, in the frame that ended April 1, year-to-date R&B sales pulled ahead, ironic because urban music's best-selling artists that particular week were rappers **Young Buck** and **Mims**.

R&B's uptick comes despite a shortfall by the "Now That's What I Call

Music" series, which generally carries enough urban content to qualify for Top R&B/Hip-Hop Albums. To date, this year's "Now 24" has scanned 803,000 copies, but by this same week of 2006, "Now 21" sold 1.1 million.

Aside from the multigenre "Now" set, six of the 20 best-selling albums in 2007 are R&B titles. That class, and their 2007 totals: **Akon** (1.2 million), **Justin Timberlake** (895,000), **Robin Thicke** (878,000), **Corinne Bailey Rae** (751,000), **Beyoncé** (693,000) and the "Dreamgirls" soundtrack (623,000).

By contrast, the best seller by a rap artist stands no higher than No. 28, where **Young Jeezy** resides with 441,000 moved since the start of 2007.

Looking specifically at the 20 best-selling urban titles of 2007, only three are by rap acts, while at this point of 2006, half of the category's 20 top titles belonged to hip-hop artists.

This year's 20 best urban sellers include 2007 releases by R&B acts **Pretty Ricky**, **Amy Winehouse**, **Ne-Yo**, **Lloyd**, **MusiQ Soulchild**, **Gerald Levert** and **Joss Stone**.

In 2006, when SoundScan's R&B/hip-hop category showed an 18.4% decline from the prior year, rap albums posted a 20.1% slide (Billboard,

Jan. 13). More telling is that rap albums outsold R&B albums by almost a 10% margin in 2005 and by 3.6% in 2006, but this year R&B albums are outselling rap by a 31.5% margin. R&B owns 21.5 million of the 37.9 million urban albums sold in 2007, rap clocking the remaining 16.4 million.

With that shift, R&B accounts for 11.6% of the overall 185.4 million album copies tracked this year by SoundScan, compared with a 9.7% share of the 222.3 million albums sold to this point of 2006.

NEXT LEVEL: You can paint the town maroon, as **Maroon 5's** second studio album—its first for the Interscope family—becomes the band's first No. 1 set with a career-best sales week.

"It Won't Be Soon Before Long" opens with 429,000 sold, the second-largest sales frame of 2007, one exceeded by only the 622,000 that made **Linkin Park** last week's champ. This marks the first time in a year that The Billboard 200 has seen back-to-back weeks in excess of 400,000, last accomplished in May 2006 when a 564,000-unit opener for **Tool's** "10,000 Days" handed off to a start of 442,000 for **Red Hot Chili Peppers'** "Stadium Arcadium."

Maroon 5's prior best week was 138,000 for "Songs About Jane" during the Christmas bell of 2004, two-and-a-half years after its release. That RCA-distributed title peaked at No. 6 on its way to four-times-platinum certification, while subsequent live albums rose to Nos. 42 and 61.



The band's first chart-topping set comes on the heels of its first No. 1 on The Billboard Hot 100, lead track "Makes Me Wonder." The song bullets at No. 21 on Hot 100 Airplay and has sold 872,000 downloads, good for four weeks atop Hot Digital Songs. **Maroon 5** supported the album's release-week take with stops on "Saturday Night Live," "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show."

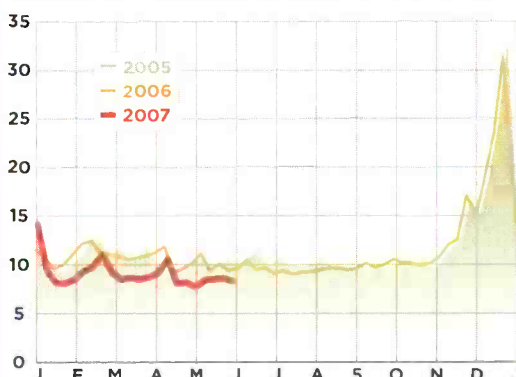
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,315,000	989,000	15,135,000
Last Week	8,594,000	947,000	15,019,000
Change	-3.2%	4.4%	0.8%
This Week Last Year	9,981,000	585,000	10,645,000
Change	-16.7%	69.1%	42.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	222,385,000	185,462,000	-16.6%
Digital Tracks	226,186,000	340,235,000	50.4%
Store Singles	1,350,000	836,000	-38.1%
Total	449,921,000	526,533,000	17.0%
Albums w/TEA*	245,003,600	219,485,500	-10.4%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

DIGITAL TRACKS SALES

'06	226.2 million
'07	340.2 million

SALES BY ALBUM FORMAT

CD	209,547,000	166,176,000	-20.7%
Digital	11,872,000	18,734,000	57.8%
Cassette	583,000	154,000	-73.6%
Other	383,000	398,000	3.9%

For week ending May 27, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	136,773,000	110,778,000	-19.0%
Catalog	85,612,000	74,684,000	-12.8%
Deep Catalog	59,603,000	52,694,000	-11.6%

