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singing his greatest hits
with today's greatest stars.
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August 3, 1926

The Best is yet to come...

August 3, 2006

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With Love, Danny and everyone at RPM Productions.
BON JOVI'S NICE DAY
BAND WRAPS RECORD-BREAKING TOUR IN JERSEY >P.30

OPENING THE VAULT
Artists Can Now Use The Copyright Act To Reclaim Their Music >P.26
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- DIGITAL MUSIC
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TONY BENNETT
BILLBOARD'S 2006 CENTURY AWARD >P.33

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NARM NOTES // LIL FLIP'S FUTURE AND SLUMBER PARTY GIRLS

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THE ENTIRE BON JOVI TOURS STAFF & CREW

on tour with

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HERE'S THE KEY Mike Wehrs, chief technical evangelist for AOL Mobile, will keynote MECCA, presented by Billboard in association with CTIA. Be there Sept. 11 in Los Angeles for the latest developments in mobile entertainment. billboardevents.com

AWARDS
TO SIR WITH LOVE Billboard will honor Sir Elton John with the Legend of Live award at the third annual Billboard Touring Awards, Nov. 9 in New York. Join the leaders of the touring biz for this special occasion. Details, page 10. billboardevents.com

EVENTS
SHOW & TELL Billboard will host Music Day at RoadShow Hollywood, Sept. 18 in Los Angeles. The annual event provides brands with an opportunity to identify promotional opportunities in film, games, music and TV. roadshowhollywood.com

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THANK YOU

IFPI would like to thank Gilbert + Tobin, a premier Australian law firm, for its advice and tireless work in helping to make possible the historic global settlement with Kazaa.

The recording industry’s case against Kazaa was the largest copyright case ever brought before the Australian Courts and one of the largest IP cases in the world. The successful outcome is great news for artists, songwriters and record producers around the world.

Gilbert + Tobin launched the case for the recording industry in 2004 and guided it to the landmark judgment in the Federal Court of Australia in 2005, which found Kazaa liable for authorising copyright infringement.

The terms of the settlement that followed have opened the way for Kazaa - once the biggest brand name in piracy - to become a legal and innovative new partner for the recording industry.

The team at Gilbert + Tobin was led by IP partners Michael Williams and Siabon Seet. A sincere thank you to them on behalf of the recorded music industry worldwide.

John Kennedy,
Chairman and Chief Executive, IFPI
Mobile Music: Connecting With Fans Worldwide

BY ADAM SEXTON

When the first over-the-air mobile music services were launched more than two years ago, skepticism abounded, particularly among the PC digital music crowd in the United States. Why would consumers want a full track on their mobile phones? And even if they did, why would they pay a premium for mobile music?

Even as consumers around the world began speaking with their dollars, the skepticism persisted. First, RIM sold 70 million downloads in Japan. Well, that is Japan, not the United States, the skeptics said. Then Vodafone sold 10 million downloads in Europe. Again, skeptics noted that European behavior was often very different from American behavior.

Last November, when the Groove Mobile-powered Sprint Music Store launched, The Wall Street Journal basically declared mobile music dead on arrival. The newspaper totally rejected the idea that U.S. consumers would pay for mobile music and didn’t even give them the chance to weigh in.

Well, U.S. consumers have now spoken. The Sprint Music Store surpassed 3 million downloads in the first six months and the sales pace is continuing to increase. Verizon’s music store is reportedly putting up similar numbers. Yes, mobile music is a success in the United States—even at a price point of $2.30 per track (as compared to a typical PC PPC of 99 cents).

Why do consumers want full tracks delivered directly to their mobile phones? And why are they willing to pay a premium?

To understand the appeal of mobile music, it is important to distinguish between mobile music and portable music. Mobile music has been available in the United States for only about six months. Portable music has been around for almost 30 years. Portable music began in 1977 with Sony’s Walkman and continues today with iPods and MP3 players. Like consumers who made tapes from albums in 1979, today’s portable music consumers rip CDs and then sync with a digital music player. For all iTunes’ success, let’s remember Apple sells only about 40 tracks per every iPod it sells—meaning that the other 9,600 tracks on a 10,000-song iPod are not purchased at iTunes. And while it is no doubt far easier to rip a CD and then transfer your music to a portable device, it is in essence not very different from making a cassette tape of a vinyl record.

Mobile music is succeeding because it is a totally new way to discover and enjoy music. Mobile music adds a dimension that portable music does not, enabling consumers to connect directly with the music they want, wherever they happen to be.

With mobile music, consumers have access to not only their favorite songs but to each label’s catalog—and it’s right in their pocket with them all the time. No need to remember to bring your portable music player. And no need to remember the name of the artist you heard on the radio. Or that you need to stop by the CD store on the way home from work.

Have I listened to a rap station all week? Not sure what he’s got? If you have a music store-capable phone, you have access to the latest charts and the hottest tracks. Every song is identified by name, artist and album art. You can preview or buy new songs with one click. And the music is delivered to you immediately, whenever you are.

Innovations in mobile music will continue to give music fans more ways to discover music and share it with others. In Europe, super distribution is already a reality: Music fans using Orange (in the United Kingdom) and Telenor (Norway) can send preview clips of their favorite songs to friends via text message. Music recommendation and track recognition services are rolling out in many countries across multiple carriers, giving consumers exciting new ways to discover and identify music they like.

What’s more, as carriers in Europe continue to reduce their high data charges, off-deck direct music downloads from labels and artists’ storefronts will begin to take off.

In the United States, recent mobile music promotions involving Verizon and the Fugges and Sprint and the Rolling Stones at the Super Bowl are only the beginning. The next 12 months will see a number of developments that will greatly accelerate the growth of mobile music.

CHEAPER HANDSETS: As handsets become more advanced, prices will continue to fall. In Europe, many of the most popular music handsets are free to consumers with a two-year contract. And while the U.S. market has far fewer music handsets, the number is growing quickly with mobile music stores being heavily promoted by Verizon, Sprint and Amp’d. And Samsung, Sanyo and Motorola are investing heavily in music-enabled, high-speed handsets.

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WEBSITE: www.americanradiohistory.com

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Mobile Music: Connecting With Fans Worldwide

BY ADAM SEXTON, GROOVE MOBILE

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‘Mobile music adds a dimension that portable music does not.’

—ADAM SEXTON, GROOVE MOBILE

FLEXIBLE PRICING: Offering multiple price points is already a hit in the United Kingdom, where Orange offers “buy three for the price of two” bundles. With Verizon, Sprint and Amp’d all selling mobile music at different price points, you can bet that there will be further experimentation in this area. And mobile music subscriptions are already rolling out in Europe and will debut in the States later this year.

MADE-FOR-MOBILE: Already, consumers in Japan can purchase WAMO Packs, a bundled Warner Music product that includes a full track, ringtone, album art and music video. This all-in product is one of many innovations that we will continue to see as the mobile music market matures.

In sum, mobile music provides the music industry with a new distribution medium—as well as a new revenue stream—that connects fans with old favorites and promotes the discovery of new talent.

Now we can all look forward to the day when one song sells a million downloads on mobile. It’s going to happen.

Adam Sexton is VP of marketing and product management for Groove Mobile. He previously held marketing positions at Arista Records, EMI and BMG International.

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Pre-Fabulous?

The Masterminds Behind The Pussycat Dolls And Strawberry Shortcake Introduce The Slumber Party Girls

Geffen Records chairman Ron Isley has a strong hand in assembling the Pussycat Dolls and plucking frontwoman Fergie for the Black Eyed Peas. Now, along with D'Arc Enterainment chair man, CFO Andy Heyward, he has his eyes on his next prefab pop project: Slumber Party Girls.

Masterminded by Fair and Heyward, the multicultural group comprises five teen-agers who sing, dance and act. In the coming weeks at dMarc media, Google plans to integrate dMarc, which it bought early this year, into its AdWords business in fourth-quarter 2006.

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Heyward refers to it as a "threadded morning," with the quintet—Mal-ory, Cassie, Lena, Karla and Caroline (chosen from more than 1,300 auditions)—"hosting a Saturday morning'sumber part."

The programming block culminates with the 30-minute dance conpetition show "Dance Revolution!" Consider it a "So You Think You Can Dance" for the twenty-teens set. Slumber Party Girls are the show's house band. Additionally, they will perform an original song at the beginning of each episode.

These songs will be included on Slumber Party Girls' forthcoming debut album ("Dance Revolution") from Geffen.

Hosted by DJ Rick Adams of Radio KOL, the TV show "Dance Revolution!" was inspired by the popular Konami arcade game Dance Dance Revolution. Twenty-six episodes of "Dance Revolution!" are in the can.

The series features original music produced and penned primarily by Fair and Stefanie Ridel, who together wrote the script for the upcoming Slumber Party Girls film. (Like Black Eyed Peas member Stacy "Fergie" Ferguson, Ridel is a former member of Wild Orchid, the RCA pop trio produced by Fair.)

Fair is confident Slumber Party Girls' music will play to any age group. "It's pop music that's not ashamed to be pop," says Fair, who in addition to guiding the careers of the Pussycat Dolls and Black Eyed Peas, also works closely with Christina Aguilera and others.


On Aug. 9, DIC will host an invite-only event at the Museum of Television & Radio in Los Angeles, where Heyward will present Slumber Party Girls to the fashion, fragrance, fast food, gaming, toy and technology industries.

"The potential is huge," Heyward says of the Slumber Party Girls brand. The Burbank, Calif.-based DIC is the worldwide licensor or licensing agent for numerous brands, including Strawberry Shortcake, McDonald's and Classic Trolls. Its animation library includes "Inspector Gadget," "Madeline," "Super Mario Bros.," "Care Bears" and other brands.


continued on >>p10
One year after contributing roughly $40 million to acquire music publishing catalogs, a private equity fund has pulled the catalogs away from Fledgling Kingsmeet Media after the publisher landed in bankruptcy. Desmond Child's Deston Songs and the Palan Music catalogs are now part of newly formed Crosstown Songs, with former Warner/Chappell U.K. managing director Robin Godfrey-Cass at the helm.

Declining to identify the financial backer at this time, Godrey-Cass says only that a "major financial institution" recently tapped him to sort out the mess and begin building a midsize publishing company. They have already invested $60 million for acquisitions and deals, he says, and expect to invest an additional $40 million by year's end.

The Santa Monica, Calif.-based company has also selected Netherlands-based Fintage Music to handle worldwide administration to license rights and collect royalties.

"They have been the gold standard for collections in the film industry for the past 20 years," Godfrey-Cass says. "To have a big-brother situation was very important for us."

Private equity investors are learning that not just anyone can run a music publishing company. Business manager Andrew Wilkinson and advertising executive Michael Bungey ran U.K.-based Kingsmeet. In June 2005, the United Kingdom's Times toured Kingsmeet as positioning itself to "swoop on either of the music publishing businesses owned by EMI or Warner Music Group.

Crosstown's plans are not so grand. "We're never going to have a million copyrights," Godfrey-Cass says. "The deals are with very small companies, but with high-profile copyrights."

Crosstown's catalog now includes rights in such stadium anthems as Baha Men's "Who Let the Dogs Out," C+C Music Factory's "Gonna Make You Sweat (Everyday Dance Now)" and Gary Glitter's "Rock and Roll."

In addition to Deston Songs and the Palan Music catalog, which includes early Fleetwood Mac songs penned by Peter Green, Crosstown recently acquired the Rive Droite Music catalog. It includes rights in Enrique Iglesias' "Hero," Cher's "Believe" and Tina Turner's "When the Heartache Is Over."

But Crosstown intends to build a company around songwriters as well. "While other [startups] are buying historical copyrights, we're interlocking historical and future rights," Godfrey-Cass says. "We're buying iconic songs from the '80s and '90s, but we're also doing deals with writers to have continuing songs."

Recently the publisher made a deal with Gregg Alexander, whose "The Game of Love," performed by Santana (featuring Michelle Branch), was the 2004 BMG pop song of the year. Crosstown is administering his past catalog and co-publishing his future songs. Alexander's "Murder on the Dance Floor," performed by Sophie Ellis-Bextor, has sold 6 million units in Europe, Godfrey-Cass says.

Crosstown has also acquired the writer's share interest in songs by Robert Clivilles of C+C Music Factory. Most recently, Clivilles has been producing and developing conceptual groups, Godfrey-Cass says.

The company's London office opened at the end of July. The formation of joint ventures with publishers in Nashville and New York are in the works. Godfrey-Cass says that he holds an equity interest in Crosstown, as do London-based president Steve McMellon and COO Chris Gilbert. Employees are offered stock options and bonuses as incentives, he adds.

"Everyone knows me as a creative person," Godfrey-Cass says. "I believe I can install this in Crosstown—to be a creative center for anyone who wants to be part of something a little different. We want to emulate what I believe the industry is lacking from the past, which is a really good mid-sized company like Island Music, Acuff-Rose or Rounder Music before they were absorbed by the majors."

The third annual Billboard Touring Conference & Awards will honor Elton John and Music Rising Nov. 9 at its awards reception in New York.

John and Music Rising will receive the Legend of Live and Humanitarian Awards, respectively, at the conclusion of the Nov. 8 event to be held at the Roosevelt Hotel.

Awards will also go to a variety of tours, venues and touring professionals based on data reported to Billboard Boxscore.

John will be the first artist honored with the Legend of Live Award, which recognizes concert business professionals who have made a significant and lasting impact on the industry. Previous winners include Rolling Stones producer Michael Cohl (2004) and Cellar Door Concerts founder Jack Boyle (2005).

John began touring in the United States in 1970. During the course of four decades, he has been one of the most consistent and critically acclaimed live performers in the business.

In the last 15 years alone, John notched nearly $600 million in grosses and 10 million in attendance from more than 600 performances.

From his sold-out arena headlining dates, to his momentous co-headlining shows with Billy Joel, to his remarkable production of "The Red Piano" at the Coliseum at Caesars Palace in Las Vegas, John's efforts in the concert industry have provided a huge boost to promoters, venues and fans.

"Next March on his 60th birthday [John] will perform his 60th sold-out show at Madison Square Garden," says Merck Mercuriadis, John's manager. "That is three times more than the Rolling Stones, and they were touring seven years before he even started!"

Mercuriadis adds, "I do not believe I have ever seen another artist as happy and passionate onstage as he is. Last year, when he was doing the 'Captain Fantastic' concerts, he was playing all four hours a night and he was just as excited—and singing and playing even better—at the end of each concert as he was at the beginning."

Music Rising is the musical instrument replacement fund founded by U2's The Edge, producer Bob Ezrin and Gibson Guitar chairman Henry Juszkiewicz along with MusiCares and the Guitar Center Foundation. Some 60 artists worked with music stores, Live Nation, House of Blues, AEG Live and Nederlander Concerts on the fund-raising program, which targets Gulf Coast musicians who lost equipment in Hurricane Katrina and Rita.

"We are so thankful to Billboard for this recognition," Ezrin says. "It keeps the devastated musical culture of the Central Gulf in the minds of our peers. We need the help of the entire industry to restore that culture. This award shines a brilliant light on that need." Juszkiewicz says Music Rising launched in November 2005 with the intention of helping as many musicians affected by the hurricane disasters as possible. "We have helped close to 2,000 musicians regain their livelihood and the spirit of a region in our country rich in music heritage and tradition," he says.

The Edge adds, "We are just trying to help out our brother musicians from the Gulf Coast, and while getting this award is a great honor and a wonderful thing, we feel like there is still so much to do before New Orleans and the whole area are back to full strength. Here's to seeing that day."

Juszkiewicz says Music Rising will soon launch the second phase of the philanthropic effort in assisting churches and schools in the area.

Confab Honors John, Music Rising

Artist, Instrument Fund Will Receive Awards At Billboard's Touring Conference
In four exclusive days, over 100 entertainment marketing executives from more than 40 entertainment companies will reveal their upcoming releases, promotional calendars and partnership opportunities in MUSIC, GAMING, FILM and TV.

Attention Music Supervisors, Compilation Coordinators, Ad Agency Creative Leads or anyone whose focus is primarily music, we have the event for you. Sounding off the start of RoadShow, Music Day, September 18th 2006 is devoted to tie-in and licensing opportunities for the music world. Top companies in the recording industry detail future releases, as well as content for music compilations, soundtracks, tour sponsorships and retail activity. Gathered together distributors, labels and management companies each showcase performances by their highest priority artists giving attendees a window into the hottest opportunities in music.

Be the first to identify upcoming releases with partnership and promotional opportunities. Get a firsthand look at what your competition is researching. In 2005, over 1,300 brand, agency and entertainment professionals participated in RoadShow. The contacts established and partnerships created surpassed all expectations.

Find the latest European Film and DVD opportunities at RoadShow Europe: 1-2 November 2006

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**UpFront**

**BUYING SPREE**

**Musicoday Becomes Live Nation's Fourth Big Summer Buy**

The acquisition of a majority stake in Musicoday, a merchanting, ticketing and artist management and fulfillment firm, gives Live Nation one more footprint with fans and brings one of the music industry’s most successful entrepreneurs into the Live Nation fold.

Capshw says he will not sacrifice his independence in the wake of this deal. “It’s smart independence,” he says. “Live Nation respects and wants to maintain that, and I think they want to protect their brand, which is incredibly strong.”

Musicoday has grown through its focus on artists and their fans. “It’s a unique company,” Capshw says. “It’s all about artists and fans, and it’s a unique business model.”

Musicoday, which operates more than 500 acts including Christina Aguilera, AC/DC and the Grateful Dead.

Based in a former chicken pot pie factory in Charlotte, Va., Musicoday employs more than 200 people. In 2005, the company’s gross sales exceeded $100 million. All key staff, including VP chief of staff Nathan Hubbard, will stay onboard.

Live Nation’s vast internal talent pool, unparalleled access to content and significant digital expertise beg the question of why the live entertainment giant would not create its own version of Musicoday.

“Conan and Musicoday have developed a real business and a successful infrastructure,” Capshw says. “We want to allow us to tap into this established business,” says Michael Rapino, chairman of Live Nation. “The whole business of fan clubs, artist stores and artist ticketing is a new business, and with more and more artists looking to sell their tickets direct, this will provide endless opportunities to effectively reach the fan with a host of artist products.”

Capshw says that he has had offers to purchase his company over the years, but saw synergies with the free-standing Live Nation, which spun off from Clear Channel Entertainment (CCE) last year. “The services that Musicoday offers dovetail nicely into the new portal and the new vision at Live Nation,” Capshw says. “They’re really looking at a new business, and with more and more artists looking to sell their tickets direct, this will provide endless opportunities to effectively reach the fan with a host of artist products.”

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The Internet search giant used a keynote slot at the annual NARM conference, held Aug. 2-5 in Kissimmee, Fla., to launch quad radios of a so-called “Glunes” store—much to the delight of retailers attending the confab.

“The internet is not going to be selling music,” Chris Sacca, head of business development for Google, said in an Aug. 3 address to music merchants and distributors. “The Bandcamp local music solution has been swirling for more than a year. A Bear Stearns analyst predicted in January that a Google rival to Apple’s iTunes Music Store could come in as little as six months. And speculation intensified as the company branched into selling music videos from Sony BMG via Google Video, and offering a new dedicated music search function.

But in the wake of a cool reception to Google video sales, and in the face of a challenging environment for digital rights management and device compatibility, the company appears to be putting the brakes on expectations for a retail play in music and other areas of digital entertainment.

Instead Sacca stressed the need for partnerships and innovations to NARM attendees.

Saccoma says the biggest opportunity in digital music is in developing the ecosystem: one that allows consumers to move content from the home to the car and between devices with ease.

“Once again there is an opportunity to improve the ease of use,” Sacca said, likening it to the way Napster transformed search, discovery, and Apple revolutionized portability and shopping. “But to really grab this a certain amount of consumers to look beyond our walls.”

Sacca didn’t say how, if at all, Google plans to play a role in this. He noted the need for open source systems and protocols to drive collaboration among companies.

He did tout Google’s ability to be used as a predictive tool for the success of albums and singles with its trends feature (google.com/trends), which tracks the popularity of search terms over time.

“We’re already in the music business, because we’re the complement to the offline life,” a handful of people hear the name “Gnaris Barley” their next move is to go and check on Google for it.

HEARD AT THE BAR:

- Retailers voiced mounting frustration with the major labels’ strategy of back-loading the biggest releases into the fourth quarter. “It’s suicide,” Hastings Entertainment CEO John Mar- fahale told attendees at one panel. “Right now we’re starving for releases and our customers are coming into the stores and not finding anything. Then we’re going to be overwhelmed with more releases, we can possibly display—much less sell—in the fourth quarter.” He also noted that videogames and video now own “the fourth quarter.” They spend about $1 billion in direct-to-consumer advertising, and they have top line awareness.

- In his opening address NARM president Jim Donio acknowledged that music retailers have been cut out for themselves. “We’ve got to confront the sobering reality of the lowest sales week for physical CDs in more than 12 years,” he said. “And a multitude of new services. We’re the only company that can sell CDs in store to the fans.”

- Goldstein’s New Village

Music industry veteran Danny Goldstein has formed Gold Village Entertainment. The company will be involved in all aspects of the music business starting with personal management. Goldstein is best-known for his leadership positions at Atlantic, Warner Bros., Mercury and Arista, the last of which he founded. Gold Village’s first clients are Steve Earle and Allison Moorer, both of whom will be co-managed with Burt Stein of Gold Mountain Nashville.

Compiled by Chris M. Walsh, Reporting by Jonathan Cohen, Juliana Koranteng, Ken Tucker, Mediawire and Reuters.
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PHOENIX ON FIRE

Music Group Boosts Bottom Line With Hot Summer Radio Shows

Hip-hop tours have been scarce of late, but this summer Phoenix Music Group turned up the heat in the genre with a string of sold-out radio shows. In many ways, these radio shows have become the genre’s most successful concert endeavors.

PMG is a Phoenix-based concert promotion/production company that pioneered the Summer Jam radio show model with the flagship New York event, WQHT’s Hot 97 Summer Jam at Giants Stadium in East Rutherford, N.J., in 1993.

This year, the June 12 Hot 97 Summer Jam featured Mary J. Blige, Sean Paul, Jamie Foxx, Chris Brown, Busta Rhymes, Jermaine Dupri and Ne-Yo. The company has also produced shows for stations in Dallas, Houston, San Francisco, Baltimore, Denver and Los Angeles. PMG president Brad Patrick and partner Randy Buzzelli have produced successful tours and concerts for such artists as Missy Elliott, Kanye West and Jay-Z. Additionally, Phoenix produces shows in other genres and has a growing management division.

But the company’s backbone remains radio shows, Patrick began his career in radio, producing a live event for Phoenix alternative rock station KDKQ in the early 1980s. That led to local concert promotion and other radio shows, eventually expanding out of the Phoenix area under the Radio Events Group banner.

When WQHT flipped to hip-hop, Patrick was tapped to produce the first Summer Jam. Thus began an urban radio show franchise that includes 10 shows this year. “We developed relationships with the artists in the hip-hop community that trusted us,” Patrick says, “and we were able to branch out from that and start doing some national tours.

The Summer Jam business has ebbed and flowed to a degree, with smaller markets sometimes difficult to sustain. “But,” Patrick says, “the bigger markets like Boston, New York, Los Angeles and San Francisco [have] always been successful.”

Patrick expects business to double by next summer. “We’re talking to some other radio groups that are interested in us taking over their shows,” he says. “For a while, a lot of the stations started seeing revenues and decided they would do theirs on their own. But the last couple of years they’ve found it’s not so easy to do on their own.”

Phoenix radio shows are ticketed events where all the performers are paid. “There’s a talent budget, the acts are paid, and we cover the other expenses like hotels and ground transportation,” Patrick says. “We try to keep the tickets at a reasonable price.” Although prices vary per market, they average between $25 and $35.

Radio stations look at the concerts as a marketing tool—they give away hundreds of tickets to listeners and for other promotional purposes—and, potentially, a revenue producer. Today most ticket revenue goes toward the costs of producing the show, the talent and “hopefully we get paid, too,” Patrick says. He adds that the fallout of the payola probe by New York state Attorney General Eliot Spitzer has changed the playing field.

“The effect it had is you’re paying all the artists to perform,” Patrick says. “The days of the labels providing artists to perform so the artist would get noticed by the radio station are gone. You’re not going to get the labels to come in and provide artists for free for these events nor do we ask them to anymore.”

Patrick says he is working more with booking agents these days, but the relationship in general among labels, radio and agents still seems somewhat strained. “Radio still tries to secure through the label and in turn the label tries to play agent,” says veteran urban music agent Cara Lewis, VP at the William Morris Agency. “The stations may be paying but are still looking to pay less than the artist’s market price.”

Still, Lewis acknowledges the promotional value of the radio shows. “They are great vehicles for developing acts and middle-level acts and could be for headline talent,” she says. “But that would depend on an artist’s previous commitments [around the time of the show], touring plans and how much money is being offered.”

Patrick emphasizes the benefit to developing acts. “With developing artists, [a radio show] gives them a forum they wouldn’t have otherwise,” he says. “A developing artist is at best going to be playing in a club somewhere to a couple hundred people, whereas on this show they can walk out and play to 20,000 people. And the media impressions they get on one of these is pretty incredible.”

The company behind Hot 97’s Summer Jam, and other radio concerts, expects business to double by next year.

At Giants Stadium in June, BUSTA RHYNMES, left, and SLICK RICK rock the Phoenix Music Group-produced Hot 97 Summer Jam.

Hits & Misses
Four Best Practices For Live Hip-Hop

Hip-hop—dominant at radio and retail—remains an also-ran in the concert game. Hip-hop had only one tour in the top 25 grosses for 2005, the co-headlining Eminem/50 Cent tour at number 21. And the (arguably) two biggest stars in the genre left 24% of capacity unsold on the tour. Brad Patrick, president of Phoenix Music Group (PMG), an Arizona-based concert promotion/production company that pioneered the Summer Jam radio-show model, breaks down why some hip-hop shows hit and others seem to miss a beat.