CURRENT ALBUM SALES

'06	136.8 million
'07	110.8 million

CATALOG ALBUM SALES

'06	85.6 million
'07	74.7 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

JUN 9 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	1	MAROON 5	It Won't Be Soon Before Long	1
2	1	2	LINKIN PARK	Minutes To Midnight	1
3	NEW	1	OZZY OSBOURNE	Black Rain	1
4	NEW	1	YOUNG JEEZY PRESENTS U.S.D.A.	Cold Summer: The Authorized Mixtape	1
5	NEW	1	THE USED	Lies For The Liars	1
6	10	6	DAUGHTRY	Daughtry	1
7	3	1	MICHAEL BUBLE	Call Me Irresponsible	1
8	11	8	CARRIE UNDERWOOD	Some Hearts	1
9	6	5	AVRIL LAVIGNE	The Best Damn Thing	1
10	7	4	NE-YO	Because Of You	1
11	12	14	AMY WINEHOUSE	Back To Black	1
12	2	2	TANK	Sex Love & Pain	1
13	4	2	WILCO	Sky Blue Sky	1
14	NEW	1	SOUNDTRACK	Pirates Of The Caribbean: At World's End	14
15	9	2	BONE THUGS-N-HARMONY	Strength & Loyalty	1
16	13	15	TAYLOR SWIFT	Taylor Swift	13
17	NEW	1	LIL BOOSIE, WEBBIE & FOXX	Survival Of The Fittest	17
18	18	18	FERGIE	The Dutchess	1
19	15	12	AKON	Konvicted	2
20	16	10	VARIOUS ARTISTS	NOW 24	1
21	5	2	GRETCHEN WILSON	One Of The Boys	1
22	22	17	NICKELBACK	All The Right Reasons	5
23	26	21	GWEN STEFANI	The Sweet Escape	1
24	NEW	1	THE BRAVERY	The Sun And The Moon	24
25	17	11	TIM MCGRAW	Let It Go	1
26	14	3	BOBBY VALENTINO	Special Occasion	1
27	19	22	RASCAL FLATTS	Me And My Gang	4
28	24	19	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	3
29	20	67	ELLIOTT YAMIN	Elliott Yamin	1
30	21	16	ROBIN THICKE	The Evolution Of Robin Thicke	1
31	36	15	FALL OUT BOY	Infinity On High	1
32	8	2	MEGADETH	United Abominations	1
33	31	36	HINDER	Extreme Behavior	2
34	44	2	SOUNDTRACK	Shrek The Third	34
35	28	23	NINE INCH NAILS	Year Zero	1
36	32	29	NELLY FURTADO	Loose	1
37	27	25	BEYONCE	B'Day	3
38	33	40	TIMBALAND	Timbaland Presents Shock Value	1
39	37	41	SOUNDTRACK	Hannah Montana	2
40	NEW	1	THE BEACH BOYS	The Warmth Of The Sun	40
41	29	33	MIRANDA LAMBERT	Crazy Ex-Girlfriend	1
42	40	28	ALISON KRAUSS	A Hundred Miles Or More: A Collection	10
43	25	13	MARTINA MCBRIDE	Waking Up Laughing	1
44	45	38	PINK	I'm Not Dead	1
45	43	27	JOSS STONE	Introducing Joss Stone	1
46	42	30	MUSIQ SOULCHILD	Luvanmusiq	1
47	NEW	1	ALACRANES MUSICAL	Ahora Y Siempre	47
48	61	86	GYM CLASS HEROES	As Cruel As School Children	35
49	41	37	CORINNE BAILEY RAE	Corinne Bailey Rae	1
50	48	46	LLOYD	Street Love	2

The 152,000-unit opener gives him his highest-charting album ever. Limited-edition of title offered advanced access to Ozfest tickets.

With 35,000, it's a new chart and sales high for the "Pirates" soundtracks. The first two volumes reached Nos. 75 and 22, respectively.

Though Rancid's Tim Armstrong distributed all the tracks from his solo debut for free on the Web, it still starts with 11,000 sold at No. 59.

Moving 167-53, Dashboard Confessional's album was re-issued with extra tracks, a ring-tone and cell phone wallpaper (up 163%).

Legendary group snags its 48th chart entry with latest compilation. The act's Billboard 200 history dates back to its Nov. 24, 1962, debut.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS . . . 77	JASON ALDEAN . . . 113	TIM ARMSTRONG . . . 59	DIRKS BENTLEY . . . 134	THE BRAVERY . . . 24	JASON MICHAEL CARROLL . . . 197	DASHBOARD CONFESSIONAL . . . 53	EVANESCENCE . . . 126	NELLY FURTADO . . . 36	INCUBUS . . . 132	LARRY THE CABLE GUY . . . 84
THE ACADEMY IS . . . 186	THE ALL-AMERICAN . . . 182	RODNEY ATKINS . . . 39	BEYONCE . . . 37	BREAKING BENJAMIN . . . 70	CELTIC WOMAN . . . 117	CONFESSIONAL . . . 53	FALL OUT BOY . . . 31	MACY GRAY . . . 187	ALAN JACKSON . . . 167	AVRIL LAVIGNE . . . 9
TRACE ADKINS . . . 136	GARY ALLAN . . . 94	ADVENTURA . . . 178	BLACK REBEL . . . 55	BRIGHT EYES . . . 105	KENNY CHESNEY . . . 144	DAUGHTRY . . . 6	FANTASIA . . . 85	JOSH GROBAN . . . 96	JOB FOR A COWBOY . . . 137	JOHN LEGEND . . . 150
CHRISTINA AGUILERA . . . 136	LILY ALLEN . . . 64		MOTORCYCLE CLUB . . . 199	BROOKS & DUNN . . . 139	CHEVELLE . . . 120	DIDDY . . . 156	FEIST . . . 52	GYM CLASS HEROES . . . 48	KINGS OF LEON . . . 147	GERALD LEVERT . . . 163
AKON . . . 19	GARY ALLEN . . . 94		BLACK SABBATH . . . 176	MICHAEL BUBLE . . . 7	ERIC CHURCH . . . 184	DIPSET . . . 157	FERGIE . . . 108		ALISON KRAUSS . . . 42	LIL BOOSIE, WEBBIE & FOXX . . . 17
ALACRANES MUSICAL . . . 47	THE ALMOST . . . 103	BIRDMAN & LIL WAYNE . . . 133	CORBIN BLEU . . . 142	ERIC CHURCH . . . 184	CIARA . . . 101	DIXIE CHICKS . . . 124	VICENTE FERNANDEZ . . . 108		MARL . . . 140	LINKIN PARK . . . 2
ALAN JACKSON . . . 136	THE ALMOST . . . 103	BABY BOY DA PRINCE . . . 123	BLUE OCTOBER . . . 159	COLD WAR KIDS . . . 198	COLD WAR KIDS . . . 198	FINGER ELEVEN . . . 148	HYNDY . . . 116		JOHNNY BUZZ & CATO K . . . 193	LITTLE BIG TOWN . . . 110
GEORGE STRAIT . . . 138	AMBER PACIFIC . . . 64	THE BEATLES . . . 129	BONE THUGS-N-HARMONY . . . 15	BUCKY COVINGTON . . . 61	BUCKY COVINGTON . . . 61	FLYLEAF . . . 170	HINDER . . . 33		NORAH JONES . . . 69	LLOYD . . . 50
JIMMY BUFFETT . . . 138	TORI AMOS . . . 97	TONY BENNETT . . . 141	BOY WOV . . . 179	BILLY CURRINGTON . . . 93	CASHIS . . . 106	THE FRATELLI . . . 172	MARQUES HOUSTON . . . 161		MIRANDA LAMBERT . . . 41	JENNIFER LOPEZ . . . 192
	ARCTIC MONKEYS . . . 95		BOYS LIKE GIRLS . . . 125	BRANDI CARLILE . . . 99	BRANDI CARLILE . . . 99	ERASURE . . . 127			AMEL LARRIEUX . . . 195	LUINY TUNES & TAINY . . . 128

JUN 9 2007 POP Billboard

POP 100

Table of Pop 100 chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: UMBRELLA, RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG).

Table of Pop 100 chart (continued) with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: WHINE UP, KAT DELUNA FEAT. ELEPHANT MAN (EPIC).

POP 100 AIRPLAY

Table of Pop 100 Airplay chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Top entry: U + UR HAND, PINK (LAFACE/ZOMBA).

Table of Pop 100 Airplay chart (continued) with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Top entry: OUTTA MY SYSTEM, BOW WOW (COLUMBIA).

128 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

Table of Hot Singles Sales chart with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: BEAUTIFUL LIAR, BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA).

HITPREDICTOR

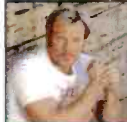
Table of Hit Predictor chart with columns: ARTIST/Title/LB/Score, Chart Rank. Includes sections for POP 100 AIRPLAY, ADULT TOP 40, and ADULT CONTEMPORARY.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations.

HOT COUNTRY SONGS

Chart listing for Hot Country Songs from week 31 to 34. Top entries include 'Good Directions' by Billy Currington, 'Moments' by Emerson Drive, and 'Wrapped' by George Strait.

Third single from "Enjoy the Ride" moves into top 40 in second chart week. Draws 3.5 million impressions at 67 monitored stations.



New label deal with Universal South spawns lead single from forthcoming album, tentatively scheduled for Sept. 18.

Performance audio lifted from May 15 Academy of Country Music Awards gains 2.2 million impressions. Show repeats June 6 on Great American Country.



Chart listing for Hot Country Songs from week 31 to 50. Top entries include 'Because of You' by Reba McEntire, 'Dirty Girl' by Terri Clark, and 'This Is My Life' by Phil Vassar.

HITPREDICTOR section with Promosquad logo and chart analysis. Includes 'COUNTRY' chart with top entries like 'I Need You' by Tim McGraw and 'Measure of a Man' by Jack Ingram.

Advertisement for R&R Country Daily Update from RadioandRecords.com, encouraging visitors to sign up for a free daily country radio blast.

Feature article titled 'AT LONG LAST, BIG & RICH GET TOP 10 SINGLE'. Includes photo of the duo and text by Wade Jessen discussing their album 'Between the Bullets' and the success of the single 'Lost in This Moment'.

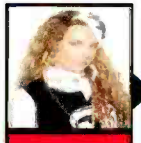
JUN 9 2007 LATIN Billboard

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Includes songs like 'DIMELO' by Enrique Iglesias and 'IMPACTO' by Daddy Yankee.



Notch's "Raised by the People" enters Latin Rhythm Albums at No. 13 as lead track moves 50-43.



Belinda grabs highest new entry on Hot Latin Songs, entering at No. 36 on a 40% audience gain.



Nieves claims the top spot on this week's Tropical Airplay chart.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Includes songs like 'MI CORAZONCITO' by Aventura and 'NENA' by Miguel Bose.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT. Includes albums like 'Ahora Y Siempre' by Alacranes Musical and 'Historia De Un Idolo' by Vicente Fernandez.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT. Includes albums like 'B.B.T. 2' by Bronco / Los Bukis / Los Temerarios and 'Ricky Martin: MTV Unplugged'.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT. Includes albums like 'Nuestra Obra Maestra' by R.K.M. & Ken-Y and 'Exitos. Solo Para Usted' by Alexandre Pires.

Billboard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524 or email: jserrette@billboard.com

PROFESSIONAL SERVICES

IN-HOUSE CD • DVD • VINYL MANUFACTURING

300 CD Package: \$775.00 Includes: 1-color booklet & 1-color CD label (from print-ready film, jewelbox, shrink wrap)

1000 CD Package: \$1199.00 Includes: 4-color booklet & 2-color CD label (from supplied artwork, jewelbox, shrink wrap)

D.J. 12" VINYL PROMO
100 12" VINYL \$799.00 Additional LP's: \$1.30 each
500 12" VINYL \$1,279.00 REORDER \$710.00
1000 12" VINYL \$1,889.00 REORDER \$1319.00

PACKAGES INCLUDE: WHITE JACKET w/ HOLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock background) • SHRINKWRAP • QUICK TURN AROUND

RAINBO RECORDS MANUFACTURING CORPORATION
 8960 Lton Ave., Canoga Park, CA 91304 • (818) 280-1100
 Fax: (818) 280-1101 • www.rainborecords.com • info@rainborecords.com

1,000 CDs
 in full-color jackets for just
\$990!