1. ALBUM SALES DON’T EQUAL SHOWS: “A lot of these artists sell platinum and think, ‘OK, I’m going to go out and do arenas now,’” Patrick says, adding that some hip-hop up-and-comers haven’t always taken “the necessary steps to get from point A to point B” by honing their live shows at smaller venues.

2. PRODUCTION, PRODUCTION, PRODUCTION: A lack of production values can make rap music less compelling onstage. Patrick cites a recent PMG-produced Jay-Z concert at New York’s Radio City Music Hall that featured a 44-piece orchestra as an example of an extravagant hip-hop production.

3. DEVELOP A CAREER: “The often fickle nature of the format presents a challenge. “You’ve got a lot of artists in this format that [have] one hit and [they’re] gone,” Patrick says. “And the labels are to blame as well, as they got out of the artist-development field and it was like, grab whoever has a hot song, sign him and on to the next guy. Hopefully that’s changing.”

4. THE PRICE IS RIGHT? Ticket prices have been a factor, particularly when multiplatinum hip-hop acts misjudge the economics of their audience. “That’s one of the areas where some of the managers, agents and even artists fall short,” Patrick says. “They go out and they don’t really understand the demographic of their audience and what their audience can afford to come to one of these shows and what their ticket value is truly worth.”

www.americanradiohistory.com
Lil Flip Finds Asylum As New Label Home

Houston’s platinum freestyle king, Lil Flip, has jumped to Asylum/Warner Music Group, Billboard has learned.

The artist left Columbia/Sony Urban in June, taking his third album, “I Need Mine,” with him untouched—almost. The album leaked shortly after he left Sony, raising suspicions from Flip (born Wesley Weston) that Sony leaked the material.

“All I know is my copy is watermarked, I didn’t leak it and the only other people that have it is Sony,” Flip says. “The point of taking the masters was so we could release the album exactly how it was. Now we have to regroup.”

Sandy Lal, Flip’s manager, lawyer and CEO of Kingpin Entertainment, spoke to New York’s Daily News shortly after the leak, but Sony had no comment and declined to be interviewed for this report. Lal and Flip were able to negotiate their way out of any further albums with Sony.

“I spent about six weeks to two months in negotiations for Flip’s departure, but then Donnie Jenner resigned in June and I had to start again,” Lal says. “Sony knew it wouldn’t have been good to take the deal off the table. So business affairs continued the negotiations, and Flip had to come out of pocket to keep his masters to ‘I Need Mine.’” Lal declined to comment on the price paid for the masters.

Flip, who will join fellow Houstonites Mike Jones, Paul Wall and Pimp C on Asylum’s roster, says things started to sour with Sony during the run of his last album, “You Gotta Feel Me.” Though the Sony Urban album went platinum, Flip still felt slighted.

“When I signed to Sony I already made a name for myself cause I sold over 150,000 units on my own without anybody’s help,” Flip says. “Everybody wanted to sign me and I had fans,” he adds. “With that type of ammunition, Sony was able to take me to platinum with barely any promotion. I had two videos and went over platinum. Most rappers need three to four videos to go platinum. Imagine if someone was really behind me. At this point in my career I can’t settle for part of a promotional campaign, and Sony would not give me 100%.”

As a result, Lal began negotiating Flip’s contractual freedom. Originally, Lal was also shopping for distribution for Flip’s Clover G record label and president of Asylum Records Todd Moskowitz says it may still be in discussion.

Moskowitz says Asylum plans to release “I Need Mine” in 2007.

PPL sits at the heart of the music industry and for over seventy years has been responsible for collecting public performance and broadcast revenues on behalf of music performers and record labels. Strategically, PPL has consistently remained at the forefront of the market and perhaps the most exciting initiative within its evolution is about to take place with the imminent transition of AURA, PMRA and their performers into the company.

This newly created senior role is crucial in managing the link between the Performer Board, PPL Board and the PPL Management Team. You will take full accountability and responsibility for ensuring that from the performers’ perspective, the benefits of becoming part of PPL are fully realised. Reporting directly to the Chairman & Chief Executive, you will be the ambassador for the performer community to ensure that performers’ views are heard and PPL is well able to respond to their current and future needs. You will be instrumental in recruiting new performers to the “single pipeline” international service and act as the vital liaison point with the UK performer bodies for the services offered to performers.

You will play an important role within the newly created Performer Board, recommending new performer initiatives and ensuring their effective implementation as agreed. Success will be gained by further enhancing the number of performers registering with PPL and by the measure of their satisfaction in doing so.

Suitable candidates will be intelligent, articulate individuals with a deep understanding and a passion for the performer community, gained ideally from within the media/entertainment sector. Commercially aware, confident and proactive, you should naturally command respect and trust through successfully engaging both with colleagues internally and externally with the performer community and their influential associates. You should also demonstrate proven ability to operate effectively as a team player and at a very senior strategic management level.

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Dialing For Gold

Certified Hits Boom On The Mobile Front

The $3 billion global ringtone market is quickly evolving from a lucrative, new revenue stream for the music industry to a promotional platform in its own right.

Label executives and artist managers are pointing to successful ringtone sales as proof of a song's popularity. Most recently, Def Jam Recordings made much hay out of the Rick Ross single "Hustlin" reaching 1 million ringtone sales before his new album was even released, while live Records is touting T-Pain's "I'm N Luv (Wit A Stripper)", selling a cool 4 million ringtones since April.

It's not just a promotional tactic du jour, but a reflection of how desperate the music industry is to find success stories in an age when physical CD sales are on the decline and peer-to-peer file sharing shows no sign of slowing. As a result, there is a growing demand for more accurate and accountable measurement of mobile entertainment purchases.

During a June event sponsored by Billboard, the RIAA added the master ringtone sales award to its gold and platinum certification program — 39 ringtones have been certified platinum signifying sales of more than 1 million.

On the surface, the move was yet another nod to the growing popularity of digital music in general and mobile music in particular. The association in October 2004 introduced a similar designation: the digital sales award — to recognize digital downloads from online retailers.

But as CD sales continue to slip, the RIAA is awarding fewer gold and platinum certifications. In 2000, the organization bestowed 340 gold records, 179 platinum and 255 multiplatinum awards. In 2005, those figures fell to 244 gold, 140 platinum and 95 multiplatinum.

Such certifications have historically been a ceremonial process driven more by public relations and image than actual sales or reporting. With fewer gold/platinum records to award, the industry turned to the red-hot digital market to find new success stories to celebrate.

"To be able to hit platinum today is an incredible feat," says David Abram of T-Pain's management company Chase Entertainment. "So some of that shortfall we have on record sales we make up now on ringtone sales. If we could swap it out right now for 5 million album sales rather than ringtone sales, by all means we would.

Record labels and publishers know how their artists' ringtone sales, as they keep financial tabs of such purchases. But they have little insight into how many total ringtones are sold each month, let alone how well the ringtones and other associated mobile content from artists on competing labels are faring.

What's needed is a Nielsen SoundScan-style reporting system for ringtones. But such data comes from a number of different sources, not all of whom are cooperating. Most notably, wireless operators in many cases are either unable or unwilling to provide title/level sales data for the content acquired via their networks.

M-Metrics, one of the leading mobile measurement firms, gets around this by surveying about 40,000 wireless subscribers a month to estimate the number of overall ringtone purchases, similar to how Nielsen measures TV audiences.

The challenge, M-Metrics founder Seamus McAlerey says, is that mobile entertainment is both a form of media, generally measured via survey sampling methods, as well as a distribution channel, which is typically measured using per-sale consumer level data.

M-Metrics is using media-sampling methods to measure the channel.

"Ultimately, we're still in the early days of measuring this business," McAlerey says.

Billboard's Hot Ringtones chart uses the combined polyphonic ringtone sales data from the nation's leading ringtone aggregators, provided by Nielsen Mobile. The Hot Ringtones chart, which will track master ringtones, is expected to go live this fall, utilizing actual title-by-title sales scans and figures provided by a mix of direct carrier reporting and third-party data.

"There's always been a high demand for this information, which is why we got into the marketplace," Nielsen Mobile GM Paul Leakas says. "As we get closer to launching, people are more aware of what we're doing and the demand is growing.

Once the master ringtone measurement service is fully active, Leakas says he will turn his attention to tracking ringback tones, video ringtones and full-song downloads.

Seamus McAlerey
NARM Board Calls For DRM Action
Trade Group Urges Industry To Achieve Digital Compatibility

Practically everyone in music retail and label sales and distribution spent the last year bitching about the choice and timing of the NARM annual convention’s location. But with the heatwave that’s about to hit New York as I write this column, it’s sounding like Florida might be a better place to be for the merchant-indies’ get-together Aug. 2-6.

As usual, just before the convention convened, a flurry of announcements hit the wires.

In fact, NARM itself put out an announcement, joining many other sectors calling for the entertainment software industry to achieve digital rights management compatibility so that shoppers can enjoy a seamless experience when consuming digital music.

“As long as there are incompatible DRM systems and standards, it will be difficult to satisfy consumer expectations,” the trade group said in a statement issued by its board of directors.

My first reaction to the announcement was: well, so what we all know that, why don’t they call for world peace while they’re at it?

But on closer read, it is clear that more is at stake. The press release does not list any DRM or player by name, but the dominance of the iPod is frustrating most other retailers as Apple will not license its DRM and its player won’t recognize other DRM systems.

The major labels love Apple for proving that the download model can work, but now are rooting for someone to challenge iTunes’ dominance. The NARM board statement suggests there might be other ways around the iPod’s strength: “If DRM compatibility cannot be achieved, we urge the content and hardware communities to actively investigate innovative new alternatives to current DRM.”

The organization is further suggesting that retail work with entertainment and technology industries to seek reasonable solutions that will “benefit everyone involved, most importantly the consumers.”

Otherwise, if consumers are discouraged by compatibility constraints and conflicts, NARM projects that shoppers might get their music through illegal outlets, instead of through legitimate digital outlets.

One merchant familiar with NARM’s thinking believes that the industry forces arrayed against Apple’s insistence on a closed DRM system that benefits only the iPod may finally have created a tipping point.

And if Apple is not careful, the music market may tip away from them as the technology companies find ways to work around the iPod, kind of like what happened to the Mac, back in the day.

All of which allows me to use one of my favorite expressions: Time will tell.

NEW TOWER POWER: Tower Records’ confirmation that Joseph D’Amico has been brought in as interim CEO to replace the departed Allen Rodriguex (billboard biz, July 20), along with the first public acknowledgement that the company is up for sale (billboard biz, Feb. 23) makes it one of the main topics for NARM’s rumor mill.

Sources say the company’s board is still engaged in exclusive negotiations for the chain’s sale to an undisclosed suitor, while at least two other bidders wait on the sidelines to see how those talks play out.

Meanwhile, it will be interesting to see if D’Amico will make an appearance at NARM. D’Amico, known as a turnaround specialist, previously was senior managing director at FTI Palladium Partners, a financial consulting firm; before that, he was a senior partner at PricewaterhouseCoopers. Retail Track, of course, is rooting that Tower Records founder Russ Solomon has time to attend the convention.

VIRGIN REJIGGERS: Virgin Entertainment Group North America continues to pare overhead as it fights to return the chain to profitability. During the last month, it closed its Miami store, and let go an undisclosed number of employees, including most of the New York buyers. It also rejiggered its central buying team.

MAKING TRACKS: Some high-profile appointments were made in the week before NARM. Universal Music Group Distribution hired Alan Voss as executive VP of sales and marketing, reporting to UMMD president Jim Urie. Voss previously held a similar position at WEA, where he was also GM. Prior to that role, he was executive VP/GM at Elektra, and held VP of sales positions at Arista and PolyGram. Voss replaces Mike Davis who went over to become executive VP/GM of Universal Music Enterprises.

Also within the UMG camp, Ken Gullick, VP of sales at Fontana, was upped to senior VP of sales and marketing. **...**
Presales Tell Tales

Useful Data Comes From Early, Focused Ticket Sales

increasingly, tours are going boom or bust before most in the public can even buy a ticket. Ticket presales have become for many the most telling barometer of the relative “heat” of a given show—or lack thereof.

When U2 went up with a presale for most dates on its Vertigo tour last year, via separate promotions with its fan club and American Express, demand was so high it crashed the system. When the Dixie Chicks went up with a presale for their current Accusations tour, for fan club members and a separate promotion through Target, softer-than-expected demand led to the tour being reconfigured.

The first high-profile national presale came with Bon Jovi’s 2003 Bounce tour, where album purchasers were provided with a code that allowed access to a Ticketmaster presale. Today, “presales are a meaningful component of almost every major tour,” says Sean Moriarty, president/COO of Ticketmaster. “We see it across all categories.”

Presales can be set up in a variety of different ways. Variations include a massive promotion with a corporate partner like American Express or Target; a fan club site where paid membership guarantees a shot at prime seats; an album promotion where a music purchase provides access; a venue-directed VIP program; or some combination of all of these elements. It is an exaggeration to say that presales have permanently changed the ticket-selling business. “There’s almost a new vocabulary emanating from all this,” says Bob Schwartz, VP of marketing for Global Spectrum, the Philadelphia-based facility management firm. “There was never such an activity as a ‘presale’ a few years back. Now a presale dictates the momentum of a show.”

Particularly in the earliest stages of a tour’s launch, presales can serve as a test market of sorts, allowing producers to tinker with ticket prices and promotion on a market-by-market basis. “We can certainly give you a good indication of what the market’s like, what are the proper price points,” says manager Scott Siman, whose client Tim McGraw is winding down the potentially record-setting Soul2Soul II tour with Faith Hill. “We experimented a little bit with different price points and on-sale dates [after our presales]. In this age, you can monitor what goes on and try to adapt, but you also have to be smart because each individual market’s different.”

Arthur Fogel, chairman of global music for Live Nation, sees presales as more of a marketing tool than an accurate predictor or catalyst of demand. “I have seen strong presales with average public on-sales, and the reverse,” Fogel says. “Also, I don’t believe they generate incremental sales, for the most part.”

“A show or tour is hot or not for a variety of reasons,” Fogel says. “I don’t believe presales alter the dynamic of how a show will do.”

Fogel says presales make sense as added value perks for fan clubs, and tied to a marketing partner for a tour, “where there can be measurable marketing support delivered.”

Besides moving some ticket, what presales may do best is to provide information. “You’re taking a subset of the total inventory, you’re marketing it to a discrete population, and you’re able to see some results while you still have inventory left to sell to the general public,” Moriarty says. “You learn demand levels, price sensitivity levels, and you can adjust as you go.”

And in the concert promotion business, knowledge is power. “Two of the biggest challenges in live entertainment right now are pricing and fan awareness,” Moriarty says. “About 50% of the inventory in live entertainment is unsold, and probably 10%–20% is sold at a small fraction of its market value. To the extent that you can use tools like presales as a barometer to gauge demand and assess pricing levels, we’re all a heck of a lot better off.”

...
Branding Deals Not Just For Big-Name Acts

Independent Dance Music Artist Joi Cardwell Extends Her Music’s Reach With PowerBar, Starbucks Partnerships

Deals between superstar artists and in-your-face brands are well received and represented by the media. Think Justin Timberlake and McDonald’s, Jay-Z and Hewlett-Packard, Beyoncé and Tommy Hilfiger, Mariah Carey and Pepsi.

But what about those under-the-radar artists who are not selling millions of CDs, downloads and ringtones? How is the independent, DIY artist navigating the world of branded entertainment? For dance music artist Joi Cardwell, the navigating is done one step at a time while keeping both eyes squarely on the game.

Cardwell recently entered into two separate partnerships, one with PowerBar, the other with Starbucks. (Also in the planning stages is a deal with Radio Shack.) The singer/songwriter views deals like these as one more way to “bring my music to another audience that exists outside of the club scene.”

While she certainly doesn’t want to alienate her dance music fans, Cardwell, like others in her (Reebok) shoes, wants to connect with as many people as possible.

“These co-branding deals have the potential to help me extend my reach, while maintaining my strong base in the dance community,” she says. “I’m proud of my place in dance music, but what artist doesn’t want to be heard by as many people as possible?”

For PowerBar, Cardwell has lent three of her songs (“Power,” “Run to You” and “Trouble”) to its just-launched PowerTunes Online. Purchasers of 10 or more PowerBar products can go to powerbartunes.com and snag up to 10 free downloads.

To spread the word, PowerBar has linked with Kroger supermarkets, which will promote PowerTunes in 300 of its stores across the country and in its sales circulars.

Though the downloads are free, in addition to the exposure, Cardwell says she’ll receive money on the back end from PowerBar.

The deal between Cardwell and PowerBar was brokered by Independent Online Distribution Alliance director of marketing Adam Rabinovitz and marketing manager Marisol Segal. It is part of a larger deal between IODA and digital media agency VerveLife.

For the PowerBar campaign, IODA licensed more than 100 tracks from artists it distributes, including John Kelley, Veroleen, Patchworks and Cardwell.

On Sept. 15, Cardwell will deliver a 45-minute performance in New York as part of Starbucks Salon. Presented by GenArt, the Salon concert series launched at the Sundance Film Festival earlier this year and featured Imogen Heap and others.

Starbucks Salon is a way for the coffee lifestyle brand to present edgy, underground and emerging artists that tie into its own new music rollouts. The New York edition of Starbucks Salon runs Sept. 7-17.

A Salon compilation is in the works, with Cardwell one of many featured artists.

PowerBar and Starbucks are not Cardwell’s first forays into the world of branded entertainment. In the past, she has worked on campaigns with such brands as Target, Reebok, Armani Exchange and Old Navy. Between her own label (Nomad Industries), Web site (joicardwell.com) and music, which is available at Hear Music, iTunes and other digital outlets, Cardwell says she does what she can to connect the dots between these marketing initiatives.

Since topping Billboard’s Hot Dance Club Play chart in 1992 (she was the featured singer on Lil Louis’ “Club Lonely”), Cardwell has remained vibrantly relevant as a solo artist. In the years since, she has reached the summit of the chart with tracks like “You Got to Pray” and “Run to You.”

“It’s Over” by DJ Mike Cruz Presents Joi Cardwell & Georgie Porgie peaked at No. 5 on the chart in the July 5 issue.

With each branding opportunity (and live performance), Cardwell notices spikes in visitors to her site and MySpace page (myspace.com/mocardwell). She also sees increases in digital downloads. “It all seems to come together at the end of the day,” she says. “It just takes a bit of work to get there.”

Cardwell will be part of the “I’m With the Brand” panel at the 13th annual Billboard Dance Music Summit Sept. 17-20 at the Palms Casino & Resort in Las Vegas. For additional summit info or to register, visit billboardevents.com.
CLASSICAL SPEEDS DIGITAL MOVEMENT

Online Sales Growth Continues, Spurring New Initiatives

LONDON—Digital distribution continues to play a central role in shaping the future of the classical music recording business. While it is too soon to tell if digital will bring younger fans to classical, growing new-media activity among labels, orchestras and artists indicates that a rekindling of the genre is underway. 

As Billboard first reported in January, initial numbers are encouraging. In the United States, some artists were seeing digital downloads account for as much as 73% of sales (Billboard, Jan. 28), and London-based labels are looking more and more at online as a potential savior.

"As the physical channels and outlets contract, increasing our activities online is the answer," says London-based Jonathan Gruber, VP of new media for classics and jazz at Universal Music Group International (UMGI), which includes the Deutsche Grammophon and Decca Records classical labels. Shipments of classical recordings captured 4% of the global market last year, according to international trade body IFPI. Digital deliveries accounted for 7%-12% of classical sales, a higher rate than the 6% share digital music takes from the total recorded music pie.

"We know classical is less susceptible to online piracy compared with other genres, largely due to the over-40s demographics, who are less prone to digital piracy," says Keith Jopling, IFPI director of strategic analysis and research.

UMGI has embraced digital classical music. A digital version of French pianist Helene Grimaud’s recordings of works by composers Arvo Part, John Corigliano and Beethoven for Deutsche Grammophon was UMGI’s first foray into the digital arena. Released in January 2004, it went straight to No. 6 on the iTunes Music Store’s overall album chart.

Early this year, UMGI launched two new brands, DG Concerts and Decca Concerts, to form partnerships with international orchestras to sell digital downloads on iTunes (Billboard, April 1). Gruber says DG Concerts releases have entered the iTunes top 50 pop chart in seven countries.

"Universal’s revenues from digital downloads of classical music for the first half of this year is more than three times higher than for the first half of last year," Gruber says.

EMI Classics, which recently appointed former Decca Music Group president Costa Pilavachi as its president, is digitizing its catalog during the next two years and has re-edited about 150 tracks for use as master ringtones. Theo Lap, EMI Classics VP of A&R and international marketing of classics and jazz, believes "digital could be the technique that is going to make classical music pick up energy and take the ball forward."

For marketing, he encourages more classical artists and orchestras to record more videos of their performances.

Independent classical label Naxos has branched into a digital media-operator with the launch of the subscription-based Naxos Web Radio, which comprises more than 60 digital radio stations devoted to classical music.

A key challenge is selling a genre built on complete works rather than individual tracks. Pricing is an issue when tracks range from 50 seconds to 50 minutes.

Since hundreds of works are in the public domain, there are numerous versions of the same compositions, sometimes by the same artists and orchestras. "It is up to us to leverage our marketing know-how to make it work," Gruber says.

Top international orchestras also hope to make money. The United Kingdom’s Philharmonia launched the country’s first webcast of an orchestral performance in April 2005 and has since produced the first orchestral podcast in October via iTunes. And the London Symphony Orchestra has set up LSO Live, its own label, in 2000 to compensate for the diminishing number of contracts available from the major labels. Since April 2005, it has sold digital versions of its recordings on iTunes and offered ringtones via its LSO Ringtones unit.

Chaz Jenkins, head of LSO Live, has seen evidence that online channels could find a new classical audience. "If you give them the opportunity to experiment in the way they like to receive music today," he says, "they will discover more for the future."

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GRIMAUD

Deja Musique All Over France And Canada

TORONTO—In a period of industry uncertainty, Montreal-based Deja Musique owner Janie Duquette is refreshing pumped about the record business.

"These days you have to be nuts to buy a company," Duquette says with a laugh. "But I have a belief in the artists we have that their talent is solid."

"Nuts" or not, in late June Duquette became Deja Musique’s sole owner when she bought the majority stake of Annie Tarlton, wife of Donald Tarlton, chairman of Montreal-based entertainment conglomerate Le Groupe DKD.

"The label is Janie’s dream and vision," Donald Tarlton says. "She deserved the opportunity to own it."

Quebec is the center of the French-Canadian music industry, and Duquette is seeking to expand in French-speaking European markets. In June, Deja partnered with Paris-based producer/publisher Fabrice Orlando, president of production company Everlast Productions, to launch Deja Musique France.

The new unit headed by Orlando will operate as a production company to strike deals for Deja artists in Europe. The first priorities are albums by R&B vocalist Jodie Resther and English-language rocker Jonas. The company will also seek to handle non-Deja signed Quebec artists. Despite the shared French language, Orlando says significant differences exist between the two markets. As a result, "Quebec artists have to record different songs for the French market and vice versa."

"The French market’s demands are “quite different from ours,” says Guy Brouillard, music director of French-language top 40 station CKOI Montreal, "In Quebec," he explains, "records that are selling are very trimmed-down and heartfelt—almost roots music. In France, the music is pop and very highly produced. It’s very difficult to break French records in this [Quebec] market."

Duquette says that Quebec-based labels working to build closer ties with France in recent years have found the market tough to crack. "[But] the door is open to us in France today," she says. "It wasn’t that way five years ago. What is hurting us is that Quebec isn’t as open to France as it was in the ’80s."

The Deja Musique name emerged in Quebec during 2005 previously, it had been Le Groupe DKD’s production arm, DKD Spectacle. Donald Tarlton hired Duquette in 1999 as president of DKD Spectacle and its DKD Disque imprint. Duquette was then an attorney specializing in entertainment and intellectual property law. "I was impressed how she dealt with problems and with artists," Tarlton says.

With a staff of 12, Deja Musique also handles talent management, concert production and music publishing. The label is distributed in Canada by Montreal-based Distribution Select and Distribution Fusion III. Select handles the French-language roster except the catalog of pioneering Quebec rock act Chicane, which, like Jonas, goes through Fusion III.

Deja’s roster consists of 10 Quebec-based acts, including French-language R&B stars Cornelle and Gage, plus singer/songwriters Boom Desjardins and Dany Bédar.

Deja Musique has become a formidable presence in Quebec music with a number of hefty-selling Canadian releases, most notably Cornelle’s debut album, “Parce Qu’on Vient de Loin” (2003)—licensed from Montreal-based Angel Dust Communications—which has sold 127,000 units, according to Nielsen SoundScan.

Other substantial sales have come from Desjardins’ 2004 set "Boom Desjardins" (107,000 units) and Bédar’s 2004 sophomore album “Écoute-Moi Donc” (105,000).

The label has a busy fourth quarter scheduled with new albums from Cornelle, Jonas and Resther. Jonas is the label’s only English-language artist. His self-titled 2005 debut has scanned 66,000 units, practically all in Quebec.

At Deja, Jonas switched from being an earthy blues singer into a contemporary hard rock artist who picked up U.S. dates opening for Van Halen in 2004.

"I’m not sure Jonas would have worked with another team behind him," Fusion III president Jim West says. "I’m one of the few who said ‘no’ to [Duquette] on Jonas, and she was very pissed at me." CKOI’s Brouillard recalls, "We only played him when they’d sold 25,000 albums and released his version [of Steve Nichols’ 1982 hit] ‘Edge of Seventeen.’ He’s a poor man’s Sammy Hagar, but he’s so beautiful and so sexy that he’s popular. Now they have to make a ‘real’ record with him."