Call today for your free catalog!
1-800-468-9353
www.discmakers.com/bb
DISC MAKERS®

PROFESSIONAL SERVICES

IS YOUR CONCERT TOUR READY to take the next step in sound quality? FOH Mixing, A-1 Engineer, Recording, and Live Sound Specialist.
 Steven Paul Supparits, 716-604-7668 - stevensupparits@msn.com

WANTED TO BUY

WANTED TO BUY

CDs, DVDs, LPs, 45s, Posters, Memorabilia, Awards, Concert Swag - we specialize in rare collectibles.
TOP PRICES PAID!!
 We travel worldwide for valuable collections.
ROCKAWAY RECORDS
 323-664-3525 wj@rockaway.com

DUPLICATION/ REPLICATION

CDs • DVDs • SHARPE DISCS • SPECIALTY PACKAGING • CASSETTES

NEED CDs? THE CHOICE IS CRYSTALCLEAR
 DISC AND TAPE

CHECK OUT OUR CURRENT SPECIALS!
 1000 CDs • \$999 (COMPLETE RETAIL READY)
 1000 PROMO CD PACK • \$599
 1000 DVDs • \$1499 (COMPLETE RETAIL READY)

TRUSTED EXPERIENCE FOR OVER 35 YEARS!

WWW.CRYSTALCLEARCD.COM • 1-800-880-0073

REAL ESTATE

Carlsbad Village Theatre
Carlsbad, CA.
 Popular Beach Location (Pop 750K within 15 mi)
 Historic 330 seat Multipurpose Entertainment Venue (Renovated 2000)
 Plays, Concerts, Stand up Comedy, Big Screen presentations & more...
 Equipped & Operating.
 \$2,150,000
www.loopnet.com
 I.D. 15098465
www.carlsbadvillagetheatre.com
 Call Tom McMahon

LEGAL SERVICES

FATHER'S RIGHTS!!

Call attorney
 Jeffery Leving
 312-556-DADS or visit
www.dadsrights.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!
 While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.
 For free catalog call (609) 890-6000.
 Fax (609) 890-0247 or write
Scorpio Music, Inc.
 P.O.Box A Trenton, N.J. 08691-0020
 email: scorpiomus@aol.com

HELP WANTED

Yoshi's jazz club and restaurant in Oakland, CA, is seeking an experienced booking agent to be the second person in their jazz booking team, to be responsible for booking Yoshi's Oakland as well as Yoshi's San Francisco which is opening this fall.

Must have extensive booking experience and solid working knowledge of jazz and other music. While Jazz will always be our focus, we will be branching out into other genres such as world music, blues, R & B, and triple A. Successful candidate will work closely with the Artistic Director to book 2 clubs, 12 miles apart. Duties could also include arranging artist accommodations and transportation and related clerical tasks.

Yoshi's, considered to be one of the finest jazz clubs in the US, is a world-class jazz club booking music 7 nights a week with 2 shows per night. For the last 20+ years, Yoshi's has brought most every major jazz artist to the San Francisco Bay Area, as well as the best of up and coming talents.

Please submit your résumé to Peter Williams at: Yoshi's, 510 Embarcadero West, Oakland, CA 94607 or peter@yoshis.com. NO CALLS PLEASE

Compensation commensurate with experience.
 Yoshi's is an equal opportunity employer.



For more information about Yoshi's, visit www.yoshis.com

MUSIC HEAD—INTERNATIONALLY KNOWN children's camp in the lake and mountain district of Adirondacks, near Lake Placid. June 18th - August 18th.
 Good accommodations (children of staff warmly welcomed at NO COST)
 518-327-3117
www.campregis-applejack.com

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or
jserrette@billboard.com

HELP WANTED

Seeking Outstanding Candidates for Billboard/Nielsen Sponsorship Sales

Summary:

As a Sponsorship Sales Manager, you will work closely with a rapidly growing team to generate sponsorship revenue for Nielsen Events, including Billboard, The Hollywood Reporter, and Adweek.

The right candidate will have a 3-5 years of exceptional sales experience, with a proven ability to provide creative, cross platform solutions to close deals. A deep understanding of event sponsorship, media platforms, and the music, entertainment or technology industries is ideal.

Description of Duties:

- Generate revenue by selling event sponsorships
- Prospect for new business while growing existing accounts
- Conduct phone and in-person sales presentations to a variety of clients
- Achieve or exceed quarterly and annual sales and productivity quotas
- Develop agreements and execute sponsorship deliverables

A college degree in a relevant area of study required. Travel required (approximately 15%) in the U.S. Events currently held in NY, Miami, LA, Atlanta, and Las Vegas.

Base \$65k+, with attractive commission package, commensurate with experience. Comprehensive health and 401K.

Please email cover letter and résumé to dmoser@billboard.com, with job code "BBC 1724" in the subject line. No calls, please.

nielsen

Nielsen Business Media

Billboard

PUBLICATIONS

Your Definitive Source for Industry Information

RECORD RETAILING DIRECTORY:



The essential tool for those who service or sell products to the retail music community. With over 5,000 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, chain store planners and buyers, and store genre or music specialization. And its handy 6X9 inch format makes it easy to carry and easy to use.