This fall to coincide with Jonas’ second album, theatrical distributor Alliance Atlantic will release a documentary on the artist in Canada.

Duquette says she also seeks to release the as-yet-unタイトルed album in the United States, Europe and Australia. "I never intended doing an English album with an artist," she says, "but I found someone so good I didn’t have a choice."
GLOBEAL NEWSLINE

EMI SIGNS UP WRAGG
EMI Music has named Barney Wragg global head of digital. London-based Wragg was previously senior VP at eLabs, Universal Music Group's digital division. In that role, he was responsible for developing UMG's international digital strategy.

Wragg will take up his new position later this year and report jointly to EMI chairman/CEO Alain Levy and vice chairman David Munns. In his new role, Wragg will be responsible for digital strategies through the major's five regional offices and its subsidiaries.

—Juliana Koranteng

NO SANCTUARY FOR MAMA
The United Kingdom's Sanctuary Group has rejected a takeover bid from media and marketing firm MAMA Group (Billboard, Aug. 5). The all-share bid was originally made July 14. In a July 28 statement, Sanctuary said its directors had "concluded that the approach from MAMA is without merit and is not in the interest of Sanctuary shareholders. Sanctuary has therefore rejected the MAMA approach and terminated discussions."

The news came shortly after Sanctuary issued interim results for the six months ending March 31 that showed revenue of £65.6 million ($122 million), down 3% from the same period in 2005. Operating losses rose to £18.7 million ($34.8 million) from £7.4 million ($13.8 million).

The group declines to comment on reports that it will shutter its Town House recording studios in London after failing to find a buyer despite a six-month search. Town House, originally part of Virgin Group, was acquired from EMI Music in 2002.

—Juliana Koranteng

FRENCH AMEND COPYRIGHT BILL
The French Constitutional Council has cut key measures from the country's much-delayed Copyright Bill, declaring them unconstitutional.

France's two houses of Parliament adopted the bill June 30. The council is responsible for ensuring proposed legislation complies with the French Constitution before becoming law. It removed a clause from the bill granting individuals and companies the right to bypass digital rights management systems, even though bypassing DRM might facilitate the format interoperability the bill intended to promote. The council also cut another provision that would have significantly reduced penalties for illegal downloading/uploading.

The government now has the option of sending the bill back to a further parliamentary debate, although sources suggest it will accept the changes and shortly pass the text into law.

—Aymeric Pichevin

HAMS EYES U.K.'S ACADEMY
Live music investment vehicle Hams says it is negotiating to acquire 51% of U.K. venue operator Academy Music Group (AMG).

AMG is a joint venture of Live Nation U.K. and Ireland-based concert promotion company Gaiety Investments. It is pursuing the 51% joint shareholding of U.K. investment fund companies P&J Partners and F&C Private Equity Trust.

The remainder of AMG belongs to the management and three U.K. concert promoters (Metropolis Music, SJM Concerts and Gaiety subsidiary MCD Productions).

Gaiety Investments also has interests in Scottish promoter DFC Concerts and music events in the Park Y Festival and the Isle of Wight Festival.

—Juliana Koranteng

EC SEEKS DIGITAL DISCUSSION
The European Commission has launched a three-month public consultation exercise to identify potential obstacles to the development of Europe's digital entertainment market, including music, films and games.

The EC is the European Union's executive arm. It has published a "green paper" discussion document outlining issues it expects to examine, including digital rights management (DRM), interoperability of encryption systems and consumer awareness of intellectual property rights.

Companies, trade bodies and consumer groups have been asked to submit suggestions by Oct. 13.

According to EU information society and media commissioner Viviane Reding, the consultation will help identify the best payment methods for customers and providers, the most efficient rights-clearance systems and the most effective DRM technologies.

—Leo Cendrowicz

Japan Biz Is A Little Bit Better
But Observers Remain Cautious

Avex artist KUMI KODA was one of the domestic acts buoying Japan's market in the first half of 2006.

RIAJ figures show the volume of domestic repertoire shipments rose 3% to 103.8 million units, with value up 6% to 123.8 billion yen ($1.1 billion). Domestic repertoire accounts for 72% of sales in Japan.

"There were 3[million] or 4 million sellers and that helped boost the overall market," Duke says. "Boy bands, for example, were quite strong."

While domestic acts were driving growth, shipments of international repertoire fell 7% in value to 43.1 billion yen ($369.5 million). That came despite a 3% rise in shipments. Duke and others suggest this reflects intensified price competition by labels.

Local manufacturers have been lowering album prices, particularly for new or developing artists—to compete with imports. Prices for catalog material have also been reduced in an attempt to maintain consumer interest.

"The pricing of DVDs is [also] coming down," Duke says, "and that could influence the reduction of value for international repertoire."

Reflecting Duke's comments, RIAJ figures show that shipments of music-related videos and DVDs in January-June rose 47% to 23.3 million units, although wholesale value showed a gentler rise, up 16% to 26.8 billion yen ($230 million).

Despite the positive figures, some industry sources are not convinced that the business has turned around. A spokesman for leading independent Avex Group says, "The situation is still unpredictable and it is too early to be optimistic. In our business plan, we have estimated a year-on-year [sales] decrease of 3%-8% in the next three years. We see no substantial evidence of a positive change in the market."

Another source is even less enthusiastic. "While there have been some success stories, overall, the mood of the industry remains pretty glum," he says. "I would like to think that there will be positive growth, but it is safe to say that few industry people expect big growth, and many would feel relieved if there is no further decline."

TOKYO—Industry insiders in the world's second-biggest recorded music market are taking a cautious view on seemingly positive first-half figures that show trade shipments up in volume and value.

According to labels body the Recording Industry Assn. of Japan, shipments of recorded music (including music videos and DVDs) in the first six months of 2006 reached 142.7 million units, a 3% increase over the corresponding period in 2005.

The RIAJ represents 42 companies, including all the major label affiliates. It says trade value also increased, rising 2% above the 2005 period to 166.9 billion yen ($1.4 billion).

"We believe the figures will continue to rise [in 2006], but it's difficult to say by how much," a RIAJ spokesman says.

Industry observers agree that the upward trend was a result of a strong domestic release schedule and increased demand for music DVDs. The figures do not take into account digital sales data, which the RIAJ is due to release later this month.

BMG Japan communications and international affairs director Giles Duke calls the increases "quite significant," but cautions against raising expectations for the rest of the year. "I think it will probably even out," he says. "The market will probably stabilize toward the end of the year, but it seems the downward trend is bottoming out."

In calendar 2005, the value of shipments fell 2% to 422.2 billion yen ($3.7 billion), despite a rise in volume of 2% over the prior year to 357.2 million units. That compared with declines of 4% in volume and 5% in value for 2004.

HMV Asia Pacific president Paul Deze'isky says that the new data may be "a sign of the market bottoming out," although he notes that the first half of 2005 was "particularly bad, especially February to March."

This year's strong first half included albums by Def Tech (Ill Chill), Remioromen (Victor Entertainment), Usada Hikaru (Toshiba-EMI) and Kumi Koda (Avex).
Argentina Ditches VAT On Tickets
Concert Promoters Look To Bring In More International Acts, Boost Shows By Local Artists

BUENOS AIRES—In a move that should lower the cost of live entertainment, the Argentine Congress approved a law that eliminates a 21% value added tax (VAT) on concert tickets.

The move is a triumph for a trade group of concert promoters led by Daniel Grinbank, president of DG Producciones, and Lucio Alfiz, president of Alfiz Producciones. Both are known for bringing high-profile international acts to Argentina.

Grinbank had long argued that the VAT jeopardizes visits by major international artists.

The VAT went into effect in May 2001 in the midst of Argentina’s severe economic recession. Until that point, the country had been a prime destination for international acts, including the Rolling Stones, who sold out five shows in 1995 at the River Plate Stadium in Buenos Aires, grossing nearly $20 million. Argentina’s exchange rate at the time—the local peso was equivalent to one U.S. dollar—favored bringing international acts to the country. But the 300% devaluation of Argentina’s currency in late 2000 changed the costs for producers.

At that point, the Argentine minister of economy declared a state of economic emergency and applied the 21% tax on tickets sold to all cultural activities. Ticket buyers carried the burden of the tax, which raised prices in a country already hit by depression.

The tax, coupled with the devaluation, virtually eliminated international acts from Argentina’s touring circuit. It also affected performances by local acts because promoters were less willing to take risks on lesser-known artists. In 2002, the tax was lifted from other theatrical presentations but remained in effect on concerts.

“We said we were the ugly duckling of all cultural activities, since this tax was not applied to the theater, ballet, opera or musicals.”

—LUCIO ALFIZ, ALFIZ PRODUCCIONES

Chamber president Alfiz says, “We told them that we were the ugly duckling of all cultural activities, since this tax was not applied to the only promoters, and in inner circles, the initiative was sarcastically known as “the Grinbank Law.”

Grinbank laughs at the term and says the VAT was applied during an economic emergency that no longer exists.

“The bottom line is that all promoters can now make better offers to international acts, and there will be more shows for local artists all around the country,” he says.

Alfiz adds: “The main benefit is not for acts like the Rolling Stones. The immediate effects will be seen among local artists of small and medium popularity that have suffered these tough times with that high and unfair tax.”

Mad For Madonna
Artist Likely To Post Top-Grossing Tour Among Female Acts

OK, I confess: I wasn’t always the biggest Madonna fan. While her pop culture influence is undeniable, her ability to reinvent herself remarkable and her box office feats easily quantifiable, I have always considered her not a musical lightweight, but as something perhaps less than the rock titans of her era.

No more. All respect to the mighty M.

Madonna is on what will likely be the top-grossing tour ever for a female artist. The Confessions tour, which just wrapped in North America, is putting up high-duty numbers. The 34 shows on the North American leg drew 467,312 people and grossed $85.8 million. The tour has moved on to Europe and then heads to Japan.

The tipping point for me regarding Madonna’s musical viability was in attending the last of six sellouts at Madison Square Garden in New York. The Big Apple is Madonna’s kind of town, obviously, and she laid it all down with a performance that was equal parts Broadway, discothèque and rock’n’roll.

This is an athletic, kinetic, enormously energetic show, with inspired choreography, ambitious stage design and highly creative use of video. The tour travels on 27 trucks, in the league of a Rolling Stones stadium tour, and the convoy’s load mostly goes into the production.

If the music is sometimes not so memorable, the delivery is always riveting, and Madonna herself leads a vigorous dance team that expends an impressive amount of effort. This thing rocks, ebbs and erupts, a truly compelling concert experience. And Madonna is a seriously charismatic presence onstage, from the time she emerges from her giant glitter ball with pants hanging on her disco cross and rides her leather carousel pony.

“She works incredibly hard and expects everyone around her to work hard as well,” tour producer Arthur Fogel muses before the Garden show in the “Arthur Fogel” wing of the venue, where he has presented 14 shows in the last year between U2 and Madonna. “I admire and respect her drive for excellence.”

Madonna began her European tour July 30 in Cardiff, Wales, and will play the region until Sept. 11 at Vorobievy Gory in Moscow. Then it’s off to Japan toward a gross that could make $200 million—and history.

RIGHT ARM FLEXES: Veteran record promotion man Gary Spivack has formed Right Arm Entertainment in partnership with Del Williams, a former record promoter who now produces radio shows. Right Arm will be a concert booking, promotion and management company, with an emphasis on radio shows.

Spivack has been a record promoter for 17 years, with artists at Atlantic, Elektra, Capitol and most recently in national rock promotion at Geffen.

Williams once ran southern California independent promoter Arma Division, and now is co-president of Right Arm Entertainment with Spivack. Radio show clients include modern rock KROQ Los Angeles’ Island Invasion at Hyatt Pavilion in DeVore, Calif.; HFS Festival in Washington, D.C.; Live 105 BFD at Shoreline Amphitheatre in Mountain View, Calif.; and KXist at Coors Amphitheatre in San Diego.

“Del started it, and we’re going to expand it. Right Arm’s main focus will be an exclusive concert booking provider to the key radio station festivals across the country,” says Spivack, calling from a cell phone while attending a Dodgers game at Chavez Ravine. “I’ve always been a huge fan, on both a personal and business level, of great concerts, and I want to make sure we’re able to provide the best concerts possible to the consumers, the radio stations and the artists.”
Dr. Tony Bennett—2004 Grand Opening
Frederick P. Rose Hall
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Labels Drum Up Extra Tracks To Meet Retailers’ Expectations

Maybe bands need to start recording two albums these days, one for wide release, and one that includes an assortment of tracks to be parceled out to retailers.

Take, for instance, the impressive campaign Matador has lined up for the Sept. 12 release of Yo La Tengo’s “I Am Not Afraid of You and I Will Beat Your Ass.” In the coming weeks, the label will launch what it is calling the “Beat Your Ass Season Pass.” Matador will make the album available for pre-order at its own Web site and at a number of accounts, including Insound.com and select indie retailers.

Those who buy in early will have immediate access to a full stream of the album, an exclusive MP3 track and first dibs on purchasing concert tickets. At press time, Matador senior product manager Miwa Okumura says plans were still being finalized, but participating stores, including Denver’s Twist & Shout and Seattle’s Sonic Boom, would be able to set their own price.

However, Matador will also be giving an exclusive track to iTunes two weeks before the album’s release. The label is lining up other promotions and exclusives with prominent indie and online accounts, and is also creating a fan-driven Web site that will compile clips of people saying the name of the album.

High priority indie and major label releases tend to get a similar sort of setup, with bonus and exclusive tracks made available to multiple retail accounts. More and more of these are retail-specific downloads, which consumers can access via a code given to them when purchasing the album. The iTunes home page lists all of the store’s exclusive tracks, and customers can go to Best Buy.com and click on “This Week’s Specials” to see more examples, such as a five-song “All That Remains EP” that came with the band’s new Razor & Tie album, “The Fall of Idols.”

Retail exclusives are nothing new, of course, either in the indie or the major label world. But these days they’re practically expected with every release, regardless of whether the band is prepared. Matador went so far as to send Yo La Tengo back to the studio. The band, Okumura says, was happy to oblige, but the days of an act simply recording an album appear to be over.

For name acts, a whole other promotional EP or album is also in the cards. An artist like Christina Aguilera—who did not do exclusives for her new album, by the way—may be used to such promotional tactics, but indie labels are finding that retailers are asking for something special from artists of all sizes.

“It’s really rare to find artists with extra tracks,” Okumura says. “Yo La Tengo didn’t have any. We had to book studio time and have them create them for us. That’s just the world we live in now.”

It can also send die-hard fans on a scavenger hunt of peer-to-peer (P2P) networks to secure all of the exclusive tracks. After all, it is unreasonable to expect fans to buy more than one copy of an album, nor should they have to in order to get their hands on all the extra material available.

Labels are simply responding to the requests of retailers, and doing what they can to maintain the good will of each individual account. By no means whatsoever did Matador or Yo La Tengo do anything wrong, and this writer is certainly happy to have more material available from an act of Yo La Tengo’s caliber.

Ultimately, though, the practice seems to ensure that the very P2P networks the recording industry scorns will only serve to become more vital.
The rock-'n'-roll story of AC/DC begins in Australia. The band is formed in 1973 by brothers Malcolm and Angus Young and Cliff Williams. In 1975, they released their debut album, "High Voltage," which was a commercial success in Australia. The band's controversial logo, a skull on a cake, and their hard-partying image earned them the nickname "The Highwaymen." AC/DC's breakthrough came with the release of "Highway to Hell" in 1979, which reached the top of the charts in many countries and sold over 10 million copies worldwide. The band's unique blend of heavy metal and hard rock was a perfect fit for the late 1970s music scene, and AC/DC quickly became one of the biggest rock bands in the world.

During the 1980s and 1990s, AC/DC continued to release hit albums, including "Back in Black," "For Those About to Rock," and "Ballbreaker." The band's popularity grew with the release of their live album "Live at Donington," which captured the band's high-energy performances. AC/DC's legacy is secured with their timeless classics and their influence on the heavy metal genre. The band remains active today, with a 2018 recording of "Power Up," their first studio album in six years. AC/DC's story is a testament to the power of music and the enduring appeal of rock 'n' roll.
Buried in the vaults of record companies are countless recordings. Now, artists can ask for their precious treasures back.

By Susan Butler

Beginning in 2013, countless recording artists will be eligible to terminate their record deals and get the rights to their music back. In fact, artists who made record deals and released albums in 1978 could have petitioned the labels to start these negotiations in 2003. But so far no one publically has. The labels are preparing for a fight. And the artist attorneys are looking for the right case. Behind closed doors, top music lawyers predict there will be a state of chaos in 2013 when artists, under the 1976 Copyright Act, start making demands. If the law is not amended soon, it could cause a seismic disruption in the sale of catalog music—just when digital and mobile music services hit full stride. continued on >>p28
The rug is going to be pulled at some point in the next few years... Nobody will be empowered to exploit a lot of these recordings. It will be chaos.

—DON FRIEDMAN

from >>p26

It all rides on the fact that the 1976 Copyright Act does not define who is an "author" of a sound recording. As all the talented contributors (from singers to producers) begin to vie for author status, the disputes could also undermine the relationships that make up the foundation of the record industry, pitting artist vs. producer, producer vs. engineer, singer vs. musician, musician vs. union—and all of them vs. the record companies.

"The rug is going to be pulled at some point in the next few years," says Don Friedman, a partner with Grubman, Indursky & Shire in New York, who specializes in legally complex projects in the entertainment industry. "Until there is a resolution as to who has the right to claim authorship in a sound recording, a lot of works will end up essentially being taken off the market because of the disputes. You'll have people from the low end of the continuum to the top end of the continuum in terms of creative contribution making claims. Nobody will be empowered to exploit a lot of these recordings. It will be chaos.

This could prove tragic to artists who no longer sell thousands of CDs but whose single download sales are on the rise. For example, according to Nielsen SoundScan figures for 2004 through mid-June 2006, Toto's "99" and "Hold the Line" from its 1981 album, "Toto," have sold more than 53,000 downloads. CD sales of Air Supply's 1980 album, "Lost in Love," are relatively minimal, yet the single "All of Love" has sold nearly 50,000 downloads, while the song "Lost in Love" has sold more than 23,000 downloads.

The first authors who may take advantage of the termination right must have made their deals in 1978 and released a recording, which is protected by the U.S. Copyright Act, that same year. Under this law, a majority of the authors of a copyrighted work, like a recording, may terminate certain contracts regardless of what the documents say. Authors who assigned their rights in the copyrights, or who granted to others the right to reproduce, distribute or publicly perform the recordings, may end those contracts.

But the contracts may only be terminated during a five-year period if specific procedures are not followed to the letter during that period, the right to terminate is lost. The period begins 35 years after the recording was first released to the public or 40 years after the contract was signed, whichever time is earlier. The authors must provide written notice to the companies of their intent to terminate no earlier than 10 years before the termination date, but at least two years before that date.

For 1978 contracts covering recordings from that same year, that notice period began in 2003 and will run until the end of 2016. So where are the notices?

"It could be they don't know about their rights," says Marybeth Peters, who heads the U.S. Copyright Office as Register of Copyright. "Under the old laws, people tended to wait. They tended to come in three to four years out, and frequently there were some that went down to the wire and actually missed the deadline."

Indeed, a half dozen producers and artists who won Grammy Awards between 1978 and 1982 told Billboard that they never heard of the termination right but are very interested to learn more about it.

There is a catch, however. Contracts for copyrighted "works made for hire" may not be terminated. When record companies receive termination notices, many labels will undoubtedly claim that the artists were "hired" by the record companies, therefore they control the copyrights. But most experts do not believe that record companies will win that argument.

Nonetheless, labels are expected to wage a battle raising every legal objection possible to protect their financial investments.

"For the unwary author, there are more than enough procedural pitfalls for the labels to attack any purported termination," a high-level industry executive says.

Litigation is inevitable. "There will be litigation at some point to determine who an author is," Peters says. "If you're a background musician, you're probably not going to bring a lawsuit. It's going to be someone big."

Michael Pollack, former general counsel for Elektra Entertainment Group and Arista Records, agrees.

"In the record industry, generally speaking, litigation often is a form of negotiation, and people really do work to resolve things. There are certain people who do want to go to the mat, but very few," he says. "Do you want to know what the reality is? Money. Possibly you work out some sort of different split or you give some sort of an advance.

One other option is for the artists to regrant rights to the label. This can be tricky. The copyright provision, section 203 of the Copyright Act, only permits a further grant of rights by

Musicians, vocalists, producers and engineers may all have a claim to the music.

Anyone who has contributed creatively to a sound recording could be an author. It does not depend on the contract or on money. "What I'm going to be looking at is, who is the creative force behind the recording? That is the author," says veteran music attorney Jay Cooper, chairman of Greenberg Traurig's Los Angeles entertainment practice.

For instance, someone who simply pays money for a recording is not an author under copyright law. On the other hand, someone who works on a recording and receives money—but does not receive a share of royalties like a featured artist or a producer—could still be an author.

"You have to have contributed original authorship," U.S. Register of Copyright Marybeth Peters says. "The courts are going to look at what the contribution is, as opposed to all the creative efforts as a whole, to decide who rises to the level of an author."

The record industry customarily assumes that the featured performer and, perhaps, the creative hands-on record producer are the authors. That may not be the case for every recording, however.

Grammy Award winner Giorgio Moroder and Pete Bellotte, who produced and co-wrote a slew of hits for Donna Summer in the 1970s, produced and wrote about half of Janet Jackson's second solo album, "Dream Street," in 1984, when Jackson was only 18 years old.

"At the time, Janet wasn't a great singer yet," Moroder says. "She would come in the studio, and we would just tell her how to sing. Her input was very little. So there, the influence of the singer was very little."

Divvying up authorship contributions between featured performers and other performers will be very subjective. Musicians and vocalists are often personally selected for their exceptional abilities to perform on the recordings or for their distinctive sounds.

The contribution of these distinctive sounds is different from a contribution to the musical composition. What may not amount to co-authorship of a composition may still be co-authorship of a sound recording.

"When you really do choose people because they're identifiable—and in fact maybe because they sounded so unique they got sampled—then that's an argument they are an author," Peters says. "But I have no clue how any of this is going to play itself out."

Engineers may also have a stake. "Mixing engineers might be considered authors because they are taking those

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certain authors during certain times tailored around the notice periods. Simply renegotiating royalties does not alter an author's right to terminate.

But many creators will not want to negotiate a new deal with the same label.

"Some of the record companies have mismanaged careers," says Elliot Scheiner, a multiple Grammy Award-winning producer/engineer. "I've done a couple records over the past couple years, and we can't even find the masters. They just mismanaged the assets."

Scheiner believes the creative community will work things out: "I gotta think that deals will be struck," he says.

Friedman is among those experts who urge a legislative fix. "The recording industry ought to focus on getting some kind of amendment to the Copyright Act that will clarify who the authors are of a sound recording," he says. "The most efficient way to resolve this is by legislation."

To get legislation passed industry members will undoubtedly need to become more involved with trade groups that have lobbying clout in Washington, D.C. Typically, legislators want the industry players affected by the current law to agree on a bill before congressional leaders make the effort to get it passed into law.

Record companies have a strong lobby through the RIAA. Unions for musicians and vocalists, the AFM and AFTRA, respectively, also have a presence in Washington, D.C. The Recording Engineers' Coalition, Recording Academy and other artist rights' groups were instrumental in getting a 1999 sound recording work made-for-hire provision removed from legislation.

"The right people need to become focused and energized about this before it really becomes too late," Friedman says.

After all, it will not be long before authors of sound recordings starting reining in the sample licenses they granted to early rap and hip-hop artists who later become huge stars. —Susan Butler

sounds and changing those sounds to create the final product," an industry executive says. "Is a regular engineer that's moving dial or an author? Maybe. I'm not going to rule that out, but the engineer has to do something more than just move dials."

Producer/engineer Elliot Scheiner says that it is only in the last 10-15 years that there have been separate people who work as the recording engineer, overdub engineer and mix engineer. Before then, one engineer worked from the beginning of the recording through the mix.

"You had your vision of what things would sound like," he says. "In most cases, artists or producers would hire you because they agreed with your vision. You were a part of the painting, there's no question to that."

When Scheiner mixed an album for the Foo Fighters, he was pretty much on his own. "A lot of times artists don't even show up for mixes. You'll do a mix and send it to them. Who was directing me? Not really anybody. I thought about what I would do and what they might want. There are no set rules. Each record is different."

How the authors will split the shares will be the final piece in the puzzle.

"If you find someone who contributed 98% and the other who contributed 2%, and there is nothing in writing, they are joint owners, which gives them each a 50% share," Peters says. "Courts sometimes don't like that result." Some judges will try to determine whether the authors initially intended to share the rights equally. —Susan Butler

The labels may claim 'work for hire' for ownership rights

For decades most record company contracts have included paragraphs in which an artist acknowledges and agrees that the recordings will be "works for hire" under copyright law, which means the labels are employers and the artists are employees. This makes the record companies the sole authors and owners of the sound recordings/artist masters.

Yet unlike creative contributions to a motion picture, which are classified as works for hire under the Copyright Act, sound recordings were not officially listed until 1999. Congress passed an unrelated bill that included an amendment adding sound recordings to the list. Therefore, recording artists would not be able to terminate their record deals.

"When you have a work that involves a lot of people who can come in and terminate rights, then that really affects your ability to market the work in the future," says Marybeth Peters, the U.S. Register of Copyright. "That is why most motion pictures are works made for hire."

But some members of the artist community rebelled against the 1999 amendment. Congress removed that part of the law the following year. No one knows whether it did or it did not for legal or public policy reasons—the controversy brought about a massive anti-record label media frenzy.

Record companies will undoubtedly still try to claim certain recordings are works made for hire when they receive a termination notice.