\$215

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

FROM MEXICO TO MADRID

CELEBRATING 15 YEARS OF
ALEJANDRO FERNANDEZ



ISSUE DATE: JULY 7 | AD CLOSE: JUNE 13

JOIN BILLBOARD AS WE SALUTE MEXICAN SUPERSTAR ALEJANDRO FERNANDEZ on one of the most prolific, successful and memorable careers in Latin Music!

This special feature will recount Alejandro's past and we will be celebrating the June 26 release of *VIENTO A FAVOR*, his 15th solo album (18th album overall). We will also include an in-depth interview with Alejandro offering a first hand retrospective of his amazing journey to international fame and success.

This Billboard Stars feature is your chance to commemorate the incredible career of Alejandro Fernandez and recognize the unique contributions he has made to the worldwide Latin music industry!

CONTACT:

GENE SMITH
973.746.2520
billboard@genesmithenterprises.com

MARCIA OLIVAL
305.864.7578
marciaolival@yahoo.com



WWW.BILLBOARD.COM WWW.BILLBOARD.BIZ

MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

DEATHS

Alvin Batiste, 74, pioneering avant-garde jazz clarinetist and longtime university music teacher, died May 6 of an apparent heart attack at his New Orleans home.

Born in New Orleans, Batiste became immersed in the city's music and was considered a founder of its modern jazz scene. He toured with such greats as Ray Charles, Guitar Slim, Billy Cobham and Cannonball Adderley.

Batiste didn't release a major-label album until 1993's "Late" for Columbia Records. He lived his life primarily as an educator, teaching music at Southern University, where he created the Batiste Jazz Institute, and at the New Orleans Center for Creative Arts as lead teacher in jazz instrumental music.

Batiste is survived by his wife of 53 years, Edith Chatters Batiste, and three children: Marcia Wilson, Alvin Jr. and pianist Maynard.

Carey Bell, 70, blues harmonica player, died May 6 of heart failure in Chicago.

Born Carey Bell Harrington in Mississippi, Bell wanted to play saxophone but his family could only afford a harmonica, which he taught himself to play by the time he turned 8. Bell joined godfather Lovie Lee's Blues band at age 13, later moving with Lee to Chicago, where he was mentored by such blues greats as Marion "Little Walter" Jacobs and Big Walter Horton.

Bell played harp and bass for decades, touring with Muddy Waters and Willie

Dixon and recording for Alligator Records. In 1998, Bell was awarded the Blues Music Award for traditional male artist of the year.

He is survived by 10 grandchildren, including guitarist/vocalist Lurrie Bell.

Carson Whitsett, 62, Southern keyboardist, songwriter and producer, died May 8 in Nashville of a brain tumor.

Born in Mississippi, Whitsett began his career as a member of his brother Tim's band, Tim Whitsett & the Imperials. After a stint as a session musician at Stax Records, Whitsett joined Malaco Records and played in the Malaco house band for 20 years, working with such artists as Anita Ward, Z.Z. Hill and Johnnie Taylor.

Whitsett earned success as a songwriter as well, having written or co-written for a variety of artists including Etta James, Ruth Brown, Wilson Pickett, Barbara Mandrell, B.B. King and Patti Page, as well as composing two film scores.

He is survived by his wife, Kirsten, and three children: Carson Jr., Christopher and Nicole Bailey.

Carla White, 56, jazz vocalist, died May 9 in New York from cancer.

White performed around the world for 15 years as a jazz and scat artist, and recorded albums for Milestone Records, including "Orient Express" and "Mood Swings." She was a well-respected teacher and worked as a voice-over artist: on TV and radio commercials for such brands as Estee Lauder, Ethan Allen and Neutrogena. •••

BILLBOARD CLASSIFIED COVERS EVERYTHING

- DUPLICATION REPLICATION -
- VINYL PRESSING -
- CD ROM SERVICES -
- DVD SERVICES FOR SALE -
- PROMOTION & MARKETING SERVICES -
- MUSIC DISTRIBUTORS -
- AUCTIONS -
- RECORDING STUDIOS -
- REAL ESTATE -
- INVESTORS WANTED -
- STORES FOR SALE -
- EQUIPMENT FOR SALE -
- STORE SUPPLIES -
- FIXTURES -
- CD STORAGE CABINETS -
- DISPLAY UNITS -
- PUBLICITY PHOTOS -
- INTERNET/WEBSITE SERVICES -
- BUSINESS SERVICES -
- MUSIC INSTRUCTION -
- BUSINESS OPPORTUNITIES -
- COMPUTER/SOFTWARE -
- MUSIC MERCHANDISE -
- T-SHIRTS -
- EMPLOYMENT SERVICES -
- PROFESSIONAL SERVICES -
- DJ SERVICES -
- FINANCIAL SERVICES -
- LEGAL SERVICES -
- LEGAL NOTICE -
- ROYALTY AUDITING -
- TAX PREPARATION -
- BANKRUPTCY SALE -
- COLLECTABLE -
- PUBLICATIONS -
- TALENT -
- SONGWRITERS -
- SONGS FOR SALE -
- DEALERS WANTED -
- RETAILERS WANTED -
- WANTED TO BUY -
- CONCERT INFO -
- VENUES -
- NOTICES/ANNOUNCEMENTS -
- VIDEO -
- MUSIC VIDEO -
- POSITION WANTED -
- LISTENING STATIONS -
- FOR LEASE -
- DISTRIBUTION NEEDED -
- EDUCATION OPPORTUNITY -
- HELP WANTED -
- MASTERING -
- AUDIO SUPPLIES -
- ROYALTY PAYMENT -
- PRINTING -
- MUSIC PRODUCTION -
- METAMUSIC -
- STAGE HYPNOTIST -
- CD FAIRS & FESTIVALS -
- MUSIC WEBSITES -
- NEW PRODUCTS -
- DOMAIN NAMES -

BACKBEAT

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes **Jeffrey Bronikowski** to senior VP of business development for global digital initiatives. He was VP of business development at eLabs, a division of UMG.