"It's hard to justify under the statute as it currently exists that a sound recording is a work for hire," attorney Don Friedman says. Most experts agree with him.

Perhaps more importantly, an artist signing a contract that "agrees" with that provision does not necessarily make the label the employer in the recording a work made for hire.

"These provisions, which were take it or leave it, were not (necessarily) valid and are not really work for hire," Peters says. "At most, it's a transfer of ownership." That is the type of transfer that may be terminated by an author.

As a result, a record company that wants to claim an authorship right will have to show that it was truly involved in the making of the record, at

www.americanradiohistory.com
And Billboard Goes Backstage, As The Jersey Boys Play Their Backyard To Wrap One Of This Year’s Biggest Tours

BY ED CHRISTMAN AND KATY KROLL  PHOTOGRAPHS BY DOUGLAS SONDERS

“Have a Nice Day”? It’s more like, had a nice year.

It’s been 20 years since Bon Jovi first struck gold—or rather, multiplatinum—with the release of “Slippery When Wet,” and the band remains a force to be reckoned with. Its Have a Nice Day tour, which launched last November, wraps as the band’s top-grossing worldwide trek ever, selling more than 2 million tickets and grossing $109 million, according to tour promoter AEG Live.

As in years past, the band ended the stint in its home state of New Jersey at Giants Stadium in East Rutherford. On July 29, in front of a capacity crowd of more than 50,000, Bon Jovi commanded the stage and flaunted the songs that have made old and new fans come back for more. The high-octane set covered all the bases, from classics “Runaway” and “You Give Love a Bad Name” to more recent hits “It’s My Life” and “Who Says You Can’t Go Home.”

Backstage, the myriad folks who worked to bring the tour to life celebrated the end of a successful run.

“At the end of the last tour you could see the audience shifting from looking at Jon [Bon Jovi] as a superstar to seeing him as an icon,” said Creative Artists Agency (CAA) managing partner and Bon Jovi agent Rob Light at the show. According to Light, the band played 89 dates, selling out 33 stadiums around the world, including three shows at Giants Stadium.

The midyear Boxscore figures (Billboard, Aug. 5) show that Bon Jovi has set its sights on remaining atop the charts. For the portion of the tour represented in the midyear figures, the Have a Nice Day outing came in at No. 3, behind the Rolling Stones and U2, with nearly 867,000 tickets sold and a total gross of $86.3 million. (The chart was compiled by figures reported to Billboard Boxscore from Nov. 1, 2005, through the May 16 issue.)

The tour took its name from the title of the band’s latest CD, which came out in September 2005, “Have a Nice Day” has sold 11.2 million copies in the United States, according to Nielsen SoundScan, and its No. 1 debut on the Billboard 200 marked the band’s best sales week in SoundScan history. According to Island Records president/Island Def Jam Music Group COO Steve Bartels, the record has shipped 3 million units worldwide. Earlier this year, Bon Jovi became the first rock act to hit No. 1 on Billboard’s Hot Country Songs chart with a version of “Who Says You Can’t Go Home” featuring Kentucky Nashville artist Jennifer Nettles of Sugarland; the video for the rock version of the song featured the band building six houses in Philadelphia for Habitat for Humanity.

This success was the culmination of an intricate marketing campaign devised to maximize the Bon Jovi marketing campaign devised to maximize the John Starks valued at approximately $100,000.
The band pulled in myriad sponsors that helped draw media coverage. The opening slot of each North American show was filled by a winner of Have a Nice Gig contests, which XM Satellite Radio sponsored for the first two legs and Saturn sponsored on the third leg. (Canadian band Nickelback was the main support act.)

Bon Jovi also partnered with Sprint, Comcast and America Online for various events that heightened awareness for the tour and album. For example, the eve of the album's release, AEG Live orchestrated a high-profile gig Sept. 19 at the opening of its Nokia Theatre in New York Times Square. With partner Network Live, the concert was broadcast on XM, streamed on AOL and shown live in Regal Theatres nationwide (billboard.biz, Aug. 17, 2005).

Although it would seem the band's profile could not get bigger, all the activity has led to the public "knowing much more about the band and Jon Bon Jovi than ever before." Vector co-president Jack Rovner says.

While it is a team effort, all involved say Jon Bon Jovi is the captain. "From a business acumen perspective, Jon Bon Jovi is one of the sharpest artists that I've ever dealt with," Phillips says. "He has an amazing knowledge of what is going on around him and how the business works. If this tour wasn't so damn successful, I would have hired him. But then I probably would have ended up working for him."

It was Jon Bon Jovi who decided on AEG Live to stage the bid's entire worldwide tour, rather than breaking it up into regional promoters. CAA's Light says that this is the first time the band chose one promoter for an entire tour.

"What I loved about this AEG tour is that they were focused and realized that this was going to be a spotlight for them, because Jon is truly one of the biggest acts in the world," Light says.

Philips was swinging for the fences when he won the bidding war that allowed AEG to handle the entire tour. And although his gambit has now paid off, he admits that at the time, "I was both confident and scared shitless. I was in a coma with a smile."
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TONY BENNETT

TONY BENNETT, in his younger days, muses with mystery in New York's Central Park beneath the Triborough Bridge.
BILLBOARD'S HIGHEST EDITORIAL HONOR, ACKNOWLEDGING THE CREATIVE ACHIEVEMENTS OF AN ARTIST WHOSE MUSICAL CONTRIBUTIONS ARE ONGOING, IS BESTOWED THIS YEAR ON TONY BENNETT AS HE TURNS 80

BY TAMARA CONNIFF
Congratulations on your 80th Birthday, Tony.
We see you've invited a few friends to the party.

Bono
Michael Bublé
Elvis Costello
Celine Dion
Dixie Chicks
Billy Joel
Elton John
Juanes
Diana Krall
k.d. lang
John Legend
Paul McCartney
Tim McGraw
George Michael
Sting
Barbra Streisand
James Taylor
Stevie Wonder

Happy 80th birthday, Tony, and congratulations on what is sure to be the greatest achievement of your legendary career.

We're proud to be a part of it.

TONY BENNETT Duets An American Classic
In stores and online Tuesday, September 26
Tony Bennett is a rebel—he has walked away from recording contracts to keep his integrity and won’t sing a song he does not believe in. He adheres to the philosophy of art for art’s sake—whether he’s recording an album or painting a portrait. “You have to be different,” Bennett says. “If you do what everyone else is doing, you’re just one of the crowd.” This year, Bennett marks several milestones. On Aug. 3, he turned 80. On Sept. 26, his own RPM Records and Columbia Records will release “Tony Bennett: Duets/An American Classic,” which pairs the singer with an all-star artist roster for live duets of his best-loved songs. And on Dec. 4, Bennett will be presented with the Century Award, Billboard’s highest honor for creative achievement, during the Billboard Music Awards at the MGM Grand Garden Arena in Las Vegas. Happy 80th birthday, Tony!

---

Congratulations Tony!

-All our Love,

Diana & Elvis
Tony,

Trying to sing with you was a humbling, if not humiliating experience.

You’re like A HOUSE YOU CAN’T BREAK INTO, at least not by force. You can run at the door, but the doors are locked... you can bang on the windows...

I got into the HOUSE OF BENNETT, but only as the cat burglar... looking to steal a place in this incredible legacy.

I’ve had the pleasure of singing with you, AND FOR YOU...

I broke in through the bathroom window, up a drainpipe... I’m not leaving.

Bono
Did you leave Columbia Records in 1972 because you did not want to follow its pop formula?
Columbia was owned by CBS, and they had to bring the level of popular music down so it would sell immediately. I understood it. They needed to pay their employees every week and wanted records that sold right away.

But I had a different training. In the American Theatre Wing, they insisted on no compromise. When you go out into the world, you find out everyone is going to tell you, “You have to do this, or we can’t look you.” You just have to hold out and go for the best level you can go.

Mitch Miller [then head of A&R at Columbia] actually understood where I was coming from even though he was frustrated with me. I try to just never compromise. Not to be stubborn, but I don’t like to insult the audience. I don’t look down at the audience. I never do. I don’t have a philosophy that says, “Well, I’m more intelligent than they are because I’m on the stage and they aren’t.”

People that think that way in the business are very strange to me. I’m not that greedy. I don’t ever want to insult an audience. A mass audience is very intelligent. They are geniuses about whether something is good or not. They will let you know right away. That’s been my education. Being in front of audiences teaches you just what to leave out and what to put in a show.

What did you do when you left Columbia?
I went to England. The reputation was that my career dropped when I went there. But I went to paradise. I went to England and studied with Robert Farnon, who Sinatra called “the governor of all orchestrators.” I went to paradise. The records didn’t sell, but they’ll last forever.

How did Bob Hope give you your stage name?
I was working at the Greenwich Village Inn. Pearl Bailey heard me rehearsing. She went to the boss and said, “If this boy isn’t in my show, I’m not singing here next week.” She put me on the show.

Bob Hope was at the Paramount Theater with Jane Russell and Les Brown’s band. He came down to see Pearly May, and he got a big kick out of me because I was the only white kid in the show. He said, “Come over here son. What’s your name?” I had a name that I thought would be catchy and I said, “Joe Bari.”

Bob said, “That’s a city in Italy! What’s your real name?” I told him Anthony Dominick Benedetto. He said, “That’s going to be too long for the marquee. We’ll call you Tony Bennett.”

continued on >p42
LET THERE BE MUSIC.

Over a million songs. 5 bucks a month. THIS IS HUGE.
DEAR TONY,

YOU HAVE ENRICHED OUR LIVES WITH YOUR BRILLIANT ARTISTRY IN MUSIC, PAINTING AND YOUR ENDEARING FRIENDSHIP. YOU ARE A FABULOUS WORK OF ART.

HAPPY, HAPPY BIRTHDAY.

LOVE,

IRIS & JOHN
CONGRATULATIONS,

TONY

YOU ARE AN AGELESS TALENT,
AND A TALENT FOR ALL AGES.

WARM WISHES,
PAULA AND SUMNER REDSTONE
During sessions for "The Beat of My Heart" (1957), TONY BENNETT sang with small-group arrangements and guest star drummers.

[John] Coltrane, and I would sit there and listen to them until 12 in the afternoon. The clubs were dark, no lights. I'd walk out and be blinded by the sun and sleep in the afternoon. That happened day after day after day. It was the greatest. They don't do that now.

You were the first white singer to perform with Count Basie. What was that like?
I changed my career even though people didn't like it. He always had the right tempo.

Did you encounter a lot of racism?
There was a lot of it. It's still not right, even now. Look at [Hurricane] Katrina and the United States, with the money and power that we have in our great country. I have traveled around the world to Asia and Europe. They show you what they have contributed to the world. The British show you theater, the Italians show you music and art, the French show you cooking and painting, and the Germans show you science. The only thing that the United States, which is still a young country, has contributed culturally to the world is jazz—elongated improvisation. It's tragic.

Fifty years from now people will be bowing to Dizzy Gillespie and Charlie Parker, just like the impressionist painters like Monet, who were starving in their day. The Americans don't even know what they have come up with.

How did the advent of rock’n’roll affect your career?
I learned a lot, and it's different than what anybody is doing today, even now. I went to the Paramount Theater with Louis Prima. We had to do seven shows a day—start at 10 a.m. and go until 10 p.m. Sinatra did the same. It was tough. Bob Whitman and Nat Shapiro, who were the managers of the Paramount in those days, gave us advice and said, "Never do anything but good songs. Don't ever sing a bad song, ever."

Plus, my mother used to be a seamstress and raised three children by herself when my father died. She used to get...

Tony Bennett’s voice is as unique as his fingerprint, his phrasing as elegant and distinctive as his handwritten signature, his gift for melody as identifiable as his famous profile. He is the master of his craft, and if I ever reach 80 years young, that's what I want to be. Happy birthday to the maestro; long may he reign.

—STING

Dear Tony,
Your voice has been an inspiration to me "all my life." (hint hint)

Love,
Billy Joel
Happy Birthday

Tony

We Celebrate You Every Day

Marilyn Bergman | President & Chairman of the Board

www.ascap.com
onathan "Bennett in 1965 with his mother Anna Benedetto, an inspiration for his determination.

"Congratulations, Tony, and if we were both 79 again, think of the wreckage we could create."
—Paul Newman

"Tony is as great a human being as he is a performer... and that gets him close to sainthood."
—Mario and Matilda Cuomo


dear tony,
to the “good life!” happy birthday. with love and admiration,

trudie and sting

from >>p44

a penny a dress, this was during the Depression. Every once in a while, she'd take a dress and throw it over her shoulder and say, "Don't have me work on a bad dress. I'll work on a good dress. I won't work on a bad dress."

There are small stories, but looking back they really molded how I think. If you do good songs, the young people will like it, and their parents will like it. I always tried to do good songs. So when the whole rock 'n' roll change came in with the marketing of Elvis Presley, the Beatles and the Rolling Stones, I kept doing good songs. So I went right through. I just kept working. I wasn't playing stadiums, but I'm not interested in that. I like show business. I don't even question it. My hero is Louis Armstrong, because the audience was it for him. He knocked them right out. He went for the jugular vein when it came to the audience.

Why didn't you choose between painting and music?

I've always had to do both. The late Joe Williams, the famous jazz singer, met me on a plane once, and he said, "The thing about you, Tony, is not that you want to sing—you have to sing." It was very accurate. It saved me a lot of money. I didn't have to go to a psychiatrist and try to figure it out. I still have the commitment and craving to sing and paint every day and stay in shape. I'm always learning. You never stop learning. I really enjoy my life, because I'm doing the two things I love to do. I don't feel like I worked a day in my life. I can't wait to get to the stage and hit the painting.

Do you have any regrets?

My greatest teachers are the mistakes I made. I made many, many mistakes.
Dear Tony,

On your 80th Birthday, best wishes from one of your greatest fans. Here’s to the music that’s been and the music to come.

Cent’anni!

Love,
“I wanna be around,” Tony Bennett sang in his 1963 hit, and on Aug. 3, this graceful, enduring musical presence on the American scene marked his 80th birthday and six decades of a first-class career. But anyone who has seen Bennett lately knows (as he himself has said way back when he turned 71) he’s actually singling better now, thanks to his voice-preserving belt technique and, perhaps, the wisdom that he has accumulated through the years.

Not only does Bennett look decades younger when he bounds onto the stage, but he still regularly plays a good game of tennis. So it only seems natural that his 80th-birthday album, “Tony Bennett Duets: An American Classic,” should team the boyish octogenarian with an all-star roster of much younger pop stars—including Bono, Elvis Costello, the Dixie Chicks, Ellen John, Paul McCartney and Barbra Streisand—who hold him in such awe. The album will arrive Sept. 26 from Bennett’s RPM Records through Columbia Records.

“You know how important Tony is to us,” Columbia chairman Steve Barnett says. “He’s been on the label longer than anyone, and his albums have charted every decade since the 1950s. Everything we think is great about Columbia Records, that we feel so proud of, is really reflected and amplified in Tony Bennett. That’s who he is to us.”

Citing the “Duets” album’s innovative marketing aspects (see separate story), Bennett’s son and manager Danny Bennett notes how his father has continued to lead the way in terms of alternative marketing opportunities. “It’s his hipper than his with Target and Yahoo, but he represents value and integrity and excellence, and all companies are striving for that,” Danny says. “It’s been a wonderful journey, and with most people this would be the final curtain, but it’s just the beginning for the guy.

“It’s reality that he’s 80, but the most amazing thing is that he stays young at heart and finds that balance between mind and body, and shows what you can accomplish by just saying, ‘Yes.’

“And that’s what I’ve learned with Tony,” his son says. “Experience life to its fullest. The Zen of Bennett. If you stay true to yourself, wonderful things can happen, and you can stay relevant and eternal. And that’s what’s contagious to everyone who sees him.

“And besides,” Danny adds, “he sings as if he were in his 20s, and none of us can figure that out.”

HUMBLE BEGINNINGS

Bennett was born Anthony Dominick Benedetto, the son of a grocer and Italian-born immigrant, on Aug. 3, 1926, and he grew up in the Astoria neighborhood of Queens, N.Y. He studied singing and painting at the High School of Industrial Arts in Manhattan, now known as the High School of Art and Design. Heavily influenced by the crooning styles of Bing Crosby and Nat “King” Cole, he sang while waiting tables as a teenager, then sang with army bands after enlisting as an infantryman during World War II. Vocal studies at the American Theatre Wing school followed, and his first nightclub performance was in 1946 at the Shangri-La in Astoria, where he sat in with trombonist Tyree Glenn.

Bennett’s breakthrough came in 1949. Pearl Bailey had asked him to open for her in Greenwich Village, and Bob Hope came down to check him out. Duly impressed, the comedian wanted him to sing with him at the Paramount. One catch: He had to lose his stage name of Joe Buri.

Hope asked what his real name was, then Americanized it to Tony Bennett. And so it was, and so it remains, except, of course, on his paintings. Bennett has avidly and successfully pursued his parallel career as a fine artist (see separate story) and always signs his works Anthony Benedetto. His son.

He recorded a few unsuccessful sides for an obscure label in 1949, but it was his signing with Columbia in 1950 that propelled Bennett into the charts and pop stardom. Failed Columbia talent scout/producer Mitch Miller had learned that Hope had taken Bennett on the road with him and also heard some early demos. Meanwhile, Bennett’s idol Frank Sinatra had just left the label, and while Bennett thought that they were looking for a Sinatra soundalike, he was wisely coached into developing his own style by using musicians rather than other singers as role models.

Bennett now counts 35 songs that he introduced that have since become standards, including “Because of You,” “I Want to Be Around,” “The Good Life,” “Rags to Riches,” “If I Ruled the World,” and, of course, “I Left My Heart in San Francisco,” his Grammy Award-winning signature song from 1962.

While he began with big-selling pop hits appealing to the younger music consumer, Bennett quickly set his sights on the sophisticated songs of the greatest American songwriters, and these would eventually carry his career through the next century.

For the next 23 years after joining Columbia, Bennett recorded an average of three albums per year. Among the more noteworthy early ones, “The Beat of My Heart” (1957), which was only his third long-player, was a full-fledged concept album featuring Bennett’s jazz reinterpretations of standards like “Lullaby of Broadway” and “Let’s Face the Music and Dance,” set to percussion backing by the legendary likes of Art Blakey, Jo Jones and Chico Hamilton.

Tony Bennett’s heart is in the right place. His original paintings are often used for charitable purposes, and every year his artwork is featured in the American Cancer Society’s holiday card with proceeds going to cancer research funding.

But Bennett’s involvement in charities goes beyond painting. Actively concerned with environmental issues, he has performed at fund-raisers for the Walden Woods Foundation and the Save the Rainforest Foundation.

A civil-rights supporter who joined Dr. Martin Luther King Jr.’s march to Selma, Ala., in 1965, Bennett received the Salute to Greatness Award from the Martin Luther King Center in Atlanta for his efforts to fight discrimination.

He also helped establish the Frank Sinatra School of the Arts in his native New York Borough of Queens, a public high school offering an extensive arts curriculum. And he has raised millions of dollars for the Juvenile Diabetes Foundation, which has instituted a research fund in his name.

‘Tony Bennett’s impeccable artistry has been flowing through our lives for 60 years now, ever since his first nightclub appearance in his hometown of Astoria [N.Y.]. What would we have done without him? His grace, his poise, his remarkable sense of ease, have been beautiful constants in our lives. To put it simply, he is one of our treasures. On the occasion of his 80th birthday and the upcoming release of “Duets,” I salute this great American artist. Happy Birthday, Tony. Here’s to the music; past, present and yet to come.’

—MARTIN SCORSESE
Happy 80th Birthday and congratulations to Tony Bennett on 60 years of timeless entertainment. We are honored to be a part of your team.
Tony Bennett broadened his fan base via trendy press outlets like Spin and hipper-than-hip appearances on Late Show With David Letterman, "SCTV," The Howard Stern Show and especially "The Simpsons," by way of a 1990 episode in which Bennett appeared in animated form.

On the recording front, Bennett returned to Columbia in 1986 after a 10-year absence. But he now enjoyed artistic freedom, as evidenced first by the aptly named The Art of Excellence (1986), then by concept titles like Tony Bennett: Jazz and Bennett/Berlin (both in 1987), Astoria: Portrait of the Artist (1989), the four-disc Forty Years: The Artistry of Tony Bennett (1991) and the 1992 Sinatra tribute "Perfectly Frank."

Then in 1993 came the watershed in Bennett's resurgent career: Joining forces with an uncharacteristically reverent Red Hot Chili Peppers, he co-presented a MTV Video Award, immediately endearing him to an audience several generations removed from his core following.

His next album, the 1995 Fred Astaire tribute Steppin' Out, was promoted with a hit MTV video of the title track, and when he followed it in 1996 with the Grammy Award-winning Bennett Sings Ellington: Hot and Cool and in 2001 emulated the likes of B.B. King, Ray Charles and Stevie Wonder on Playin' With My Friends: Bennett Sings the Blues.

In 2002, he teamed up again with Lang for an entire album, "A Wonderful World," and on his 2004 album "The Art of Romance," he contributed lyrics to Django Reinhardt's...
Dear Tony,

Happy Birthday, Maestro, & Many More!

Love, Elton
"Without Donnie Lenner's and Michele Anthony's influence, none of this would have been possible," Danny says, crediting the long-time support at Columbia of, respectively, the former chairman/CEO and president/COO of the Sony Music Label Group. "They both afforded us the opportunity to push the envelope like no one else would have. No other person in this industry would have let us do and accomplish the things we were able to accomplish."

Anthony speaks of Bennett's artistic longevity and credibility from a uniquely personal perspective.

"My dad [music industry veteran Dee Anthony] was Tony's road manager when I was born in the '50s," she relates. "Danny and I were babies on the road and literally raised as brother and sister. Whenever we were given the chance to rip up on the side of the stage so we wouldn't make noise. So when I went over to Sony in 1990, it was such a wonderful turn of the universe to become 'Uncle Tony's' record company."

Anthony adds, "I truly believe he's as relevant today as he was in the '50s because of his artistry, and I've known that literally since the day I was born. It's the kind of artistry that has the respect not just of the public but great musicians of every genre, as evidenced by the record that's about to come out."

Legendary music publisher Frank Military also goes back a long way with Bennett, more than 50 years.

"I was involved in managing Dean Martin at the time and left Dean to go with Frank," Military says. "I remember [Sinatra] telling me, 'Tony Bennett has probably the best voice of all the singers.'"

Aware of Bennett's love for standards, Military has been bringing him songs by the likes of George Gershwin, Cy Coleman, Johnny Mercer, Cole Porter, Julie Styne, Sammy Cahn, Burton Lane, Harry Warren and Rodgers & Hart since he started at Chappell Music in 1980. (Military is now a consultant for Warner/Chappell.)

Military is still bringing songs to Bennett. "I love him," he says. "At this stage of his life, he's bigger and better than ever before, and I'm so happy for him."

According to Danny, his father is happy also, at this point in his life. His upcoming NBC-TV special, "Tony Bennett: An American Classic," will evoke places in the singer's life.

"The first day he saw the set, he got all choked up," Danny says. "All that love that Tony's given out has come back to him. It was a dream come true."
YOU ARE A TRUE ARTIST

THE PENINSULA BEVERLY HILLS IS PROUD
TO BE PART OF TONY BENNETT’S LEGACY.

HAPPY BIRTHDAY AND CONGRATULATIONS
ON 60 SUCCESSFUL YEARS IN THE MUSIC INDUSTRY!

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Dear Tony,

Your beautiful impression of Ravinia Festival is matched only by our glowing impression of you.

Congratulations on your 80th.

We're looking forward to your 25th concert here this summer.

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RANKING BENNETT’S BEST

A tally of Tony Bennett’s best-selling albums attests to his enduring appeal, with titles included from five different decades. Billboard.com Chart Beat columnist Fred Bronson compiled the following recap of Bennett’s top 20 singles and albums. The singles list is based on a point system developed for Bronson’s book “Billboard’s Hottest Hot 100 Hits,” third edition, and includes all of Bennett’s chart entries, dating back to his 1951 debut on the Best Sellers in Stores chart. Topping the singles is Bennett’s very first chart entry, “Because of You,” which spent 10 weeks at No. 1. The albums recap is based on the peak position each disc achieved. Bennett’s highest-ranked album carries the title of his signature song, “I Left My Heart in San Francisco.”

THE TOP 20 SINGLES

1. “Because of You,” 1951
2. “Cold, Cold Heart,” 1951
3. “Rags to Riches,” 1953
4. “Stranger in Paradise,” 1954
5. “In the Middle of an Island,” 1957
6. “I Won’t Cry Anymore,” 1951
7. “Blue Velvet,” 1951
8. “Here in My Heart,” 1952
10. “Can You Find It in Your Heart,” 1956
11. “Cinnamon Sinner,” 1954
13. “There’ll Be No Teardrops Tonight,” 1954
16. “Solitaire,” 1951
17. “Who Can I Turn To (When Nobody Needs Me),” 1964
18. “If I Ruled the World,” 1965

THE TOP 20 ALBUMS

1. “I Left My Heart in San Francisco,” 1962
2. “I Wanna Be Around,” 1964
7. “This Is All I Ask,” 1963
10. “If I Ruled the World—Songs for the Jet Set,” 1965
15. “Here’s to the Ladies,” 1995
17. “Perfectly Frank,” 1992
18. “Steppin’ Out,” 1994

“Tony is a natural, a great voice, a true artist. Tony has inspired young audiences through several generations, and they have identified with America’s great music through him. Style, his own sound and an honest, in-depth understanding of the music and lyrics of the songs he performs make him so unique. It has been a privilege and an honor to have worked with Tony for more than 20 years. Here’s to you, Tony, and here’s to the many good times to remember.”

—Jorge Calandrelli
Tony doesn’t change his music or appearance to appeal to Pop Culture...

he is Pop Culture.