Provident Label Group promotes **Nina Williams** to VP/GM. She was VP of label operations.

DIGITAL: Ecast appoints **Joe Kennedy** to serve on its board of directors. He currently serves as CEO at Pandora.

Yahoo Music ups **John Lenac** to head of music programming. He was head of radio programming/content production manager.

PUBLISHING: Chrysalis Music Group USA names **Jon Granat** manager of film and TV and **Russell Gaskins** senior production manager. Granat was an administrator at Warner Bros. Television, and Gaskins was production manager at Chrysalis.



BRONIKOWSKI

KENNEDY

COLLINS

GERO

RELATED FIELDS: Opus 1 Music Library in Studio City, Calif., taps **Steve Collins** as VP of business development. He was VP of film and TV at Chrysalis Music.

Latin Level Marketing Group taps **Roman Suarez** as managing partner for its entertainment division. He was VP of Latin sales and marketing at UBO, a Latin label and entertainment company that shuttered late last year.

Fender Musical Instruments appoints **Jason Padgett** VP of public relations and corporate communications. He previously worked with a variety of music-based organizations at Rogers & Cowan.

Handleman Co. elevates **Tim Collier** to performance analysis/finance manager and **Sheevani Desai** to assortment manager. Collier was a senior internal auditor, and Desai was custom analyst for demand fulfillment.

Yamaha Corp. of America names **Chris Gero** VP of its new artist relations subsidiary, Yamaha Corporate Artist Affairs. He was director of the subsidiary.

—Edited by Mitchell Peters

GOODWORKS

MUSICIANS HELPING MUSICIANS

Indigo Girls, OK Go's Damian Kulash, My Morning Jacket's Jim James and others performed at a May 27 benefit concert at Tipitina's Uptown in New Orleans. Proceeds from the Musicians Bringing Home Musicians II concert—\$7,300 in total—benefited Sweet Home New Orleans, a coalition of nonprofit organizations that helps find affordable housing in New Orleans and provides rental assistance for Hurricane Katrina-displaced performers and musicians. The Future of Music Coalition and Air Traffic Control presented the event.

BOWLING FOR DOLLARS

Multiplatinum country group Lonestar is hosting a bowling party June 4 to help raise awareness and funds for the St. Jude Children's Research Hospital. Dubbed Lonestar & Friends Strike Out for the Kids, the third annual bowling fund-raiser—sponsored by GAC—helps kick off the Country Music Assn. Music Festival in Nashville. Scheduled to join Lonestar at Nashville's Hermitage Lanes are Montgomery Gentry's Troy Gentry, Diamond Rio's Jimmy Olander, Keni Thomas, Emerson Drive and others. For more info, go to countrycares.org.



Zomba Label Group/Jive Records presented **Justin Timberlake** with a platinum plaque commemorating 6 million worldwide sales of his sophomore solo smash, "FutureSex/LoveSounds," on the last date of the initial U.S. leg of his critically acclaimed 2007 FutureSex/LoveShow tour. From left are **Johnny Wright**, Wright Entertainment Group president/CEO and Timberlake's manager; Timberlake; ZLG president/CEO **Barry Weiss**; and ZLG executive VP/GM **Tom Carrabba**.



Kenny Chesney warmed up before his 2007 concert tour in Omaha, Neb. From left are GAC director of programming **Suzanne Gordon**, Chesney, GAC senior VP of programming **Sarah Trahern** and **Shaun Silva**, who is directing the GAC two-part special "Kenny Chesney: The Making of the Flip Flop Summer Tour." PHOTO: COURTESY OF GLEN ROSE



Michael W. Smith, right, was recently inducted into Nashville's Walk of Fame. With Smith is presenter and actor **Jim Caviezel**. PHOTO COURTESY OF AARON CRISLER/MUSICCITYUPDATE.COM



Noncommercial KCRW Santa Monica, Calif., music director **Nic Harcourt** was named International Music Person of the Year at the third annual Muxepo April 29-May 2 in West Hollywood, Calif. From left are KCRW GM **Ruth Seymour**, Harcourt, West Hollywood mayor **John Hellman**, British Consul-General **Bob Pelice** and A&R Worldwide founder and president **Sat Bisla**.



Gibson Guitar CEO **Henry Juskiewicz** surprised the entire **Creation** band with Gibson Guitars during the We Are Family Gaze at New York's Hammerstein Ballroom, as they announced and celebrated with the winner of the Creation Join the Band Contest, **Tory Geismar**. The band achieved its main goal in finding a strong, talented and well-rounded teen to further Creation's mission to help make the world a better place, one beat at a time. The contest was sponsored by Gibson, Billboard and YouTube. From left are Creation's **Sam**, **Nick** and **Joel**, Juskiewicz, and Creation's **Rachel** and **Tory**.

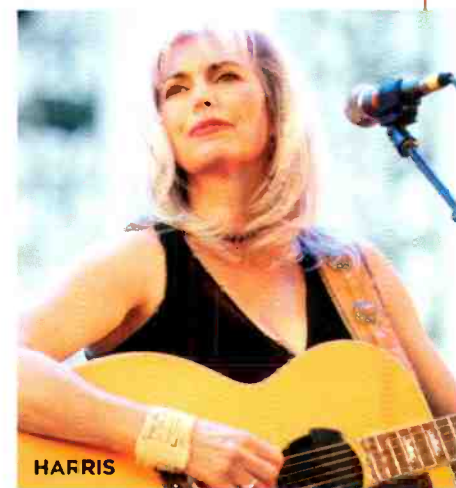
INSIDE TRACK

RED DIRT GIRL READIES RETROSPECTIVE, NEW DISC

It has been four years since Emmylou Harris' last studio album, but patient fans will be rewarded in the coming months with two new releases, Track has learned. First up is an 80-song boxed set due Sept. 18 via Rhino, which features two discs of off-the-beaten-path studio work and two additional CDs of rarities, many of them previously unreleased. Harris put her next studio effort on hold to finish the project, but is making progress on a new Nonesuch album with assistance from Kate and Anna McGarrigle and Seldom Scene lead singer John Starling. Also look for Harris guesting on Dolly Parton's next album.

MUSIC IS THE ANSWER

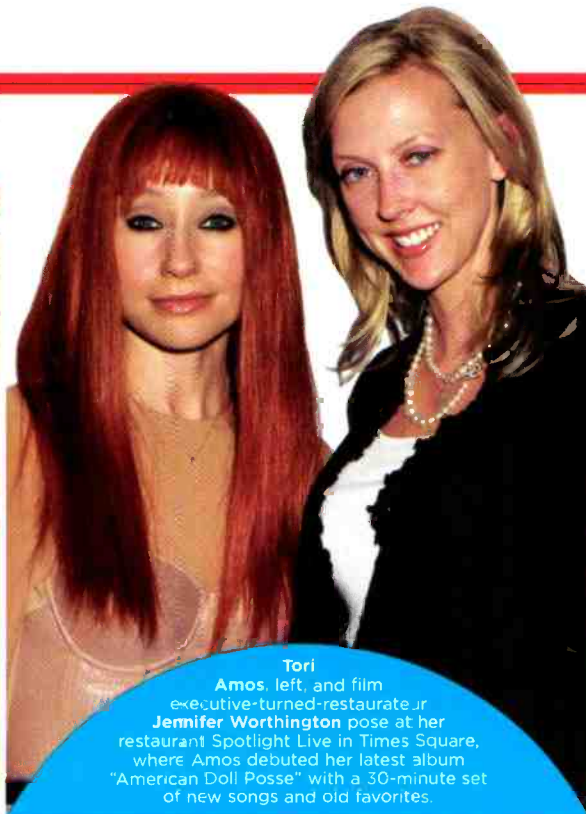
New York marketing firm BMF Media Group is, for the second consecutive year, presenting the Music Lounge at the Hard Rock Hotel Chicago Aug. 3-5, coinciding with Lollapalooza. The title sponsor for the lounge is IN2U, the new fragrance from Calvin Klein Fragrances/Coty. Meanwhile, Sirius W II make the lounge its official artist home base. The satellite company will set up a studio in the lounge for conducting all of its Lollapalooza-related interviews. Looking ahead, it appears that the BMF team is taking its Music Lounge program to the Austin City Limits festival in September.



HARRIS



The third annual MusiCares MAP Fund benefit took place May 11 at the Music Box@Fonda in Hollywood. The dinner and concert raise money for the MusiCares MAP Fund SM, which provides members of the music community access to addiction recovery treatment regardless of their financial situation. From left in back are incoming MusiCares chairman **John Branca**; **Alice Cooper**, who presented the Stevie Ray Vaughan Award to honoree **Chris Cornell**; event host **Tommy Davidson**; **Jill McClusky**, who presented the MusiCares From the Heart Award to her husband, independent music promoter **Jeff McClusky**; and current MusiCares chairman **Les Bider**. From left in front are Cornell, MusiCares/Recording Academy president **Nell Portnoe** and Jeff McClusky. PHOTO: COURTESY OF JORDAN STRAUSS/WIREIMAGE.COM AND THE RECORDING ACADEMY



Tori Amos, left, and film executive-turned-restaurantier **Jennifer Worthington** pose at her restaurant **Spotlight Live** in Times Square, where Amos debuted her latest album "American Doll Posse" with a 30-minute set of new songs and old favorites.



The Icons of Music auction—held in New York to benefit Music Rising—raised \$2.5 million. Julien's Auctions conducted the sale, and bidders from around the world paid record prices for some of the most iconic rock memorabilia ever offered to the public. Music Rising helps replace musical instruments lost or destroyed by hurricanes in the Gulf Region. It was formed in late 2005 by U2's **the Edge**, legendary producer **Bob Ezrin** and Gibson Guitar chairman/CEO **Henry Juszkiewicz**. From left are U2's **Adam Clayton**, **Little Steven**, the evening's co-host **Christy Turlington**, the Edge and musician/producer **Allen Toussaint**. PHOTO: COURTESY OF MUSIC RISING

INSIDE TRACK

HEINEKEN TAPS STUDENTS

Rocco Deluca & the Burden and Low Stars are getting free videos, courtesy of Heineken and the University of Southern California. From what Track is hearing, the beer brand is pulling the strings behind a contest for USC film students; 150 of them were invited to submit potential video treatments for the up-and-coming acts, two of which will become fully produced clips. Both bands participated in an April 30 briefing for the entrants, during which they explained the motivation behind their songs (Rocco's "Gift" and Low Stars' "Just Around the Corner"). The acts will also be involved in the selection of the winning treatments, which will be announced Aug. 6. The videos will then be shot in the fall.

LOW STARS



Two versions of each video will be made: one prominently featuring Heineken product; the other eliminating it completely (for submission to MTV and VH1).