What a thrill to be part of your 80th birthday celebration.

Happy Birthday, Maestro!

Love,

Phil Ramone
Columbia Records is celebrating Tony Bennett’s 80th birthday with an album release and marketing strategy worthy of the milestone. “Tony Bennett: Duets/An American Classic,” arriving Sept. 26 from RPM Records/Columbia Records, features Bennett in superstar duets with Bono, Michael Bublé, Elvis Costello, the Dixie Chicks, Juanes, Billy Joel, Elton John, Diana Krall, k.d. lang, John Legend, Paul McCartney, Tim McGraw, George Michael, Sting, Barbra Streisand, James Taylor and Stevie Wonder. Bennett selected the album’s 18 songs. They include such classics as “Rags to Riches,” “The Good Life” and “I Wanna Be Around,” while Bennett’s son and manager, Danny Bennett, chose the acts. The only solo performance on the album is, aptly, Bennett reprising his signature song, “I Left My Heart in San Francisco,” accompanied by pianist Bill Charlap.

Reflecting on the duet performances, the singer says: “They are all good. The one that was a bull’s-eye was the Barbra Streisand and record ["Smile"]. The Dixie Chicks shocked me. It was the first time they ever did a swinging record on ‘Lullaby of Broadway’. They were right in there.

“What I like about the artists that were chosen by Danny is that they are all institutional artists; they all do big business,” Bennett adds. “They’re not flash in the pans, they are not going to die out. They are all going to be remembered through the years.

“And they are all different,” he notes. “That makes a good duet album. If you sound alike, you don’t know who’s singing. In this case with k.d. lang, Diana Krall and Stevie Wonder, they all have a different sound.”

In contrast to other duet recordings, each artist performed live with Bennett during sessions produced by Phil Ramone. The album was recorded at Capitol Studios in Los Angeles; Bennett Studios in Englewood, N.J.; and Abbey Road Studios in London.

Bennett’s quartet, which accompanies him on tour, played on the album, with additional orchestrations and arrangements by Jorge Calandrelli. Danny Bennett was executive producer and also audio engineer on the sessions.

Columbia executives are ecstatic with the result. “Obviously this is an incredible record,” Columbia chairman Steve Barnett says. “It makes the hair on your neck stand up. And when you see Tony interact with Bono and McCartney and the Chicks and the rest in the [electronic press kit], you’ll see why this is such a special project.

“But it’s a massively important record for us for so many reasons. It’s so contemporary and so cool. And look at the artists working with him, and what greater feeling can you get?”

The centerpiece of the album’s marketing campaign is a fall NBC TV special, “Tony Bennett: An American Classic,” directed by Rob Marshall, director of the film “Chicago.” Target will present it in a major corporate sponsorship agreement.

Also planned: a major reissue campaign of Bennett’s catalog by Sony/Legacy, a new art book of his original paintings and a documentary on his life and career, due in 2007. Clint Eastwood will executive-produce the film.

Danny Bennett explains how the NBC special came about.

“We’d been talking about doing a special in line with ‘Duets,’ but you know how tough it is to get a music special on TV these days,” he says. “They don’t want to hear about it. But with our experience with ‘Live by Request’ [J&E TV Network’s live concert series that Danny Bennett executive-produced], we know we can work if it’s marketed differently. ‘American Idol’ is a music show. The old paradigms are changing quickly.”

Foremost among Danny Bennett’s decisions was to hire Marshall, a film director, rather than a TV director, and to seek corporate sponsorship for an ambitious staging for many of the album’s duet performances.

“We approached Rob, and he said, ‘Oh, my God, I’d love to.’” says Danny Bennett, whose RPM TV Productions is the show’s producer. “He got together the Oscar-winning team behind ‘Memors of a Geisha’ and re-created versions from Tony’s past, like Carnegie Hall and the Sahara [Hotel and Casino in Las Vegas], at the Los Angeles Theater. It will look like nothing you’ve ever seen on TV.”

And Danny Bennett went to Target for sponsorship even before going to the networks.

“We wanted something really special in the tradition of ’60s corporate-sponsored concert series ‘Singer Presents’ ... and they bought into the whole thing,” he says. Indeed, Target is also hosting the elder Bennett’s 80th birthday party gala Aug. 3 at ...
TO TONY,

YOU HAVE ALWAYS BEEN A "STAR" BUT, MORE IMPORTANTLY, A GREAT MAN TO THOSE LUCKY ENOUGH TO HAVE YOU AS A FRIEND.

HAPPY BIRTHDAY, DEAR FRIEND HERB SIEGEL
Congratulations On Your 80th!

“The Music Never...Never...Ends”

FROM YOUR ROAD FAMILY, Vance, Tom, Lee, Paul, Gray, & Harold

CONGRATULATIONS

Tanglewood Jazz Festival

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FRED TAYLOR

from pg56

the Rose Center for Earth and Space at the Museum of Natural History in New York.

For the “Duets” CD release, the mass merchant will offer two added-value items: an audio disc with four bonus tracks and a CD/DVD package featuring “making of” footage from the recording sessions and interviews with the guest artists.

Target will also stage an extensive multimedia campaign for the CD launch and the NBC special, which will air close to Thanksgiving.

“It’s the first partnership with an artist for the whole fourth quarter,” Danny Bennett says, also noting Target’s commitment for heavy TV and print advertising.

Columbia Records GM Tom Donnanumma notes that while Target is the “cornerstone” of the “Duets” campaign, promotions will focus on other dealers, too.

“We’ll have campaigns with every retailer out there,” he says. “Amazon will feature catalog, Barnes & Noble will cross-market in their book department, Borders will focus on their ‘Rewards’ members, there’s a great Costco plan [and activities at] Handleman, Anderson, Virginia.

Danny Bennett adds that Starbucks will offer price and positioning on the title, along with two full-page ads in the manner of its renowned Ray Charles “Genius Loves Company” promotion.

Bennett’s various partners on “Duets” permit Columbia to work several radio formats, the label’s marketing manager Rocco Lanzilotta notes. “We’re going to adult contemporary, triple-A, even Spanish, because of the track ("The Shadow of Your Smile") with Juanes.”

Meanwhile, AC WLTW New York is hosting Bennett’s first New York appearance in more than two years on the release date at the Theatre at Madison Square Garden. Natalie Cole will open the station’s annual “One Nite With Lite” show, which will celebrate Bennett’s career and likely feature “Duets” guests.

On the new-media front, Donnamumma says forthcoming promotions may include a Yahoo campaign, Tuesdays With Tony, featuring a streaming video of a duet on each of the four successive Tuesdays prior to the album’s release.

“We also look to do something with Clear Channel Radio and AOL, and an extensive iTunes campaign will focus on the new record and catalog,” he says.

Lanzilotta adds, “We’re spreading the net wide, working with traditional and nontraditional ways to get the record out. I don’t think anyone is going to not know that he’s 80 and has a new album out.”

And, maybe tomorrow I’ll find what I am after I’ll throw off my sorrow Beg, steal or borrow My share of laughter...

“Tony, my dear friend, you have definitely found what you are after. I am proud to call you my friend, and you will remain my hero forever. "Just keep swingin’ like you been swingin’, kid..." With much love and affection, your pal.”

—BRUCE WILLIS
Dear Tony,

You are a singer, you are an artist, but most of all you are a gentleman.

With much love,

Tussi and John
You May Have Left Your Heart In San Francisco

But We're Honored You Chose To Bring Your Voice and Your 106th Release To WLTW's Annual Fall Concert

With new versions of his classic hits, the new Columbia Records album "Tony Bennett: Duets/An American Classic," arriving Sept. 26, will encourage fans to "rediscover Tony all over again" via his catalog, says Danny Bennett, his son and manager.

"His catalog is 106 albums strong," Danny Bennett says, "an amazing treasure chest. So we're refurbishing it and revamping it, and digitizing it for preservation."

And to coincide with the campaign around "Duets," Columbia/Legacy is embarking upon a reissue program that will initially focus on significant album titles, a career-spanning boxed set containing 13 key albums deemed by Tony Bennett himself as his seminal collection, along with a compilation comprising his entire singles output.

Due Aug. 29 are reissues of the albums "I Left My Heart in San Francisco," "Perfectly Frank," "MTV Unplugged," "The Ultimate Tony Bennett," "The Art of Romance" and "Playin' With My Friends," as well as two new greatest-hits discs, "Tony Bennett's Greatest Hits of the '50s" and "Tony Bennett's Greatest Hits of the '60s." Each title is priced at $11.98.


The set, which is priced at $169.98, will initially be sold exclusively by Amazon.com and later at music retail. It will contain a Tony Bennett sketchbook featuring his drawings of musical artists, and his recollections and anecdotes, written in his own hand, of the tracks the collection contains.

"Tony Bennett is an icon in the music business. He has stayed true to who he is as an artist and what he believes in, and it was one of the highlights of my career when he joined me onstage at Madison Square Garden to perform "Cold Cold Heart," the song he asked me to sing on for this [new album]. The reaction of the crowd was amazing to watch—and shows how much of a musical force he truly is."—Tim McGraw
CONGRATULATIONS
HAPPY BIRTHDAY TONY
ON 60 YEARS OF EXTRAORDINARY ACCOMPLISHMENTS & GREAT MUSIC.
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**Exploring the Arts**

celebrates Tony Bennett, our founder, on his 80th birthday.

A performer and artist for the ages, Mr. Bennett founded Frank Sinatra School of the Arts in 2001 to create and support America's future artists.

We applaud his generous spirit.

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**THE SON ALSO RISES**

**DANNY BENNETT IS UP TO THE TASK OF MANAGING DAD**

Tony Bennett made a fateful decision back in 1979, one that contributed to the career momentum he has enjoyed from that point on. He approached his son Danny Bennett with the idea of Danny managing him.

The younger Bennett, a musician himself, had even released an album for Warner Bros. as part of the rock band Quacky Duck & His Barnyard Friends, which he formed with his brother Daegal. (Daegal Bennett now runs Bennett Studios in Englewood, N.J., where many of his father’s recordings are produced.)

But the band was defunct in 1979 when Tony Bennett, between managers and labels, recognized the interest that his then-25-year-old son had in the business side of music.

The resulting father/son/client/manager relationship has pushed Tony Bennett into places more accessible to the younger generation, while solidifying his stature among the great interpreters of classic American popular songs.

“I love being managed by my son,” says Tony Bennett. “He understands me and I understand him. We get along great. Danny had me so set up, I could have retired five years ago,” the singer adds. “But I’m still not finished with what I have to do. I like it.”

Danny Bennett reflects: “When I think about it, that we’ve been working together for over 25 years, it’s amazing. Next year I’ll be as old as he was when I started as his manager. I don’t know if that’s a black-hole thing, but it’s pretty wild.”

But the wild thing started out slowly at first, father and son agreeing to partner professionally on a tentative, step-by-step basis. Still, the younger Bennett wasted little time broadening the elder’s market base.

Media provided the initial thrust. Where Tony Bennett traditionally garnered TV exposure via such standbys as Johnny Carson’s “Tonight Show,” Danny Bennett also took him to “Late Show With David Letterman.”

Likewise, the jazz magazines and older-demos publications that were Bennett’s customary press outlets were complemented by features in college-oriented magazines like Spin.

A huge jump in Bennett’s hipness quotient came when the producers of “The Simpsons” wanted Bennett to sing a song for an episode (the historic 1990 show “Dancin’ Homer”), and Danny convinced them to animate Tony singing the Capital City version of “New York, New York”—the first time a “Simpsons” guest was so depicted.

In 1993, Bennett co-presented an MTV Video Award with the Red Hot Chili Peppers, sparking a relationship with the network that culminated with Bennett’s 1994 hit album “MTV Unplugged,” which won the Grammy Award for album of the year.

“As I’ve said over the years, ‘marketing’ doesn’t have to be a bad word,” Danny Bennett says, “as long as you stay true to the artist. As soon as you put a disc in a jewel case and try to sell it, you’re dealing with keeping the balance of art and commerce. I’ve been fortunate to do that with Tony in a way that makes sense, but above all else, it’s about retaining the integrity of the artist’s vision.”

His father’s vision, according to Danny Bennett, is “to make records like he did with Bill Evans,” a reference to the classic but comparatively uncommercial Bennett album duets with the legendary jazz pianist in the mid-1970s.

“Maybe they’re not million-sellers, but those are records that will sell forever and build your legacy. It’s records like ‘MTV Unplugged’ and the [new] duets albums and the k.d. lang (duet) album [2002’s “A Wonderful World”] that give him the ability to do what we call ‘obtain five free plays’—do anything we want to do. It’s not about selling records but making music that lasts forever, ultimately.”

“But the reality is, you have to sell records, and when we satisfy both these things, art and commerce, that’s my strategy.”

This fits in neatly with his father’s philosophy, which Danny Bennett says “is to play to the whole family.”

“It’s a good one, too,” he adds, “because at the end of the day it allows us, say, a special during Thanksgiving, because we know he has broad appeal.”

“It was always the quality of his voice and his passion and his tremendous integrity that was the basis of everything we were ever able to do—and no one seems to figure that out. They go, ‘How do you do it?’ The answer is simply because Tony Bennett transcends.”

—Jim Bessman

Besides his amazing voice, Mr. Bennett has impeccable phrasing and a remarkable knack for choosing great songs. What an amazing career he’s had. I could only dream to do half as well.”

—JOHN LEGEND

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**Tony Bennett 80 Years Of Pure Class.**

**Happy Birthday!**

[Image]
Happy Birthday, Tony!

...from your boys in Vegas,
Tim Poster, Andre Agassi
and Tom Breitling
Dear Tony,

We could name 80 reasons why you deserve to have the happiest of birthdays, but the number one we can account for is...

YOU ARE THE VERY BEST!

Congratulations, Michael & Walter

Lipsky and Miller
Certified Public Accountants
1 Linden Place
Suite 312
Great Neck, NY 11021
516-466-1166

Happy Birthday
Tony Bennett!

A work of art who began his 80th year on the stage of The Metropolitan Museum of Art

From his first tour opening for Bob Hope in 1949 through his career renaissance with younger audiences and into a golden era where he still plays 100 dates per year, Tony Bennett has always been known how to connect with a live audience.

Bennett's "bel canto" delivery, charisma and unsurpassed style onstage has made him that rare artist whose appeal spans generations. And, at 80, everyone agrees he still has chops—an a cappella song that reaches the back rows with ease is still part of his show.

"I love the audience," says Bennett matter-of-factly. "It's a nice job. You're not hurting anybody," he quips. "You're making people forget their fears for 90 minutes or so."

Venue managers are quick with praise.

"He hasn't lost a beat," says Anthony Makes, VP of concerts at the Kodak Theatre in Los Angeles, where Bennett performed in June. "It's amazing how much energy he brings to the stage, and his voice is as powerful as ever. The show was phenomenal."

Some three decades into his career, Bennett's touring concerns received a major boost when, dissatisfied with his recording opportunities and seemingly endless stints playing Las Vegas, Bennett brought his son Danny to oversee his career.

"He turned to me and said he just wanted to become the consummate concert performer," Danny Bennett recalls. "That's what he loves to do, and that's what he'll always do. He's 80 and still doing it, and he still loves it."

In what was considered a risky move at the time, Danny advised his father to buy out his Vegas contract and hit the road.

"He was coming out of the '70s, that time period in Vegas when maybe five years prior people were doing those 30-weeks-a-year kind of jobs, where you just sort of land yourself at the Sands and stay there," Danny says.

"There was kind of a preconceived notion of Tony being just a Vegas thing with the tuxedo and all that, and I always felt he was much, much more than that, and so did he."

So the singer set out to take his music to the people, playing new markets to younger crowds. By the time the mid-'80s rolled into the '90s, Bennett was finding himself on MTV and on bills alongside such bands as Nine Inch Nails. Danny says some people told him it would alienate his father's core audience, but instead of committing career suicide, Bennett exuded transgenerational cool.

"I think it was important to him to stay in touch with the audience," Danny says. "Other performers may feel that touring is drudgery, but being in touch with the 'street,' so to speak, is really kind of the key to Tony's success, I think."

Younger audiences respond to Bennett's approach to performance. "The old adage is that Tony never sings the same thing once. He's always reinventing, always moving things around," his son says.

An artist of Bennett's stature is a nice feather in the cap for an agent. Bennett is booked by Jeff Frasco at Creative Artists Agency, also known as the responsible agent for the American Idols tour.

"Tony's a legend," Frasco says. "The approach to booking him is just to keep it special, whatever we do. We do that by playing the right venues at the right ticket prices. It's still artist development, but he's a legend and deserves to be treated as such."

The right venues are generally not large arenas, and the right price is generally very affordable. Danny says his father was "pre-Pearl Jam" when it comes to setting ticket prices.

"He could charge twice what he does, but he wouldn't feel good about it," Danny says. "He's of the people, so to speak, and he feels alienated if he's in an arena, and he can't feel or touch his audience. Tony Bennett is the perfect balance between art and commerce and always has been."

Bennett's broad appeal provides a wide canvas of potential concert appearances. "He can play anything from 15,000 seats right down to 2,000 seats," says Frasco, who adds that his client's wide demographic "creates more of an opportunity than a challenge."
Even with his new duets album coming out on Columbia Records next month and plans for an NBC-TV special in November, when it comes to touring, Bennett is “just doing what he normally does for the most part,” Frasco says. That means about 100 concert performances per year. Bennett always performs as “an evening with,” meaning no support acts are booked, and Frasco says they always wait a minimum of one year before replaying a market.

When it comes to promoters, Bennett plays for “everybody,” Frasco says. “Casinos, performing arts centers, sheds, regular promoters—everybody,” he says. “He’ll do some jazz festivals and things like that as well. There is always a lot of interest from buyers. I have to fend them off.”

Performing arts centers have been frequent venues for Bennett this year, including the Mann Center for the Performing Arts in Philadelphia, the summer home of the Philadelphia Orchestra. Bennett was booked for the Mann Aug. 6.

“We are delighted to have presented Mr. Bennett days after his 80th birthday,” says Peter Lane, executive director of the Mann, which has hosted Bennett every other year since 2000.

In addition to the wide range of public venues available to Bennett, he is also an in-demand performer for corporate and private events. “I have had the pleasure of working with Tony Bennett off and on for the past 21 years, and he never disappoints,” says Ron Pateras, director of entertainment at Jam Entertainment and Creative Services, a division of Jam Productions. “He is a crowd-pleaser, a consummate professional and a true artist.”

Bennett generally travels with a quartet, sans entourage. “He’s pretty much by himself except for a tour manager [Vance Anderson], and he just shows up and does his thing,” Frasco says. “It’s just an honor to be involved with him.”

“Tony is a one-of-a-kind artist and humanitarian, a singer’s singer and consummate performer’s role model. He generously shares his gifts, infusing them with grace, power and such finesse. Sharing his love of music and being part of Tony Bennett’s artistry is a real privilege.’”

—PHIL RAMONE
As beautiful as she is talented, there is no doubt this pianist has the gift for jazz.

- This Month in Music

"Sinfully sultry"

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Congratulations and Best Wishes on your 80th birthday

From your friends at your second most favorite places to perform.

Many recording artists paint, more or less as a hobby. But for Tony Bennett, painting has become a bona fide second career. * His paintings have been exhibited in prestigious galleries throughout the world, including the Smithsonian American Art Museum in Washington, D.C., which recently accepted his oil painting “Central Park” for its permanent collection. * His “Homage to Hockney” is likewise on permanent display at the Butler Institute of American Art in Youngstown, Ohio, as is “Boy on Sailboat, Sydney Bay” at the National Arts Club in New York.
The official artist of the 2001 Kentucky Derby, Bennett has also been commissioned by the United Nations, in commemoration of its 50th anniversary. And he is the author of "Tony Bennett: What My Heart Has Seen," a bound volume of his paintings that Rizzoli published in 1996. A new volume of his art work will be published next year.

Painting has always been a passion for Bennett, going back to his attendance at Manhattan’s High School of Industrial Arts (now known as the High School of Art and Design). And he still paints daily, even while touring.

"It all goes hand in hand," says Danny Bennett, his son and manager. "Tony is not a Sunday painter and never has been. And the same integrity that we apply to his music career, we do with his art: We’re very, very careful."

He cites the Smithsonian’s embrace of "Central Park" as a high-water mark.

continued on >>p68
Happy Birthday, Tony
...and many more!

Thanks for helping JDRF move
Research to Reality.

John and Marilyn McDonough
and the
Juvenile Diabetes Research Foundation

Happy Birthday Tony.
Thank you for your continued loyalty throughout the years.

Love,
Seth, Tom, Donna
and the entire staff at
Upward Bound Travel

from >>p67

mark for his father, who signs his paintings with his birth name, Anthony Benedetto.

"His ambition is to be known as a painter as well as a musician, and he will be, I think, in his lifetime, because he's as serious about art as he is music," says Danny Bennett. "He doesn't want to make wallpaper or Jerry Garcia ties."

Tony Bennett's love and passion for painting is "growing exponentially," his son adds. He notes that his father's paintings steadily "sell over the years."

"It seems understated at times," he continues, "but here's a guy who has painted his whole life. We've set up a network of galleries that he sells in, and it works out well. We've made a balance between art and commerce, so that it's not so accessible that you can find it at McDonald's—which we easily could have done."

When lithographs are made of Tony Bennett's paintings, they are done in very limited editions to preserve and increase their future value.

"We're very specific that way," Danny Bennett says of the strategy. "It's about nurturing. There are Tony Bennett fans who buy his artwork, but there are art connoisseurs now who buy Anthony Benedetto paintings. He certainly makes money painting, but he could probably make a lot more if he did it the way most people do, by cranking it out. But it's not about the money."

Indeed, Tony Bennett is a "tremendous editor" of his work, Danny Bennett says. "Every six months he goes through his recent work and keeps what he likes and destroys the rest. But he paints all the time: watercolors on the road, and then he comes back and turns them into oil paintings."

Such diligence is lauded by Everett Raymond Kinstler, one of America's great portrait artists, who also attended the High School of Industrial Arts and proudly points out that Bennett is older than he—by two days.

"He's very dedicated and sincere, and is always striving to get better. And that's why he has," says Kinstler, whose painting of his friend is part of his current New York Creative exhibition of portraits of cultural luminaries at the Museum of the City of New York. (The Smithsonian owns a Kinstler charcoal of Bennett.)

"I've said to him, 'Think of it as music, and do it the way you sing,' and he's become a unique artist through his sensitivity and great range of interpretation."

Harold Holzer, senior VP for external affairs at the Metropolitan Museum of Art in New York, considers Bennett "a wonderful artist, modern and classical at the same time. But everything about him is artistic."

Holzer is the author of "Lincoln on Democracy," which he co-edited with Mario Cuomo, is graced with a Bennett cover painting. He hosted an evening with Bennett at the Met last year.

"He showed slides of his paintings and talked about how art had inspired him, and when he was finished I said, 'After listening to you for an hour, there's only one way to describe you—not as a singer or a painter, because what you are is a work of art.' And that's what he is."

Tony endures because he respects the intentions of the songwriter, but is utterly and only himself when he sings. He is a joy and inspiration to work with and an artist in every sense of the word. —DIANA KRA LL and ELVIS COSTELLO
Houston has been among hip-hop's hottest spots for a while now. The syrup-slow beats of the city's chopped-and-screwed scene are rising like heat from the Texas soil, and MCs, including Paul Wall and Slim Thug, have established themselves as stars. But one native son has shone a bit brighter than the rest of late: Chamillionaire.

In the past few months, the MC (born Takeem Sediki) has been a debut album, "The Sound of Revenge," go platinum; his second single, "Ridin'," hit No. 1 on The Billboard Hot 100 and the song is one of the top-selling ringtone of all-time, making 2.7 million copies. Now, as he tramps around Europe and Canada on his first world tour, the Ciara track "Get Up" on which Chamillionaire is featured is at No. 34 on the Hot R&B/Hip-Hop Songs chart and rising, and the rapper is about to start pushing his proper third single, "Grown & Sexy."

Cham hasn't exactly done it with all of Houston cheering. Starting out as a street promoter, he and his friend Wall passed out fliers for local clubs and labels until they met KBXX DJ and Swisha House co-owner Michael "5000" Watts in 1998. Swisha House, a key independent imprint in Houston's hip-hop scene, is home to the late DJ Screw and the birthplace of the chopped-and-screwed sound.

The two rappers talked Watts into a meeting and became part of the Swisha House MC click that included Slim Thug.

"The mix tapes created a huge buzz, but Swisha House was like a long internship," Cham says. "We're watching everybody else get love, but we don't have any fortune on the table."

Chamillionaire and Wall left Swisha House and signed to the local Paid in Full Records. There, their "Get Ya Mind Correct" sold more than 100,000 units. But again, Chamillionaire felt he wasn't receiving his fair share and left to form his own Chamillitary Entertainment. Unfortunately, he lost friend Wall in the process.

"Things change as you grow, and Paul just turned into a person that didn't match with me," Chamillionaire says. "We were arguing about everything, so we agreed to disagree. He went back to Swisha House, and then people starting saying I wasn't going to survive with Swisha House because they were such a large label in Houston. That's a huge amount of pressure. People openly saying, 'I can't work with him because I'm cool with Swisha House.'"

Cham may have the last laugh. And he's doing it with an especially savvy, fan-sensitive digital campaign.

Prior to signing his Chamillitary Entertainment label to Universal Music Group in late 2004, Chamillionaire already had an aggressive online branding campaign in place from his Web site. "We knew 'Ridin' was huge," manager Charles Chavez says. "We had a million hits on the Web site before the deal with UMG." His first single from "The Sound of Revenge," "Turn It Up" featuring Lil Flip, peaked at No. 31 on the Hot R&B/Hip-Hop Songs chart in December 2005. And his second track, "Ridin'," rose to No. 1 on the Hot 100 in June and remains a top 15 song after 24 weeks.

"The Sound of Revenge" debuted on The Billboard 200 at No. 10. "Ridin'" rose steadily, selling about 20,000 per week from mid-March to the end of April, as "Ridin'" hit, his sales took off.

The album has now sold 1.1 million, according to Nielsen SoundScan. Utilizing a multipronged marketing approach of incessant touring, Internet marketing and ringtone, Chamillionaire has garnered higher sales than both of his Houston competitors, Wall and Slim Thug.

"He's been on tour since August of last year," says Elise Wright, VP of marketing for Universal/Motown. Wright also says the various regional remixes Cham commissioned for "Ridin'" were crucial. "The song had been out in the South forever and it needed to be reinvigorated, along with a West Coast, an East Coast and an international remix."

Wright says Chamillionaire also has been an "internet-savvy artist." Before he got to UMG, he had created elaborate chat rooms where fans he had gathered from the mix-tape circuit could comment and purchase his swag. Universal auctioned a day with Chamillionaire while shooting his "Ridin'" video on eBay for $981.

There were also commercials for "Ridin'" ringtones that aired on BET. The ringtone went on to sell 2.7 million, in addition to more than 1 million digital copies of the song.

"He sold almost 700,000 'Turn It Up' ringtones overall and 282,000 digital singles," says David Ellner, CFO/senior VP of operations at Universal/Motown. "So when we came to 'Ridin'; it's a monster at mobile... His total ringtone sales of 2.7 million within UMG puts him in a unique group of superstars."

Staying connected to his fan base, Chamillionaire let his fans choose his third single, "Grown & Sexy," through a survey on his MySpace page. And he's got guest appearances on upcoming albums by such acts including UGK, Joe and Young Buck.
Grammys Shift Categories
Mainstream Awards Revise Latin Field

Even as the Latin Grammy Awards prepare for their New York debut on Nov. 2, the mainstream Grammys have been busy revising the categories within the Latin field.

The changes, which take effect with the 2007 awards, shrink the tropical music categories and expand those of the regional Mexican group for a total of seven Latin categories, up from six.

The salsa/merengue and traditional tropical categories will merge into one category, Latin Tropical. The regional Mexican categories, which cover only Tejano and Mexican American (which include grupero and ranchera), will expand to four, adding banda and norteño. Also, the best Latin rock/alternative album category has been expanded to incorporate urban into its scope. The Latin pop category remains the same.

Those who know the U.S. Latin music market will recognize the need to expand regional Mexican. Commanding more than 50% of all Latin music sales, according to the RIAA and Nielsen SoundScan, have only two categories in the Grammys that were frustrating, to say the least.

The puzzle is how Tejano managed to remain a category. Last year, continuing a downward trend, only 11 entries were submitted to voters, with many of those ill-equipped, quality and production-wise, to compete.

The other weak categories were salsa/merengue and traditional tropical. The latter suffers for lack of releases, the former because the independent labels that underpin this genre do not submit their product to the Grammys.

Big mistake. Although Latin music is not a Grammy priority, a membership push could make the difference.

If the Grammys are serious about representing the Latin market, they would do well to explore a stand-alone urban category, and this is a crucial year to test the mettle and staying power of that music.

As for Tejano, as it stands, it only downgrades the Latin field in general. And, if Tejano artists and labels continue to not submit product, clearly they are not interested in the category either.

ROC LA FAMILIA GIVES BIRTH: It took nearly a year after its launch for Def Jam Latin label Roc La Familia to release its first album. However, well-crafted strategy among Def Jam, Roc La Familia and Machete Music got “Hector Bambino “El Father” Present: Los Rompe Discotekas” featuring various artists to peak at No. 1 on Billboard’s Top Latin Albums chart (it is No. 3 this issue).

Roc La Familia is headed by president Juan Perez, a childhood friend of Jay-Z’s (who guests on Bambino’s album). The notion behind the label was to tap into a largely unexplored urban Latin market that drew from Latin and mainstream culture.

“Los Rompe Discotekas, for example, is in Spanish, but the single, “Here We Go Yo,” has played on Latin and urban stations. Hector Bambino “El Father” is signed to Machete, but put out the album as a joint venture among Machete, Roc La Familia and his own label, Goldstar Music. “We’re bringing him to another demographic that might not necessarily take him as their own,” says Yves Pierre, product manager for Def Jam.

Up next for Roc La Familia is a bilingual, all-reggaetón album by N.O.R.E. due Sept. 12, including appearances by Fat Joe, Daddy Yankee, Frankie Negron, Ivy Queen and P. Diddy, followed by albums from Azteca Escolar and Tru Lies this fall.

SUMMIT UPDATE: Billboard is proud to present a smarter, swankier Billboard Dance Music Summit Sept. 17-20. The smarts come courtesy of a stellar collection of speakers and panelists, and the swank is directly from our new host city: Vegas, baby.

As always, attendees will learn from a full slate of trend-conscious panels, and hobnob with the industry’s best artists. And in a unique cooperation with lifestyle, a citywide celebration of dance music taking place at the same time, they’ll also be able to experience Las Vegas’ best nightclubs, including celebrity magnets Tao and Pure.

If we learned anything from last year’s summit, it’s that the DIY attitude is very much alive in the dance/electronic music world, and that there is money to be made for people who want to work for it, says Michael Paolotta, summit organizer and Billboard brand marketing senior correspondent. “The most heavily attended panel discussions focused on brand marketing and sync licensing, which is why we’re increasing those elements this year.”

unnecessary: The keynote by Eric Hershberg, president/chief creative officer of Deutsch LA, who helped develop recent ad campaigns for Mitsuishi and Old Navy; new-school pioneers Junkie XL and Kaskade discussing smart career development; an international panel, “Across the Pond,” with European heavyweights Simon Dumont (Defected) and Brandon Bakshi (BMI Europe); the return of ’80s queens Bananarama; and the view down from the glass floor in the Palm’s roof-level Ghost Bar—only for the very brave.

BeatBox
KERRI MASON kmason@billboard.com

There’s something about “The Hop.” The first single off Radio Citizen’s “Berlin Serengeti” (Ubiquity) is only a crunchy guitar lick and the most basic of drum riffs with an Edith Piaf sounding chanteuse rapping over it. But the result has an ambling naturalness that could land it in an ad campaign targeted at twentysomethings.

“If you turn on the radio [in America], most of the current productions, even the rock ones, are so auto-tuned, time-aligned and effects-loaded, you could say the electronic is everywhere,” says Niko Schabel, the Berlin-based producer/musician behind Radio Citizen. “Still it seems to me the really experimental and innovative electronic music has a hard time getting standing in the mainstream.”

But Schabel’s groove creations, especially those featuring vocalist Bajka, could easily be enjoyed by a mass audience, perhaps even a more mature one. The live sample pathworks evoke ‘70s kitsch. Jack Kerouac cool and Eastern energy, but without losing their song structure or hitting the five-minute mark.

In addition to sampling and mixing “Serengeti,” Schabel also played alto sax, kalimba, percussion, Rhodes, clarinet, flute and piano. It’s scheduled for a Sept. 12 release.

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www.americanradiohistory.com
Brazilian Heat

A New Wave Of Acts Determined To Crack The U.S. Market

When Brazilian icon Ivan Lins’ “Historias” won the 2005 Latin Grammy Award for album of the year, no one was more surprised than Lins himself.

There he was, a Portuguese-speaking Brazilian, picking up a top award on a Spanish-language TV show in a country where his album had not even been released.

The moment exemplifies the situation of much of Brazil’s music in the United States: critically acclaimed, yet largely non-existent when it comes to sales and airplay.

Now a series of significant releases will test new approaches to working Brazilian sounds in the world’s largest music market.

The new albums include a self-titled set from Lenine, released in July by indie label Six Degrees; two Marisa Monte albums—“Infinito Particular” and “Universo Ao Meu Redor”—to be released digitally in August by Metro Blue/Blue Note; and a self-titled set from Ivete Sangalo, slated for a fall release from Universal.

Each represents a different style within Brazil’s rich musical culture. And each is being worked in a unique manner, in an effort to break down longstanding barriers.

The first one is language, says Marcos Maynard, president/CEO of EMI Brazil, home to Monte, Lins, Daniela Mercury and Chico Buarque. “Our second barrier is a very different musical rhythm. Brazilian pop is very different from international pop.”

The most acclaimed Brazilian music is a sophisticated brand of pop known locally as MPB. This complex music tends to be adored by critics, but nowadays rarely tops charts even in Brazil. Exceptions include Maria Rita’s 2003 self-titled Warner debut, which topped the half-million mark in Brazil, and Monte’s current albums, which combined have sold nearly 700,000 copies in Brazil.

However, in the United States “Maria Rita” sold only 24,000 copies, according to Nielsen SoundScan; her follow-up languished at 4,000 copies. Monte’s last album, the 2003 release “Tribalis-tas,” has scanned 25,000.

When viewed as world music, those are good numbers. But some labels are chafing at the limitations of that genre.

“We don’t consider ourselves a traditional world music label,” says Bob Duskis, president of Six Degrees, which regularly puts out Brazilian music. “That may be seen as quibbling, but there are all kinds of stereotypes in people’s minds when it comes to world music. We release music that is modern and comes from all parts of the world. And we market them not like they’re part of a small niche, but like they could reach a broad audience.”

Six Degrees’ biggest success story is Bebel Gilberto, whose debut “Tanto Tempo” scanned 293,000 copies in the United States, according to Nielsen SoundScan, and a total of 1 million worldwide. Although the album was mostly in Portuguese, “We marketed Bebel under the supposition that people who liked Sade would like Bebel,” Duskis says.

And then there is Sergio Mendes’ “Timeless” (Concord/Hear Music) —produced by the Black Eyed Peas’ Will.i.am—which received mass marketing and commercial airplay. The album has scanned 160,000 copies since its February release.

But in most cases, Brazilian music sung in Portuguese is absent from the airwaves, save for college radio, NPR stations and world music shows.

In an effort to overcome that, Blue Note is centering most of its marketing efforts for Monte in the digital world.

Although Monte’s albums were released in Brazil in the spring, they will not hit U.S. stores until September to better coincide with her U.S. tour in November—the singer’s first in six years.

In addition, Monte’s catalog will be pushed digitally. On July 18, iTunes released a single from each of Monte’s two new albums; the full albums became available digitally Aug. 1, a full month before the store release date.

“This is just a seismic shift for us,” says Cem Kurosman, director of publicity for Blue Note. “But we felt this could be a much more productive route to focus our dollars and energies online.”

In Kurosman’s view, the biggest difficulty with Brazilian acts is lack of TV and radio exposure coupled with the lack of a steady physical presence in the States.

“You need a team in the U.S. who understands the U.S. market,” says Carlos Tabakoff of MGT management, who handles Lenine and is bringing him on tour this fall. “You need a team in Brazil that understands the investment needed to conquer this market. And you need an artist who can make the financial and time investment. The U.S. market is about coming on a regular basis and starting small.”

That is a challenge to big Brazilian artists who sell and tour well in the massive, self-contained Brazilian market. For such acts, there is little incentive to work the difficult U.S. scene.

Sangalo is making a serious attempt to break in the United States and Europe, where she has been steadily touring since last year. Sangalo’s new album, a hits compilation that includes four tracks rerecorded in Spanish, will be her first album to be released in Spain and the United States. In an effort to internationalize Sangalo’s music, Universal will work her in the U.S. market like a Latin pop act, a tactic used successfully by BMG for Brazilian singer Alexandre Pires a few years ago.

This type of major label support, some say, is crucial.

“Brazilian music is a constant and it will remain at a constant cruising speed around the world,” says Gene De Souza, development director for concert series the Rhythm Foundation and host of weekly radio show “Cafe Brasil.” Whether it’s a breakthrough or not, it would depend on having a unique kind of project or movement. And you will need major marketing support.”

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FIVE TO WATCH

From upbeat Bahian music to balladeers, a quick look at some of Brazil’s best.

IVETE SANGALO
Brazil’s top-selling female star is a dynamo known for high-octane performances of Bahian music, similar to samba but more aggressive and upbeat. Formerly the lead singer of Banda Eva, as a soloist, she has sold nearly 7 million albums. The moment exemplifies the situation of much of Brazil’s music in the United States: critically acclaimed, yet largely non-existent when it comes to sales and airplay.

LENINE
The producer/songwriter is known for his collaborations with Tom Capone and for penning tracks for some of Brazil’s biggest names. He plays an intriguing blend of MPB with rock, funk, electronica and other sounds. “Lenine” is a selection of greatest hits from previous Brazilian releases.

MARISA MONTE
Elegant, cerebral and progressive, Monte of the gorgeous, husky voice takes her time between albums. Her simultaneous release of two separate discs in two separate styles (samba and MPB) is unprecedented. A legend in Brazil, Monte’s last album was, “We don’t come by ourselves a traditional world music label,” Duskis says.

DANIELA MERCURY
Another queen of Bahian music, Mercury has had a long and distinguished career in Brazil and abroad. She is perhaps the Brazilian artist most intent on international success. Label EMI has vowed to support her goals.

ALEXANDRE PIRES
The former lead singer of Sopra Contraria launched a successful Spanish-language solo career in 2001 then went on to become a top Latin balladeer. Pires, who won Gran Puro Awards, has announced his move to Miami to further his Latin recording endeavors.

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Busy Days For Knight
Singer Has New Album, Clothing Line, Eatery In The Works

Before Gladys Knight’s manager son Jimmy Newman died in 1999, he gave his mom some sage advice.

“He said, ‘You’ve been there and done that.’” Knight recalls during a stop at the Sheraton in Universal City, Calif. “You need to do the music you love, specialty things. You need to do what’s in your heart.”

So she did. First up was recording “One Voice” with the Knight-directed Saints Unified Voices choir. The 2005 album, conceived after her conversion to Mormonism, garnered Knight and the choir a Grammy Award for gospel choir of the year. Simultaneously, Knight was recording “Before Me,” a homage to Billie Holiday, Lena Horne, Duke Ellington and other icons whose talent had influenced and inspired the singer.

The Verve Records project, produced by Tommy LiPuma and Phil Ramone, finds Knight coming full circle in her storied career. As a young lady in Atlanta she studied jazz and performed in a jazz band. She applies her unique sheen to timeless tunes as the George and Ira Gershwin-penned anthem “The Man I Love” and Ellington’s inspirational “Come Sunday.”

The album’s Oct. 3 release coincides with the taping of a PBS special at Hollywood’s Kodak Theatre.

“Before Me,” however, isn’t the only “specialty thing” on Knight’s agenda. Recently selected as the new face of Ashley Stewart’s “Great Women of Style” campaign, Knight has also teamed with the full-figured female fashion retailer to establish the Stores Community Foundation. Profits from the sales of “Before Me” at the chain’s 200-plus stores will benefit the charitable initiative.

The first contribution will go to Dress for Success, the not-for-profit organization that helps disadvantaged women transition into the work force. In addition, Knight will make personal appearances and conduct seminars in various Ashley Stewart stores in tandem with local Dress for Success affiliates. The Stores Community Foundation will also be the beneficiary of an Oct. 26 charity event at the Apollo Theater in New York, at which Knight will perform.

Knight is concurrently exercising her design sense by way of a new clothing line that will be sold at the stores. Launching with lounge wear, Knight plans to expand into dressers duds. “Fashion today can be frustrating,” she says. “I hate shopping, because I see things I like, try them on and they don’t work. Everyone doesn’t fit the super-thin stereotype.”

Before the year is out, Knight and daughter Kenya Jackson, who now manages her mother’s business affairs, will witness the groundbreaking for Las Vegas’ newest retail venture, East Village. Among the planned theaters, shops and restaurants: Knight’s chicken and waffles eatery. The dining venue is now officially a chain. Knight has two sites in Atlanta and a third in Laredo, Md.

Following the Vegas store’s 2008 opening, Knight wants to reopen her daughter’s bakery there. It previously enjoyed a three-year run before the deaths of Knight’s son and mother prompted Jackson’s management shift.

“Wherever I go and whatever I do, I want to make a difference,” Knight says of her various ventures. “Just let me make a difference.”

MUSICAL NOTES: “Finally Got It Wright” is the title of Charles Wright’s new album on his long-monikered label, Million Dollars Worth of Memories Records. Wright was frontman for the Watts 103rd Street Rhythm Band (“Express Yourself”).

Kudos to Quincy Jones on receiving the lifetime achievement award at the annual BBC Jazz Awards held July 13 in London.

Free Agent Fat Joe
No Longer With Atlantic, Artist Looks For Distribution

After much speculation, we can report that Fat Joe has left Atlantic Records and is looking for a distributor for his upcoming album, “Me, Myself 8.”

“The contract ended a few months ago,” Fat Joe says. “No hard feelings, but they weren’t feeling what I was asking for. I’ve always been an artist to them, and they didn’t understand me asking for my own imprint. But one man’s trash is another man’s treasure.”

Though Joe does not speak badly of Atlantic, he admits he was annoyed with the label’s pressure to produce a more commercially driven record.

Atlantic says it has no comment.

Joe is set to shoot a video for his new single, “No Drama,” Aug. 11. The track was originally called “Clap & Revolve” before he realized a less juicy title would get him more video spins. Thus far, he’s taken a liking to a Damon Johnson’s video treatment, where Joe might be impersonating Denzel Washington in a clip similar to “Man on Fire.”

The new set is “my most in-depth album in terms of vulnerability and doing the music I love,” Joe says.

He is aiming for a December release for the album. “Basically, all I’m asking for is distribution.”

Joe has also swallowed his fear of flying and leaves for an 11-day European tour soon, which will start in Lisbon, Portugal, and end in Oslo. Meanwhile, two members of Fat Joe’s Terror Squad crew, Tony Sunshine and Remy Ma, are also working on solo projects.

Joe says it’s a shame Sunshine is not better-known. “Tony’s a superstar and labels don’t understand him because they don’t get this Spanish guy doing R&B music. He should’ve sold 5 million records.”

And what about Terror Squad members Prospekt and Armandeddon? “The other guys, I feed them once a year, and then they disappear. I got money and I’m still working my ass off. I’m relentless, other guys aren’t like that.”

PURPLE PAIN: A few columns ago, I unintentionally started a mix-tape beef. Finding a joint called “Jon Moskowitz Presents Purple Reign,” I interviewed the tape’s producers, the Bangers, along with their organizer Jon Moskowitz (Billboard, July 1).

As reported in that column, there was a similar tape mixing Prince with the Diplomats’ music titled “A Prince in Harlem” by Shotti and the Tapemasters Inc. Moskowitz and the Bangers told me that Shotti heard about their Prince/Dip set mix tape, allegedly stole the idea and then admitted as much to Moskowitz in a club.

I couldn’t find Shotti for his comments at that time, but now he wants to tell his side of the story.

“I did see [Moskowitz] in the club like Billboard quoted,” Shotti says. “I never said I stole his idea. His CD is a mash-up and mine is a remix CD. Our CDs are totally different. I actually constructed my beats. A lot of thought went into this CD and this is why I didn’t want something that just sounded good.”

Shotti says he thought of the idea on his own and was surprised to read comments from the Moskowitz camp.

“I support the guy Moskowitz, I bought the CD at the mix-tape [store],” Shotti says. “I put my tape out with the intention to do a remix, not a mash-up like Moskowitz. Prince and the Diplomats’ styles were matched and they had the purple thing going on. I just couldn’t believe one had thought about it earlier. I told Moskowitz, his CD was a mash-up and mine was a remix, and then told him that mine was the mash-up.”
Country Stars Take DIY Route For New Albums

Tracy Lawrence And Mark Chesnutt Enter Joint Venture Deals

Platinum country hitmakers Tracy Lawrence and Mark Chesnutt are back with new, DIY-style ventures.

Lawrence and his manager/brother Layn Lawrence have launched a label, Rocky Comfort Records, as a joint venture with Nashville indie C05 Music. Rocky Comfort will be distributed by A2M Distribution.

Lawrence will serve as president of the Nashville-based label, and Tracy will direct its A&R efforts. He previously recorded for Atlantic Records for a decade beginning in 1991 before shifting to DreamWorks and then, briefly, to sister label Mercury.

Lawrence has logged 21 top 10 singles, including seven No. 1s, along with four platinum or multiplatinum albums. His first album for the new label, titled “For the Love,” is due in early 2007. First single “Find Out Who Your Friends Are” has shipped to country radio.

Lawrence joins several of his fellow artists, who all launched their careers in the 1990s, in starting their own record companies. His label-owning contemporaries include Clint Black (Equity Music Group), Toby Keith (Show Dog Nashville), Neal McCoy (903 Music), Aaron Tippin (Niptt) and Tracy Byrd (Blind Mule, also distributed by A2M).

Meanwhile, Chesnutt has entered a joint venture with label/distributor CBHL Entertainment to release “Heard in a Love Song” Sept. 5. CBHL will handle radio promotion, distribution, marketing and sales for the project in an equity-sharing deal with Chesnutt.

The album largely comprises cover songs, including Waylon Jennings’ “Dreaming My Dreams With You” and George Jones’ “A Day in the Life of a Fool.” The title track is a remake of the Marshall Tucker Band tune. It goes to radio in mid-August.

The album was produced by Chesnutt, Jimmy Ritchie, Mark Wright and Ralph Sall. Chesnutt netted four platinum albums for MCA Nashville and sister label Decca, where he recorded from 1990 to 2000 before segueing to Columbia and later Vivaton Records. His résumé includes 20 top 10 hits, including eight No. 1s.

MUSIC NEWS: Toby Keith has recorded his first Christmas album, with Randy Scruggs in the producer’s chair. Originally scheduled for release this year on Keith’s Show Dog Nashville label, the CD has been pushed back to 2007 so it won’t compete with the Aug. 29 release of the soundtrack to Keith’s first feature film, “Broken Bridges.”

Willie Nelson has joined XM Satellite Radio as “proprietor” of its newly christened “Willie’s Place” classic country channel, formerly known as “Hank’s Place.” His role will include providing creative direction and exclusive programming. XM is building new studios for “Willie’s Place” at Nelson’s BioDiesel Truck Stop in Carl’s Corner, Texas. The channel will begin broadcasting live from Carl’s Corner in 2007.

ON THE ROW: The 18-month-old, Cleveland-based indie label Rust Records is opening a Nashville office. Label president Ken Cooper will relocate to Nashville, but will also maintain the company’s Cleveland office.

Rust’s country roster includes Black Hawk, the Poverty Neck Hillbillies and Shane Owens, as well as Aaron Tippin via a joint venture with Tippin’s Niptt label. Cooper recently inked a distribution agreement for Rust with RED.

SIGNINGS: Nashville-based startup Monique Music Group has signed Little Texas and newcomer Minnie Murphy as the first acts on its roster. Both had been managed by newly appointed Monique president/CEO Allen Butler. Little Texas previously recorded for Warner Bros. from 1991 to 1997 where the group landed eight top 10 singles including the No. 1 hit “My Love” in 1994.

Rounder Records has signed 27-year-old bluegrass vocalist Bradley Walker. His debut for the label, “Highway of Dreams,” is due Sept. 12. It was produced by Carl Jackson and features guest artists Vince Gill, Rhonda Vincent, Alecia Nugent, Larry Cordle, Sonya Isaacs and Cia Cherryhols. Walker, who has muscular dystrophy, has used a wheelchair all his life.
Spaulding A Jazz Bass Hopeful

A rarity who plays acoustic bass while simultaneously singing, Esperanza Spaulding revels in nonconformity. “I’ve always been that way,” says the Boston-based native of Portland, Ore., who has moxi-plus. “So many people are asleep but I’m awake.”

Spaulding is a high school dropout who opted to take the GED, entered Boston’s Berklee College of Music on a scholarship thanks to her bass prowess, graduated a year early and now teaches there. At age 21, she has established herself as a bandleader in addition to scoring high-profile side action with such renowned artists as saxophonist Joe Lovano and vocalist Patti Austin.

On Aug. 8, Spaulding makes her recording debut as a leader with “Junjo,” an impulsive trio date that she produced and arranged. It will be released by the Barcelona, Spain-based AVYA Music label. “My music has come so far from when we recorded it [in April 2005],” says the ebullient Spaulding whose every sentence exudes excitement. “It’s all been a trip. It seems like every six months my music evolves. As I meet different musicians in new circles, they influence me and change my sound.”

A nine-song collection of buoyant originals and sprightily covers, “Junjo” features Cuban pianist Aruán Ortiz and drummer Francisco Mela. In the liners Spaulding writes, “You are my people, and I hope to make a dozen more CDs with you as we grow together musically and personally.”

As it turns out that dream may be wishful thinking. She laughs when reminded of it and says, “Already we’ve all become too busy. I’m glad we had the chance to take a picture, and I hope to take more. But they’re off and I’m on to other stuff too.”

Spaulding is writing for a quintet she has formed, with tenor saxophonist Mike Tucker and rising-star trumpeter Christian Scott, who is her beau. “Christian’s so busy that I snatch him up whenever I can,” she says. “I’m writing with him in mind and blending my vocals in as another horn player. I’ve been using my voice a lot more, trying to compress a big-band sound into my arrangements.”

As for her influences as a bass player, she cites Slam Stewart, Dave Holland and Ron Carter, who was guest speaker at Berklee’s 2005 commencement and presented the grades with their degrees. “When Ron gave me mine, he told me to calm down,” Spaulding says. “I’m not quite sure why, but I am hyper. I’m sorry to say that so far I haven’t heeded his advice.”

**AHOY, ROTTERDAM:** After 30 years of presenting its multistage music extravaganza in the Hague, Netherlands, the North Sea Jazz Festival relocated this year to Rotterdam for edition No. 31, which took place July 14-16.

Judging by the swells of people at the 13 stages of the Ahoy convention and performance center, the festival did not skip a beat financially. Ditto the artistic showcases that comprised top-tier U.S. touring acts, European revolvements and special one-of-a-kind performances.