Why these two acts? Consider it a tale of two buses. Last year, Heineken sponsored four premiere parties for rockumentary "I Trust You to Kill Me," which followed Deluca and his band on tour. Deluca's hard-partying label head Kiefer Sutherland was also in tow. For the band's next outing, Heineken upgraded Deluca and crew from a van to a logo-wrapped bus. It was similar with Low Stars: When member Jeff Russo was still fronting Tonic, Heineken met the band at a VH1 event, Heineken's second tour bus went to Low Stars.

While it has sponsored artist tours and film festivals before, the USC program is Heineken's first to combine the company's interest in independent music and film. "It's the first initiative that's driven on our own," a rep tells Track.



After completing a May European tour, legendary Mott the Hoople frontman and renowned solo artist **Ian Hunter** will bring his Rant Band show to the United States in support of his Yee Roc Records release "Shrunken Heads." From left are Billboard brand marketing editor **Michael Paoletta**, designer **John Varvatos**, Hunter, Billboard East Coast advertising director **Cindy Mata**, singer/songwriter **Jesse Mallin** and Hunter's co-manager **Jack Leitenberg** of Gold Village Entertainment. PHOTO: COURTESY OF JACK LEITENBERG/GOLD VILLAGE ENTERTAINMENT

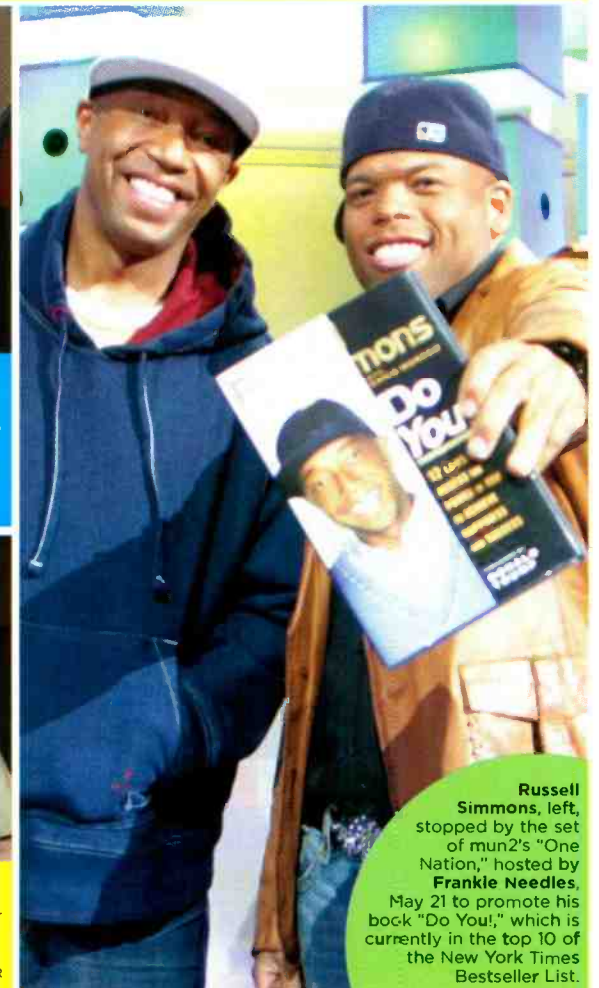


John Vesely of **Secondhand Serenade** (which is signed to Daniel Glass' Glassnote Records) was named an MTV Discover & Download Artist, and his video for "Vulnerable" is in big 10 rotation. The singer/songwriter's CD "Awake" was released Feb. 6. From left are MTV music programming manager **Tuma Bassa**, Vesely and ILG/EastWest/Asylum national director of promotion **Tyson Haller**.

VIDEO: For an exclusive performance and interview with John Vesely, go to Billboard.com/SecondhandSerenade.



New Flicker/Sony BMG recording act **Until June** met with actress **Denise Richards**, this year's honoree at the annual Mother's Day Luncheon in Los Angeles, which was held May 9 for the Associates for Breast & Prostate Cancer Studies to benefit the John Wayne Cancer Institute at Saint John's Hospital and Health Center. From left are Until June's **Josh Ballard** and **Daniel Dempsey**, Richards and Until June's **Dan Ballard**. PHOTO: COURTESY OF ALEX BERLINER



Russell Simmons, left, stopped by the set of mun2's "One Nation," hosted by **Frankle Needles**, May 21 to promote his book "Do You!," which is currently in the top 10 of the New York Times Bestseller List.

LOW STARS: ANDREW ORTH

© Copyright 2007 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00, Continental Europe 229 pounds. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office, Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 15158, North Hollywood, CA 91615-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Nancy M. Rothman, nrothman@fosterreprints.com, 1-866-879-9144. Under Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2. Vol. 119 Issue 23. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-562-2706 (outside U.S.: 818-487-4582) or e-mail billboard@espcorp.com. For any other information, call 646-654-4400.

"This has become a must-attend event for the concert business."

SETH HURWITZ, PRESIDENT, I.M.P.

BUILD YOUR BOXSCORE

NOV 14-15, 2007 • THE ROOSEVELT HOTEL • NYC

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

Billboard. 4TH ANNUAL
TOURING
CONFERENCE & AWARDS

Register Today!

\$399
Earlybird Rate
REGISTER BY
AUG 25

General Info: 646.654.4660
Registration: 646.654.4643
Sponsorships: 646.654.4653
Roosevelt Hotel: 212.661.9600

www.BillboardEvents.com

alltel
ARENA

CHARLOTTE
BOBCATS
ARENA

JOSH GROBAN

Together from the beginning

150 Amazing Performances for
1.5 Million Fans

And still so much more to come...



From your friends at Live Nation

LIVE NATION

www.LiveNation.com

www.americanradiohistory.com