Highlights included New York-based drummer John Hollenbeck’s pensive-to-explosive collaboration with Austria’s Jazz Big Band Graz; the encore of rock guitarist Jeff Beck’s instrumental set featuring an impromptu jam with fusion bassist Stanley Clarke; and Italian vocalist Roberta Gambarin’s sublime guest appearance with pianist Hank Jones’ trio.

With the ink on a global publishing deal still wet, critically acclaimed Glasgow, Scotland, band Camera Obscura is hitting the European festival circuit in August and September following a 21-date July tour of 500- to 1,000-capacity venues in North America. The acoustic indie-pop act is playing events in the United Kingdom, Germany, Sweden and Spain ahead of headlining tours in Scandinavia and the United Kingdom in October.

Camera Obscura released its first album, “Big Blue Hi-Fi” (2001) on Scottish indie Andromoressound before signing worldwide to Spanish licensee Elefant for second album “Undereichers Please Try Harder” (2003).


“The U.S. tour helped generate a lot of interest from the press,” Merge co-owner Laura Balance says, “and they did a few radio programs along the way. The band may come back in January 2007 to do some more shows.”

Camera Obscura is booked through London-based Coda for most major European markets and by Ground Control for North America. The band signed worldwide to BMG Music Publishing in early July.

**BIG BLUE WORLD:** It’s taken 15 years but Peter Gabriel has finally completed the “Big Blue Ball” album, a multi-artist project that started during a series of sessions at his Real World studios in the early 1990s.

“The idea was to put rock musicians together with musicians from all over the world and see what happened,” Gabriel says from his Wiltshire, England, base. “We ran the studio like a dating service with a 24-hour cafe.”

Recording took place over three years in a series of weeklong residential sessions. “But,” Gabriel says, “the tapes were left in a mess and it’s taken this long to sort out.” Eventually, producer Stephen Hague (Pet Shop Boys, New Order) was recruited to pull the album into shape.

Gabriel takes several lead vocals. Other singers include Sinead O’Connor, Karl Wallinger (World Party), Natacha Atlas and Papa Wemba backed by a mix of western, Asian and African musicians.

“Big Blue Ball” is due globally on Real World/EMI this fall. “The size of the cast means it’s not something you can tour,” Gabriel says. “But if it sells, maybe we can record a follow-up.” Gabriel’s copyrights are via his own Real World Publishing.

—Nigel Williamson
tackles the usual DiFranco topics: the ugliness of love, the improprieties of the ruling class, the polarity of womanhood and an ever-shifting view of self. It might sound heady, but she's got the gift of lyrical precision—nothing gets to the core quite like the resolution of a DiFranco rhyme. Musically, the album is more languid than earlier efforts without sacrificing the energy of her patented guitar pluck-strum. And “Half-Assed.” A mature woman’s plea for an evasive moment of truth, is one of her most fully realized songs to date.—KM

ALI FARKA TOURÉ
Savane
Producer: Nick Gold
World Circuit
Nonesuch
Release Date: July 25

An old-soul vocal like Ross revealing Righteous man needs no help of a collaborative paparazzi and snap stretch, the

REVIEWS
SPOTLIGHTS

ALBUMS

RICK ROSS
Port of Miami
Producers: various
Slip-N-Slide/Def Jam
Release Date: Aug. 8
Miami rapper Rick Ross gained instant recognition (and improbable hype) with his underground hit “Hustlin’,” a hard cut with twitchy 808s and a catchy chopped-and-screwed hook. That song’s formula is repeated incessantly on his debut album. Though not an expert lyricist by any stretch, the barbare rapper does a good job creating a grandiose thug persona (he’s named after an infamous drug dealer) and depicting Miami’s mean streets. Thus the majority of tracks center around hustling and drug-peddling, including “Blow” and “Push It,” which cleverly samples the voice of a cop. Ross is genuine, however, on cuts like “It’s My Time” featuring Lyfe Jennings and “Pots and Pans” (despite its inane hook), where he recounts his upbringing. The newfound opportunity rap has afforded him. But for the most part, that authenticity is eclipsed by his larger-than-life facade.—CH

ANI DI FRANCO
Reprive
Producer: Ani DiFranco
Righteous Babe
Release Date: Aug. 8
No paparazzi lens could snap a more revealing picture than the one DiFranco willingly offers with each annual studio album (16 in as many years). With the unforced intimacy that has won her legion of fans, “Reprive” track soars, while songs like “First Brain” and “Ahuvalu” remain mellow and abstract. King’s—worthy ability to strum and fingerpick frames her compositions better than ever, while McKeown’s invisible hand provides the atmospheric mana and sonic rock crests. Before anyone else gets tired of gushing over King’s routine, she takes more risks and, as “Until the Tests,” makes change work in her favor.—KH

BREAKEING BENJAMIN
Phobia
Producer: David Bendeth
Release Date: Aug. 8
Phobia gained a lead at radio with the single “The Diary of Jane,” but that momentum won’t carry this album very far. Points of interest are few and far between, as “Diary” is just about the only thing of substance here. Otherwise, this is one loop of repetitive and limp modern rock that centers on soaring choruses (“Until the End,” “Evil Angel,” et al.). Vague instruments “Intro” and “You Fight Me,” which contain audio from an airport terminal, bookend the album for no obvious reason. Then you get a retooled version of “Diary” that’s done up with piano and strings. A disappointing listen that lacks initiative and more—CLT

JOHN LEGEND
Save Room (3:43)
Producers: William Legend, John Legend
Publishers: various
Sony Urban/Columbia

LeANN RIMES
Some People (4:10)
Producer: Dann Huff
Writers: D. Mattosky, D. Brown, J. Cotten
Publishers: various
Sony Urban/Columbia

Single

Despite John Legend’s collaborative efforts with the likes of Kanye West, Snoop, Lauryn Hill, Jay-Z, Alicia Keys and even Fort Minor, the man needs no help selling his old-soul vocal abilities. “Save Room,” from the upcoming “Once Again,” is a singer’s singer effort that proves Legend is a cut above with a beautifully rendered song about holding onto Avril. A retro feel, including female background vocals and instrumentation (even horns), adds to the appeal while his loose, live-sounding voice cuts a graceful strata of 70s. Legend is already a critic’s darling. “Save Room” should thrust him into the collective mainstream.—CT

.country

BUCK OWENS
21 #1 Hits: The Ultimate Collection
Producers: various
Rhino
Release Date: Aug. 1

The recent passing of Buck Owens placed renewed focus on one of country’s most influential artists, and this latest Rhino package aptly demonstrates the range of his considerable legacy. From 1963 to 1967, Owens racked up 15 consecutive Billboard chart-toppers, beginning with the earshot “Loves Gonna Live Here.” There are some of the genre’s all—time continued on >>p76

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from >p75
classics here, like the wry “Act Naturally,” the exhilarant “I’ve Got a Tiger by the Tail” and the definitively stone country “Together Again.” Having all these lesser-known tunes in one neat package makes clear the impact of guitarist Don Rich on the Band’s “Saratoga" Sound, along with Owens’s own signature Telecaster work, both evident on the cool instrumental “Bouquet of 2005’s “La Fuerza del Destino,” a collection of Mexican covers, Mexican pop singer Faye Smith returns with an album of ethereal tracks vacillating between pop and outright dance. This is a good signal for Faye’s sweet voice, which can straddle that gray area between teen pop (where she is now). “Tres Razones” veers more toward pop with breezy, entrancing vocals, while the title track is decidedly uptempo with retro flourishes. Later, “Volar Otra Vez” has tinges of melancholy with acoustic guitars intertwined with electronica, while closer “Si Temo Miedo” bares Faye’s vocals over the decidedly electronic arrangements. “Falta Luna” doesn’t conform to normal Latin pop standards, and this alone makes it stand out.—LC

LATIN

FEY

Faltan Lunas

Producer: Carlos Jean

Release Date: Aug. 1

Following the success of 2005’s “La Fuerza del Destino,” a collection of Mexican covers, Mexican pop singer Faye Smith returns with an album of ethereal tracks vacillating between pop and outright dance. This is a good signal for Faye’s sweet voice, which can straddle that gray area between teen pop (where she is now). “Tres Razones” veers more toward pop with breezy, entrancing vocals, while the title track is decidedly uptempo with retro flourishes. Later, “Volar Otra Vez” has tinges of melancholy with acoustic guitars intertwined with electronica, while closer “Si Temo Miedo” bares Faye’s vocals over the decidedly electronic arrangements. “Falta Luna” doesn’t conform to normal Latin pop standards, and this alone makes it stand out.—LC

NEW & NOTeworthy

BLOOD MERIDIAN

Producer: not listed

Release Date: Aug. 8

Blood Meridian is a punk-oriented group that embraces the spirit of the Wild West. Their latest release, "Tin Man," is a raw and unfiltered exploration of the American frontier, celebrating the outlaws and outcasts of the Old West.

FOLK

RILEY BAUGUS

Long Steel Rail

Producer: Tim O’Brien, Dirk Powell

Release Date: Aug. 8

Riley Baugus is one of the most promising young artists in contemporary bluegrass. His latest release, "Long Steel Rail," showcases his talent for traditional instrumentation and songwriting.

COUNTRY

JOHN CONLEE

Pass It On

Producer: Bud Logan

Release Date: Aug. 13

John Conlee is a legendary country singer whose releases are always highly anticipated. His latest album, "Pass It On," features a mix of traditional country and contemporary sounds, with Conlee as the focal point throughout.

POP

BLUE OCTOBER

In the Ocean

Producer: David Castell

Release Date: Aug. 1

Blue October is a Grammy-nominated rock band that has been active since the late 1990s. Their latest album, "In the Ocean," is a heartfelt and introspective collection of songs that explores themes of love, loss, and redemption.

ROCK

OAR

Heard the World

Producer: Jerry Harrison

Release Date: Aug. 8

OAR, a New England-based rock band, has been active since the early 1990s. Their latest album, "Heard the World," features a mix of upbeat rock and acoustic numbers, with a strong focus on social and political issues.

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK FEY (SINGLES)
CONTRIBUTORS: Leila Colbo, Katie Hasty, Clover Hope, Kevi Mason, Jali Marits, Van Philipp, Deborah Evans Price, Rachel Sennett, Chuck Taylor, Chris L. Toler, Kristina Tunzi, Philip Van Vliet, Susan Visilovskiy, Jeff Vrebel, Ray Vrebel (review)

CRITICS’ CHOICE SINGLE: 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, NY 10003) or to the writers in the appropriate departments.
**Market Watch**

**Weekly National Music Sales Report**

<table>
<thead>
<tr>
<th>Weekly Album Sales</th>
<th>Year-To-Date</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>This Week</strong></td>
<td><strong>2005</strong></td>
</tr>
<tr>
<td>2005 sales</td>
<td>8,508,000</td>
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<tr>
<td>Change</td>
<td>-2.5%</td>
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</table>

**Year-To-Date**

<table>
<thead>
<tr>
<th>OVERALL UNIT SALES</th>
<th><strong>2005</strong></th>
<th><strong>2006</strong></th>
<th><strong>Change</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Albums</td>
<td>310,981,000</td>
<td>309,961,000</td>
<td>-0.3%</td>
</tr>
<tr>
<td>Digital Tracks</td>
<td>184,038,000</td>
<td>220,605,000</td>
<td>19.9%</td>
</tr>
<tr>
<td>Store Singles</td>
<td>3,248,000</td>
<td>2,669,000</td>
<td>-20.8%</td>
</tr>
<tr>
<td>Total</td>
<td>314,279,000</td>
<td>333,235,000</td>
<td>5.7%</td>
</tr>
</tbody>
</table>

**ALBUM SALES**

- **05**: 324.0 million
- **06**: 307.0 million

**SALES BY ALBUM FORMAT**

- CD: 214,033,000, -8.0%
- Digital: 75,842,000, 122.7%
- Cassette: 1,685,000, -54.3%
- Other: 686,000, -22.9%

**For week ending July 9, 2005. Figures are rounded. Nielsen SoundScan monitors sales sold in this state and includes sales of the **chain.**

**Nielsen SoundScan**

For week ending July 9, 2005. Figures are rounded. Nielsen SoundScan monitors sales sold in this state and includes sales of the chain.
<table>
<thead>
<tr>
<th>ARTIST / SONG / DISTRIBUTING LABEL (FPG)</th>
<th>Title</th>
<th>Artist / SONG / DISTRIBUTING LABEL (FPG)</th>
</tr>
</thead>
<tbody>
<tr>
<td>VARIOUS ARTISTS / VARYING LABELS</td>
<td>NOW 22</td>
<td>In My Mind / WILSON PHARRELL</td>
</tr>
<tr>
<td>TOBY KEITH / UNIVERSAL SOUTH</td>
<td>Highway Companion</td>
<td>Highway Companion / RICK PETTY / WILSON PHARRELL</td>
</tr>
<tr>
<td>ALAN JACKSON / POLYGRAM USA</td>
<td>A GirlLike Me</td>
<td>A Girl Like Me / ROYAL BOOKS</td>
</tr>
<tr>
<td>JAMES BLUNT / SONY/BMG</td>
<td>Loose</td>
<td>Loose / JAMES BLUNT / NELLY FURTADO</td>
</tr>
<tr>
<td>JIMMY FALLON / INTERSCOPE</td>
<td>Me And My Gang</td>
<td>Me And My Gang / MYSTHOOD / THE GROOVE NATION</td>
</tr>
<tr>
<td>JIMMY FALLON / INTERSCOPE</td>
<td>New J.City</td>
<td>New J.City / JIMMY FALLON / THE GROOVE NATION</td>
</tr>
<tr>
<td>RICKY MARTIN / BMG</td>
<td>All The Right Reasons</td>
<td>All The Right Reasons / RICKY MARTIN / BMG</td>
</tr>
<tr>
<td>DIXIE CHICKS / BMG</td>
<td>Taking The Long Way</td>
<td>Taking The Long Way / DIXIE CHICKS / BMG</td>
</tr>
<tr>
<td>TONY CURTIS / BMG</td>
<td>A Fewer You Can't Slew Out</td>
<td>A Fewer You Can't Slew Out / TONY CURTIS / BMG</td>
</tr>
<tr>
<td>JURASSIC PARK / BMG</td>
<td>Feedback</td>
<td>Feedback / JURASSIC PARK / BMG</td>
</tr>
<tr>
<td>RED HOT CHILI PEPPERS / BMG</td>
<td>Stadium Arcadium</td>
<td>Stadium Arcadium / RED HOT CHILI PEPPERS / BMG</td>
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<td>INDIA.ARIE / BMG</td>
<td>Sacred</td>
<td>Sacred / INDIA.ARIE / BMG</td>
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<tr>
<td>CORINNE BAILEY RAE</td>
<td>Some Hearts</td>
<td>Some Hearts / CORINNE BAILEY RAE / BMG</td>
</tr>
<tr>
<td>JOHNNY CASH / BMG</td>
<td>American V. A. Hundred Highways</td>
<td>American V. A. Hundred Highways / JOHNNY CASH / BMG</td>
</tr>
<tr>
<td>CHRISSIE HYNDE / BMG</td>
<td>If You're Going Through Hell</td>
<td>If You're Going Through Hell / CHRISSIE HYNDE / BMG</td>
</tr>
<tr>
<td>BUSTA RHYMES / BMG</td>
<td>The Big Bang</td>
<td>The Big Bang / BUSTA RHYMES / BMG</td>
</tr>
<tr>
<td>JASON MRAZ / BMG</td>
<td>Greatest Hits Vol 2: Reflection</td>
<td>Greatest Hits Vol 2: Reflection / JASON MRAZ / BMG</td>
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<tr>
<td>MINDER / BMG</td>
<td>Extreme Behavior</td>
<td>Extreme Behavior / MINDER / BMG</td>
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<tr>
<td>JOSH TURNER / BMG</td>
<td>Your Man</td>
<td>Your Man / JOSH TURNER / BMG</td>
</tr>
<tr>
<td>JANE SMITH / BMG</td>
<td>Stand In Love</td>
<td>Stand In Love / JANE SMITH / BMG</td>
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<tr>
<td>DASHBOARD CONFIDENTIAL / BMG</td>
<td>Sink And Summer</td>
<td>Sink And Summer / DASHBOARD CONFIDENTIAL / BMG</td>
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<tr>
<td>BOB DYLAN / BMG</td>
<td>The Eraser</td>
<td>The Eraser / BOB DYLAN / BMG</td>
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<tr>
<td>STEPHEN FULFORD / BMG</td>
<td>Oral Fixation Vol. 2</td>
<td>Oral Fixation Vol. 2 / STEPHEN FULFORD / BMG</td>
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<td>AKAIRA / BMG</td>
<td>NOW 21</td>
<td>NOW 21 / AKAIRA / BMG</td>
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<td>KT Tunstall / BMG</td>
<td>Eye To The Telescope</td>
<td>Eye To The Telescope / KT Tunstall / BMG</td>
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<td>YOアニマ / BMG</td>
<td>Pimpamulation</td>
<td>Pimpamulation / YOアニマ / BMG</td>
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<td>THE WRECKERS / BMG</td>
<td>Stand Still, Look Pretty</td>
<td>Stand Still, Look Pretty / THE WRECKERS / BMG</td>
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<tr>
<td>FOLEO / BMG</td>
<td>No More / Pimpamulation</td>
<td>No More / Pimpamulation / FOLEO / BMG</td>
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<td>YANNI / BMG</td>
<td>The Breakthrough</td>
<td>The Breakthrough / YANNI / BMG</td>
</tr>
<tr>
<td>ALAN JACKSON / POLYGRAM USA</td>
<td>Precious Memories</td>
<td>Precious Memories / ALAN JACKSON / POLYGRAM USA</td>
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<tr>
<td>TOBY KEITH / UNIVERSAL SOUTH</td>
<td>White Trash With Money</td>
<td>White Trash With Money / TOBY KEITH / UNIVERSAL SOUTH</td>
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<tr>
<td>AARON PITCHER / BMG</td>
<td>19</td>
<td>19 / AARON PITCHER / BMG</td>
</tr>
<tr>
<td>BILLY BROWN / BMG</td>
<td>10,000 Days</td>
<td>10,000 Days / BILLY BROWN / BMG</td>
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<td>THE RED JUMPSUIT APPARATUS / BMG</td>
<td>Don't You Fake It</td>
<td>Don't You Fake It / THE RED JUMPSUIT APPARATUS / BMG</td>
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<td>JOHNNY CASH / BMG</td>
<td>The Legend Of Johnny Cash</td>
<td>The Legend Of Johnny Cash / JOHNNY CASH / BMG</td>
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<tr>
<td>2-PAC / BMG</td>
<td>Pirates Of The Caribbean: Dead Man's Chest</td>
<td>Pirates Of The Caribbean: Dead Man's Chest / 2-PAC / BMG</td>
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<tr>
<td>ICE CUBE / BMG</td>
<td>Laugh Now, Cry Later</td>
<td>Laugh Now, Cry Later / ICE CUBE / BMG</td>
</tr>
<tr>
<td>SAMMY Hagar &amp; THE WABOS / BMG</td>
<td>Livin' It Up</td>
<td>Livin' It Up / SAMMY Hagar &amp; THE WABOS / BMG</td>
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</tbody>
</table>

With his first studio album in nearly four years, the rapper has his highest charting entry since 1999.
### R&B/HIP-HOP ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>PHARRELL</td>
<td>&quot;In My Mind&quot;</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>LYTE, JENNINGS</td>
<td>&quot;Letoya&quot;</td>
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<tr>
<td><strong>3</strong></td>
<td>YUNG JOC</td>
<td>&quot;Yo, Yo, Yo&quot;</td>
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<tr>
<td><strong>4</strong></td>
<td>INDIA.ARIE</td>
<td>&quot;Testimony: Vol. 1, Life &amp; Relationships&quot;</td>
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<td><strong>5</strong></td>
<td>BUSTA RHymes</td>
<td>&quot;The Big Bang&quot;</td>
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<tr>
<td><strong>6</strong></td>
<td>PINP C</td>
<td>&quot;Pinpation&quot;</td>
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<tr>
<td><strong>7</strong></td>
<td>Gnarls Barkley</td>
<td>&quot;St. Elsewhere&quot;</td>
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<td><strong>8</strong></td>
<td>EMINEM</td>
<td>&quot;In My Own Words&quot;</td>
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<tr>
<td><strong>9</strong></td>
<td>PRINCE</td>
<td>&quot;A Get Like Me&quot;</td>
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<tr>
<td><strong>10</strong></td>
<td>ICE CUBE</td>
<td>&quot;American Greed&quot;</td>
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<td><strong>11</strong></td>
<td>JUICESTYLE</td>
<td>&quot;Feedback&quot;</td>
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<tr>
<td><strong>12</strong></td>
<td>PASTOR TROY</td>
<td>&quot;By Choice Or By Force&quot;</td>
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<td><strong>13</strong></td>
<td>DONELL JONES</td>
<td>&quot;Journey Of A Gemini&quot;</td>
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<td><strong>14</strong></td>
<td>T.I.</td>
<td>&quot;King&quot;</td>
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<tr>
<td><strong>15</strong></td>
<td>THE ISLEY BROTHERS</td>
<td>&quot;Restless&quot;</td>
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<td><strong>16</strong></td>
<td>THE ISLEY BROTHERS</td>
<td>&quot;Baby Makin' Love&quot;</td>
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<td><strong>17</strong></td>
<td>SHAWNA</td>
<td>&quot;Block Music&quot;</td>
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<td><strong>18</strong></td>
<td>SNOOP DOGGY DOG</td>
<td>&quot;My Ghostrot Report Card&quot;</td>
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<td><strong>19</strong></td>
<td>D2L</td>
<td>&quot;Light Poles And Pine Trees&quot;</td>
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<td><strong>20</strong></td>
<td>THE DIPLOMATS</td>
<td>&quot;History In The Making&quot;</td>
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<td><strong>21</strong></td>
<td>CHRIS BROWN</td>
<td>&quot;In My Mind&quot;</td>
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<td><strong>22</strong></td>
<td>KEISHA COLE</td>
<td>&quot;The Way It Is&quot;</td>
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<td><strong>23</strong></td>
<td>HEATHER HEADLEY</td>
<td>&quot;In My Mind&quot;</td>
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<td>&quot;Baby Makin' Love&quot;</td>
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<td>SHAUNA</td>
<td>&quot;Boarding Pass&quot;</td>
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<td><strong>26</strong></td>
<td>SEAN PAUL</td>
<td>&quot;The Trinity&quot;</td>
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<td>&quot;Most Known Unknown&quot;</td>
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<td>E-40</td>
<td>&quot;Cash On Delivery&quot;</td>
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<td>RAY CASH</td>
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<td>&quot;Ghetto Revelations&quot;</td>
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<td><strong>31</strong></td>
<td>JAMIE FOXX</td>
<td>&quot;Blue Collar&quot;</td>
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<td><strong>32</strong></td>
<td>THA DOGG POUND</td>
<td>&quot;Cai Iz Active&quot;</td>
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<td><strong>33</strong></td>
<td>BONE THUGS-N-HARMONY</td>
<td>&quot;Greatest Hits&quot;</td>
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<td><strong>34</strong></td>
<td>KIRK FRANKLIN</td>
<td>&quot;Hills&quot;</td>
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<td><strong>35</strong></td>
<td>KIRK FRANKLIN</td>
<td>&quot;Hills&quot;</td>
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<td><strong>36</strong></td>
<td>ANTHONY HAMLTON</td>
<td>&quot;Ain't Nobody Worried&quot;</td>
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<td><strong>37</strong></td>
<td>CAMON</td>
<td>&quot;Kills Season&quot;</td>
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<td><strong>38</strong></td>
<td>SOUNDBOMB</td>
<td>&quot;Tyler Perry's Madea's Family Reunion&quot;</td>
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<td><strong>39</strong></td>
<td>THE LOST</td>
<td>&quot;Yo Gotti&quot;</td>
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<td><strong>40</strong></td>
<td>RAHEEM DEVAUGHN</td>
<td>&quot;The Love Experience&quot;</td>
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<td><strong>41</strong></td>
<td>JAGGED EDGE</td>
<td>&quot;Jagged Edge&quot;</td>
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<td><strong>42</strong></td>
<td>MARIAH CAREY</td>
<td>&quot;The Emancipation Of Mimi&quot;</td>
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<td><strong>43</strong></td>
<td>DJ KHALED</td>
<td>&quot;Let's Get It: Thug Motivation 101&quot;</td>
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<td><strong>44</strong></td>
<td>YOUNG JEEZY</td>
<td>&quot; metropolitan Life&quot;</td>
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<td><strong>45</strong></td>
<td>DEŠA FRANCHIZ BOY</td>
<td>&quot;On Top Of Our Game&quot;</td>
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<td><strong>46</strong></td>
<td>GLENN JONES</td>
<td>&quot;Forever: Timeless R&amp;B Classics&quot;</td>
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<td><strong>47</strong></td>
<td>RUBRA SPARKX</td>
<td>&quot;The Charm&quot;</td>
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<td><strong>48</strong></td>
<td>KIERRA KIRK SHEARD</td>
<td>&quot;This Is Me&quot;</td>
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<td><strong>49</strong></td>
<td>THE BLACK EYED PEA</td>
<td>&quot;Money Woman&quot;</td>
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<td><strong>50</strong></td>
<td>VARIOUS ARTISTS</td>
<td>&quot;No. 21&quot;</td>
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<tr>
<td><strong>51</strong></td>
<td>TONY TERRY</td>
<td>&quot;Changed&quot;</td>
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<tr>
<td><strong>52</strong></td>
<td>CHARLIE WILSON</td>
<td>&quot;Charlie, Last Name Wilson&quot;</td>
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### BLUES ALBUMS

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<th>Title</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>Keb Mo</td>
<td>&quot;Suitcase&quot;</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>JOE BONAMASSA</td>
<td>&quot;You &amp; Me&quot;</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>MARY MARY</td>
<td>&quot;My House&quot;</td>
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<tr>
<td><strong>4</strong></td>
<td>JAMES HUNTER</td>
<td>&quot;People Gonna Talk&quot;</td>
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<tr>
<td><strong>5</strong></td>
<td>ETTA JAMES</td>
<td>&quot;Locomotion&quot;</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>LEONARD COHON</td>
<td>&quot;The Definitive Collection&quot;</td>
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<tr>
<td><strong>7</strong></td>
<td>THE DEREK TRUCKS BAND</td>
<td>&quot;The Definitive Collection&quot;</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>S.B. KING</td>
<td>&quot;The Ultimate Collection&quot;</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>THE JOSUFA</td>
<td>&quot;Chasing The Sun&quot;</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>JAMES HUNTER</td>
<td>&quot;The Hard Stuff&quot;</td>
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<tr>
<td><strong>11</strong></td>
<td>SUSAN TEDESCHI</td>
<td>&quot;Hope And Desire&quot;</td>
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<tr>
<td><strong>12</strong></td>
<td>GEORGE THOROGOOD &amp; THE DESTROYERS</td>
<td>&quot;The Best Of George Thorogood &amp; The Destroyers&quot;</td>
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<td><strong>13</strong></td>
<td>JELBERT MCCLENNON</td>
<td>&quot;Cost Of Living&quot;</td>
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<td>&quot;Bring 'Em In&quot;</td>
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### BETWEEN THE BULLETS

Le'Vea celebrates her first No. 1 at Top R&B/HIP-HOP Albums, Pharrrell carries his over the summit of Billboard.com's Top R&B Albums chart.

"In My Mind" (No. 3), on The Billboard 200 with 142,000 units, was originally slated for release late last year, but was pushed back until last week. Its current single "Number One," featuring Kanye West, peaked 2 million in radio audience on Hot R&B/HIP-HOP Songs at No. 44. It goes 97-57 on The Billboard Hot 100 with 17,000 digital downloads. Pharrrell promoted the release with appearances on MTV's "TRL" and BET's "106 & Park.""The Tonight Show With Jay Leno" and "Jimmy Kimmel Live," and an in-store at the Virgin Megastore in New York's Times Square.
**HITSPREDICTOR**

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**Country Music Update**


**BillboardRadioMonitor.com**

**Country**

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**Country Music Chart**

Almost seven years after his first Billboard chart appearance, Rodney Atkins narrowly claims consecutive No. 1 on Top Country Albums and Hot Country Songs.

Atkins’ “If You’re Going Through Hell" bowed at No. 1 on the album list last issue. The title track gains 2.6 million audience impressions and hops 3-1 on the songs tally this week. He finds off superstar competition to occupy the top box—Toby Keith’s “A Little Too Late” had a bigger increase (1.3 million impressions), but finishes the tracking week 145,000 impressions behind Atkins’ 37.1 million. It took “Hell” 30 weeks to hit the summit, the third title this year that needed at least that many weeks to reign. Jack Ingram’s “Wherever You Are” and Josh Turner’s “Your Man” reached No. 1 in 32 chart weeks.

Also noteworthy is Sugarland’s highest-debut-to-date. “Want To” starts at No. 36, hasting a No. 43 bow by “Down in Mississippi (Up to No Good)" in March. —Wide Jensen
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For more charts and historical data, visit [www.americanradiohistory.com](http://www.americanradiohistory.com).
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Go to www.billboard.biz for complete chart data
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<td>2</td>
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<td>BLACK HATS AND REVELATIONS</td>
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<td>5</td>
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### Australia Albums

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<tr>
<td>1</td>
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<td>THE SOUNDATE ALBUM</td>
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<td>2</td>
<td>ARCTIC MONkeys</td>
<td>FIVE</td>
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<td>3</td>
<td>SONY BMG</td>
<td>VARIOUS ARTISTS</td>
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<td>4</td>
<td>DIO</td>
<td>A</td>
<td>NASH</td>
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<td>WHISP</td>
<td>CAPITOL</td>
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<td>BRUNO MARRONE</td>
<td>BIRD</td>
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<td>ALIR</td>
<td>DARE TO DREAM</td>
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<td>TUTTE LE NOZZE</td>
<td>NASH</td>
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<tr>
<td>3</td>
<td>TIZIANO FERRO</td>
<td>LO SQUALO</td>
<td>NASH</td>
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<td>4</td>
<td>PINK FLOYD</td>
<td>DELUXE</td>
<td>NASH</td>
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<td>5</td>
<td>RED HOT CHILI PEPPERS</td>
<td>STAX - AMERICA - MESSICO</td>
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### Spain Albums

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<td>JUNIO</td>
<td>NASH</td>
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<td>3</td>
<td>McN</td>
<td>TEMPEST</td>
<td>NASH</td>
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<td>KIKO</td>
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<td>NASH</td>
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<td>GROUP REVELACAO</td>
<td>SONE</td>
<td>NASH</td>
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<td>AMARIL</td>
<td>1995</td>
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<td>5</td>
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<td>AQUI NAO TEM LIVRO</td>
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### Sweden Singles

<table>
<thead>
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<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>WHO'S D'AMAN</td>
<td>RAIN</td>
<td>NASH</td>
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<tr>
<td>2</td>
<td>BOTEN ANNA</td>
<td>SUNDAY</td>
<td>NASH</td>
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<tr>
<td>3</td>
<td>EVERYTIME WE TOUCH</td>
<td>AIT</td>
<td>NASH</td>
</tr>
<tr>
<td>4</td>
<td>JAG TAR DET JAG VILL MA</td>
<td>FOLK</td>
<td>NASH</td>
</tr>
<tr>
<td>5</td>
<td>BILLY JOEL</td>
<td>THE PAIN</td>
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### Ireland Singles

<table>
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<tr>
<th>Position</th>
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<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>WAVE</td>
<td>NASH</td>
</tr>
<tr>
<td>2</td>
<td>BILLY JOEL</td>
<td>AIN'T NO OTHER MAN</td>
<td>NASH</td>
</tr>
<tr>
<td>3</td>
<td>JOHN ELM</td>
<td>I WISH I WAS A PUNK ROCKER</td>
<td>NASH</td>
</tr>
<tr>
<td>4</td>
<td>LORDS</td>
<td>I WISH I WAS A PUNK ROCKER</td>
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<tr>
<td>5</td>
<td>BILLY JOEL</td>
<td>I WISH I WAS A PUNK ROCKER</td>
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### New Zealand Singles

<table>
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<tr>
<th>Position</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>NELLY FURTADO</td>
<td>I'M NOT DEAD</td>
<td>NASH</td>
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<tr>
<td>2</td>
<td>BILLY TALENT</td>
<td>WHO KNEW</td>
<td>NASH</td>
</tr>
<tr>
<td>3</td>
<td>BILLY TALENT</td>
<td>WHO KNEW</td>
<td>NASH</td>
</tr>
<tr>
<td>4</td>
<td>LADY GAGA</td>
<td>WE WILL ROCK YOU</td>
<td>NASH</td>
</tr>
<tr>
<td>5</td>
<td>TIZIANO FERRO</td>
<td>JUVENTUD</td>
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### Argentina Albums

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<td>CALMUS &amp; BRASIL</td>
<td>CALMUS</td>
<td>NASH</td>
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<tr>
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<td>NOT DEAD</td>
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<td>3</td>
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<td>AQUI NAO TEM LIVRO</td>
<td>NASH</td>
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<tr>
<td>4</td>
<td>MARISA MONTE</td>
<td>VIVO ORGEAT</td>
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<td>5</td>
<td>LAURA LYNN</td>
<td>TOGETHER FOREVER</td>
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### Euro Digital Tracks

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<tbody>
<tr>
<td>1</td>
<td>HIPS DONT LIE</td>
<td>SHAKE IT UP</td>
<td>NASH</td>
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<tr>
<td>2</td>
<td>AIN'T NO OTHER MAN</td>
<td>SHAKE IT UP</td>
<td>NASH</td>
</tr>
<tr>
<td>3</td>
<td>YOU GIVE ME SOMETHING</td>
<td>SHAKE IT UP</td>
<td>NASH</td>
</tr>
<tr>
<td>4</td>
<td>I'M NOT DEAD</td>
<td>NELLY FURTADO</td>
<td>NASH</td>
</tr>
<tr>
<td>5</td>
<td>I'M NOT DEAD</td>
<td>NELLY FURTADO</td>
<td>NASH</td>
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</table>
**Top Christian Albums**

<table>
<thead>
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**Radio Airplay Information from 10 European Countries as Monitored and Compiled by Nielsen SoundScan.**

**Top Gospel Albums**

<table>
<thead>
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<th>TITLE / ARTWORK / NUMBER / DISTRIBUTING LABEL</th>
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<tr>
<td><strong>1</strong></td>
<td><strong>14</strong></td>
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<tr>
<td><strong>2</strong></td>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>18</strong></td>
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<tr>
<td><strong>4</strong></td>
<td><strong>20</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>22</strong></td>
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</table>

**Billboard ALBUMS**

**SALES DATA COMPILED BY**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE / ARTWORK / NUMBER / DISTRIBUTING LABEL</th>
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<tbody>
<tr>
<td><strong>26</strong></td>
<td><strong>USER</strong></td>
</tr>
<tr>
<td><strong>27</strong></td>
<td><strong>CHRIS TOMLIN</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><strong>OLD FRIENDS</strong></td>
</tr>
<tr>
<td><strong>29</strong></td>
<td><strong>RED</strong></td>
</tr>
<tr>
<td><strong>30</strong></td>
<td><strong>NICHOLAS MULLEN</strong></td>
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</table>

**Radio Airplay Information from 10 European Countries as Monitored and Compiled by Nielsen SoundScan.**

**TOP 10**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title / Artwork / Number / Distributing Label</th>
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</thead>
<tbody>
<tr>
<td>1. <strong>BISHOP JOSEPH WALKER</strong></td>
<td><strong>TREASURE HUNTER</strong> / <strong>BERKELEY MUSIC GROUP</strong></td>
</tr>
<tr>
<td>2. <strong>BETHANY LEE</strong></td>
<td><strong>STOREHOUSE</strong> / <strong>MENTAL ASSAULT</strong></td>
</tr>
<tr>
<td>3. <strong>LILLY LAYNE</strong></td>
<td><strong>THE COUNTRY</strong> / <strong>NOMADIC</strong></td>
</tr>
<tr>
<td>4. <strong>ROD PARRISH</strong></td>
<td><strong>STAND</strong> / <strong>SONICISM</strong></td>
</tr>
<tr>
<td>5. <strong>JASON MUSTER</strong></td>
<td><strong>JAZZ</strong> / <strong>JAZZ</strong></td>
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<td>1. <strong>BISHOP JOSEPH WALKER</strong></td>
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<td><strong>STOREHOUSE</strong> / <strong>MENTAL ASSAULT</strong></td>
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<tr>
<td>5. <strong>JASON MUSTER</strong></td>
<td><strong>JAZZ</strong> / <strong>JAZZ</strong></td>
</tr>
</tbody>
</table>
### Album Charts

**Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/Hip-Hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.**

- Albums with the greatest sales gains this week.
- Records entered in all categories.

**PRICING CONFIGURATION**

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. $ after price indicates album only available on DiscDJ. CD/CDV also price indicates CD/DVD combo only available. **New** DiscDJ availability. **Vinyl LP** availability is not included on all charts.

**SCROLLING CHARTS**

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by weekly audience impressions, computed by (site referencing) and indexing of Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by single detections.

<table>
<thead>
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<tr>
<td>UN Songs</td>
<td>Multiplatinum based on the strength</td>
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<td></td>
<td></td>
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<tr>
<td>Songs</td>
<td>UN Songs</td>
<td>Multiplatinum based on the strength</td>
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### Tastemakers

**Top Independent Albums**

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<th>Artist</th>
<th>Title</th>
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<th>Artist</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
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<td>Damon Albarn</td>
<td>The Young Hell</td>
<td>NEW CONCEPT</td>
<td>TASTE</td>
<td>Thom York</td>
<td>The Right Stuff</td>
<td>TASTE</td>
<td>TASTE</td>
<td>Thom York</td>
<td>The Last Shadow Puppets</td>
<td>TASTE</td>
<td>TASTE</td>
<td>TASTE</td>
<td>TASTE</td>
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### Concerts

**Road Trip**

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<td>NYC</td>
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### Awards

**Taste of the Award Show**

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<th>Distributing Label</th>
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<tr>
<td>Thi</td>
<td>The</td>
<td>TASTE</td>
<td>TASTE</td>
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</tbody>
</table>

### Awards

- **Best of the Best**
- **Best of the Best**
- **Best of the Best**

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### Radio Airplay Singles Charts

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by weekly audience impressions, computed by (site referencing) and indexing of Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by single detections.

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<tr>
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### Dance Club Play

Compiled from a national sample of reports from club DJs.

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### Award Certifications

**Certified Gold**

- 500,000 units sold
- 100,000 units sold

### Album Charts

**Certification**

- Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums.
- RIAA certification for net shipment of 1 million units.
- RIAA certification for net shipment of 10 million units.
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### Top Contemporary Jazz Albums

**Certification**

- Recording Industry Association of America (RIAA) certification for net shipment of 500,000 albums.
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*Data for week of August 12, 2006*
HELP WANTED

Newbury Comics

Buying Job Opportunity

Newbury Comics, Inc., a 26 store music and lifestyle retail chain based in Brighton (Boston) Massachusetts, is looking for an outgoing, driven professional to assume buying responsibilities in our digitized home entertainment (CD + DVD) buying department. The ideal candidate will have experience with complex inventory management systems, 3 - 5 years of industry experience, and real world negotiating experience as a buyer or as an independent sales or sales management professional. Candidates for this position should be detail oriented, disciplined, analytical and ready to work in an intense, 24/7 environment with people who are passionate about succeeding in their roles. College degree is preferred but not required. Compensation will be $50,000+ based on experience. Please send your résumé, including compensation history, to:

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LOOKING FOR AN ENTERTAINMENT ATTORNEY RUN BY PAUL & FIONA POMFRET, JULY 29 IN LONDON. FATHER IS HITS OF THE WORLD CHART MANAGER FOR BILLBOARD IN THE MAGAZINE'S LONDON OFFICE. GIRL: HANNAH ISABELLE, TO SUZAN AND MICHAEL ROSENBERG, JULY 27 IN NEW YORK. MOTHER IS HEAD OF MUSIC MARKETING AT PALM PICTURES. FATHER IS PRESIDENT OF KOCH ENTERTAINMENT DISTRIBUTION AND KOCH VISION.

Dixon continued recording into his final years. The HighJohn label issued his album “Fine, Fine Thing” in 2005. The label is due to release a live CD and DVD collection with pianists Pinetop Perkins and Henry Gray in the fall.

Dixon is survived by cousins Marie Banks and Mary Dixon.

Sam Neely, 57, of a heart attack. July 19 at his home in Corpus Christi, Texas. The singer/songwriter was a notable performer on the Corpus Christi club scene who reached the top half of Billboard’s pop singles chart three times in the early 1970s. Born in Cuero, Texas, Neely learned to play the guitar at age 10. Moving to Corpus Christi, he played in numerous local rock bands, recording for the first time in 1966 with the Buckle.

Neely was signed by Capitol Records and had his first national hit in 1972 with “Loving You Just Crossed My Mind,” which remained on the Top Pop Singles chart for 12 weeks, peaking at No. 29. The following year, “Rosalee,” also on Capitol, reached No. 43 on the pop chart.

Moving to A&M, Neely had another hit with “You Can Have Her,” which topped out at No. 34 in 1974. He recorded briefly for Elektra and in 1982 signed with MCA Nashville.

Neely's songs were featured in the soundtracks for the movies “Bonnie’s Kids” and “Tili,” starring Brooke Shields. He also performed “The Party’s Over (Farewell to Ma’S+F+H),” the last song in the final episode of TV’s long-running “Ma’S+F+H” series. Neely is survived by his wife Pat and son Jason.

**NOTICES/ANNOUNCEMENTS**

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**INDUSTRY EVENTS**


Sony/ATV Music Publishing Nashville signed a co-publishing agreement with hit songwriter Marcus Hummon. Hummon has penned or co-penned No. 1 hits like Sara Evans’ “Born To Fly” and the Dixie Chicks’ “Ready to Run,” standing from left, are Sony/ATV Music Publishing VP of creative Terry Viskakah, president/CEO Troy Tomlinson and VP of creative Walter Campbell. Hummon is seated. PHOTO: ALAN HARDY

Ozzy Osbourne, left, and his wife, Sharon, unveiled his design for the latest Hard Rock Signature Series Tile on July 28 at the Hard Rock Cafe in New York Times Square. Proceeds from sales of the tile will benefit the Sharon Osbourne Colon Cancer Program, which was established by Sharon after her battle with colon cancer. PHOTO: COURTESY HARD ROCK CAPE CANAVERAL MANAGEMENT

Members of Latin blog site group RBD met backstage with EMI Televisa execs before their concert July 13 at New York’s Madison Square Garden. Standing, from left, are RBD’s Malte, Ulises and Roberto Negrete. EMI Music North America chairman/CEO David Munns and RBD’s Christian Leiva, Ana Teker, and Ana Teker, are RBD’s Dulce, left, and Alfonso Herrera. PHOTO: CATHEDRA MULLEN

While touring to promote her new album “I’m Not Dead,” Pink revealed the possibility of covering a Britney Spears song while on tour and starring in the new horror film “Citizents” on the set of Fuel’s “Daisy Chains” in New York. Pink, right, is pictured with Fuel’s exclusive VP/GM Cathedra Mullen.

Montage Music Group held a celebratory launch party July 11 at the Seminole At the Nashville Country Inn. Photographed at the party are Montage Music Group’s president and CEO, Allen Butler. Introducing his staff and also recognized guest performers are Minnie Murphey and Little Texas, who recently signed to the label. Photographed, from left, are Little Texas. Dwayne O’Brien and Daltley Gray. PHOTO: ALLAN HARDY

José Mujica, left, and his wife, Anahi, are RBD’s Malte, RBD’s Ulises and Roberto Negrete, EMI Music North America chairman/CEO David Munns and RBD’s Christian Leiva, Ana Teker and Ana Teker, are RBD’s Dulce, left, and Alfonso Herrera. PHOTO: CATHEDRA MULLEN

BILDBOARD UNDERGROUND: The Billboard Underground’s latest elite, invitation-only event presented an unsigned act. Jupiter One July 12 at the Core Club in New York. PHOTO: STEPHEN LENDKIN

ABOVE: Jupiter One performed songs from album “Magical Mountain and the Floating House” for Billboard Underground guests, including Core Club’s exclusive members. BELOW: Enjoying the reception, from left, are Jupiter One’s Mocha, K Ishibashi and Ben Whitney, Billboard’s Brian Kennedy. Jupiter One’s Dave Hellman, Shady Records/Sony Artistic, Ryan Judson, the Core Club’s Fleet Beaton, and Jupiter One’s Zac Colwell.
LET’S GET IT ON

For the first time in her illustrious career, Donna Summer says she is without direction—and that’s a good thing. “There is lots of room for discovery,” she says with a chuckle.

The singer/songwriter is not without a label. She just signed with Sony BMG imprint Burgundy Records. “It feels good,” Summer tells Track. Summer will work closely with burgundy executive VP/GM Joe DiMuro and his team. “They will help me to delineate what I am now,” she says. “We must find this out, as I am a lot of things. These days, I am much more socially and po-

litically aware. The world has changed over the past several years. There are levels of the human psyche I’d like to address.”

Summer says a new album will hit in 2007, with original songs and, perhaps, a couple of remixes—possibly including something from Mar-

vin Gaye. In the early ’90s, prior to Gaye’s untimely death, Summer was pre-

paring to record some duets with him. “I have always loved his work,” Summer notes.

“I was listening to his music the other day. His songs are relevant, touching and gripping. A couple of them would make for very timely covers.”

Those suppliers are being cautious until they deter-

mine the realities of the Tower sale process. One possible scenario has Tower going through another repackaged Chapter 11; that is, if one of the other suitors comes in as an equity sponsor. But some of those other bidders may instead sit on the sidelines and wait to see if Tower can get through its cashflow crunch. Only last week, Joe D’Amico came aboard as interim CEO, replacing Alan Rodriguez. D’Amico’s mandate is to find a buyer for the 89-unit chain, which has been up for sale since February. Tower did not return a call for comment.

A MUSICAL AFFAIR

You may have heard that the team of Holland-Dozier-Holland is working on the score for a Broadway version of “First Wives Club.” Now, Track hears that hit composers Nicko-

las Ashford & Valerie Simpson are composing the music for a new Broadway show, “Invisible Life: The Musical,” di-

rected by George Faison, who helmed “The Wiz” on Broad-

way. “Invisible Life” is based on E. Harris’ best-selling novel. The show is slated to play Washington, D.C., Atlanta, Chicago and Detroit before opening next year on Broadway.

ROCK THE ROCKHOUSE

Entrepreneur/guitarist Zach Bair has sold his 5-year-old digital music company Immediatek and opened a Dallas rock club. The venue, RockHouse Live, holds about 300 people. Bair and biz partner Brad Coffelt are looking to ex-

pand the concept into other markets. Track hears the pair is scouting out venue possibilities in Fort Worth, Texas; Little Rock, Ark.; and other cities.

ON THE ROAD WITH BMW

The seven-city BMW 2006 Pop/Jazz Live Tour kicks off Aug.

18 at Tipitina’s French Quarter club in New Orleans. Hid-

den Beach artists Mike Phillips headlines the trek, which is sup-

ported by a 15-track compilation from New York-based music company/label Spin.

PARADISE IS HERE

Who has not danced to Meat Loaf’s eight-minute epic “Paradise by the Dashboard Light” at a wedding recep-

tion? Oddly enough, Sir Loaf himself has never taken the liberty, but he did hit the dancefloor with a rather famous partner on one special occasion. “I danced with Tipper Gore at Bill Clinton’s [1997] inau-

guration at the D.C. Armory,” the artist told Track at the New York press event July 31 announcing his upcoming album, “Bat out of Hell III—and also played Paradise,” but Tipper and Al wanted us to play it again. She said that’s her favorite song, but I couldn’t sing the song because she wanted to dance.”

LET’S WAIT AWHILE

Track hears that Janet Jackson will begin touring in March.

DOUBLE THE FUN

Could Capitol Records Nashville be launching a second im-

print? A label source says it’s just in the idea stage at this point. But with Capitol’s release schedule backed up, there is little opportunity to launch new acts. So, a new im-

print makes sense. Perhaps Capitol Nashville president/ 
CEO Mike Dungan, in a profile in next week’s issue of Bill-

board sibling publication Radio & Records, will shed some light on the topic. Stay tuned.

YOUTH REVISED

Track hears that Or/Epix is likely rereleasing Matsuyama’s “Youth” album in the fall with at least three new remixes and/or tracks, including a Sly & Robbie remix of “Jerusalem” and a cover of the Police’s “Message in a Bottle,” produced by the Jamaican rhythm masters.

A TOTTERING TOWER

Tower Records’ impending sale to an unnamed suitor has been delayed, according to sources, leaving Tower to renew discussions with other suitors that were earlier passed by. The merchant has another problem, though. It’s bumping up against its borrowing limit on its revolving credit facility. Apparently, the chain recently missed making a payment to one of its major suppliers, prompting that manufacturer and some other nervous vendors to put the merchant on credit “hold” (in other words, pay upfront with cash).

PUBLISHING: ASCAP in New York promotes Mike Todd to senior director of film and TV music. He was director.

BMI in Los Angeles names Brenda Camberos asso-

ciate director of media relations. She was an entertain-
manship reporter at Spanish-language newspaper La Opinión.

EMI Music Publishing in New York promotes Paige Parsons to manager of international/creative. She was international coordinator.

DISTRIBUTION: RED Distribution in New York names Neil Ross VP of business and legal affairs. He held the same position at Sanctuary Music Group.

RELATED FIELDS: Cornerstone in New York names Duck Down Music founder/CEO Drew Friedman director of urban music. Send submissions to shan@billboard.com.

RECORD COMPANIES: Island Def Jam Music Group in New York names Adam Lowenberg senior VP of mar-

keting at Island Records. He held the same position at Virgin Records.

RCA Music Group in New York names Matt Shay VP of A&R and marketing. He held the same position at J/Arista.

Razor & Tie Entertainment in New York names John Luneau senior counsel of business and legal affairs. He was head of business affairs/music at Palm Pictures.

Mercury France in Paris promotes Sébastien Saussez to managing director. He was marketing director.

Universal Music Group International in London ele-

vates Ian Brenchley to director of DVD and broadcast. He was international DVD marketing manager.

Montage Music Group in Nashville taps Drew Webb as head of operations. He was an executive at Hedgewood International.

Midas Records Nashville promotes Shelley Hargis to Midwest regional promotion manager. She was co-

national director at Broken Bow Records.

RETAIL: Handlme Co. in Troy, Mich., names John W. Beeder president/COO. He was senior VP/GM of greet-

ing cards at Hallmark Cards.

SOMETHING TO BELIEVE IN

Bon Jovi presented a $100,000 check to the Music for All Foundation, the New Jersey-based national music and arts education organization. The band raised the money, by way of VIP ticket auctions and onstage experiences (created by band member David Bryan), during its recently ended One Night trek.

SENIORS ROCK

Music Gives Life helps senior citizens in the New York area find companionship by learning to play music with other seniors. The group’s Showstoppers ensemble of seniors, under the direction of certified music therapist Christina Britton-Conroy, performs at fund-raisers and other events. For information, visit musicgivelife.com.
Digital Music Group congratulates Chris Anderson on his New York Times best seller

The Long Tail
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