
Barack 'N' Roll
How Obama's Copyright Czar Could Save Music
THE NEW ALBUM
DARK HORSE
11 NEW NICKELBACK CLASSICS
INCLUDING
"GOTTA BE SOMEBODY"
IN STORES NOVEMBER 18
PRODUCED BY MUTT LANGE, NICKELBACK & JOEY MOI

OVER 30 MILLION SOLD WORLDWIDE

WWW.NICKELBACK.COM  WWW.ROADRUNNERRECORDS.COM/NICKELBACK
UPFRONT

5 WHO WILL BE OBAMA'S COPYRIGHT CZAR? Could the right presidential appointee help save the music? The Indies, 6 Questions: Gary Richards

FEATURES

28 IN SYNCH TV exposure helped the Fray's 2004 debut go multiplatinum. Can a high-profile ABC partnership take the band to the next level?

32 THE TICKET THAT EXPLODED Paperless ticketing could stop scalping—or let acts control it.

34 BALANCING ACT How do you merge a music career with one in TV and film? Ask Trace Adkins.

37 BOXSCORE BONANZA Billboard Touring Award finalists represent the top crop of winners on the road.

MUSIC

73 HE LOVES THE '80s Barry Manilow tackles the Reagan era on fourth decade set.

IN EVERY ISSUE
4 Opinion
81 Over The Counter
81 Market Watch
82 Charts
96 Marketplace
97 Executive Turntable: Backbeat Inside Track

Events

TOURING
Here's your chance to connect with the best in the business, including Gene Simmons, Rob Beckham, Allen Kovac and Eric Korman, at Billboard's Touring Conference & Awards. More at billboardevents.com.


LATIN MUSIC
Don't miss the hottest week in Latin music. Join us at the 20th anniversary of Billboard's Latin Music Conference & Awards, the single most important Latin music industry event. More at billboardevents.com.

Online

WOMEN IN MUSIC
Visit billboard.com and billboard.biz to watch highlights from the Women in Music Conference and Awards. More at billboard.com.
The concert business has been remarkably resilient in the face of an incontinent recession economy, but it’s not invincible. Hundreds of thousands of people have lost jobs who were employed when 2006 began. Many of them want to go to concerts. The industry needs them at concerts. But they have to eat. So now the time to make tickets more affordable. That means bookers may have to lower their expectations about what their acts can earn. That’s just smart business.

Touring has become the driving force of the music business by putting the customer first. Aside from increased concessions and ticket prices, almost every major development in live music in the past decade has been designed for fans. More convenient ticketing, better food, easier parking, nicer venues—all of these developments are about improving the concert experience for fans. These days, “direct to fan” has become a catchphrase. Some executives seem to translate “direct to fan” as “upselling.” But if businesses want to reach fans in 2009, they’d better offer them a bargain.

The digital arc has brought many efficient and exciting ways to reach people who love music. The best of these—the ones that work—offer something special. We know fans love a heads-up from Bonnaroo when there’s a lineup announcement. We know fans love a e-news blast from Ticketmaster that tells them Dicks Bent-ley is coming to their town. We know—and StubHub knows—that hardcore fans will pay a significant premium to get a seat in the first 10 rows. And we know parents will move heaven and earth to cop a Lady Gaga ticket for their kids. But sometimes moving heaven and earth is not enough. In its rapid, technologi-cally-driven efforts toward improving customer service, the concert industry has lost some of its fairness. Back in the day, if you didn’t have a connection—and most of us didn’t—you had to line up, or even camp out, to get good seats for Pink Floyd. Those who were willing to put in the time and effort had a shot, and the ticket price was fair.

In today’s market, many tickets simply aren’t available initially, and they get priced out of reach on the secondary mar-ket. Sanity and control is coming to this market, gradually, driven by the primary stakeholders. The industry has and will continue to embrace the secondary mar-ket. But fully realizing its potential will require cooperation that just doesn’t exist right now—but will arrive if the industry continues to dance with who brought it to the fan. When secondary revenue is available, artists and managers can’t just look to it as a gold strike. And profiteers who buy up hundreds of tickets by any means necessary need to realize that they’re going to be on the hook for tickets they can’t move at higher prices. Just as savvy consumers have learned that they can find tickets online whenever they want, they’re learning that there’s often a fire sale at concert venues. In the concert industry, what’s good for the fan has generally been good for the business. And the concert business is nothing if not adaptable, finding creative price changes to deal with its notoriously thin profit margins. Live Nation’s three-for-the-price-of-four lawn package improves attendance and sells more beer in the process. CI very publicly re-moved service charges from Lollapalooza tickets. Goldenvoice’s Stagecoach festi-val is now offering layaway tickets, which is brilliant marketing. And Ticketmaster recently said it would “experiment” with eliminating service charges for some fans. If even said fees, which are usually split with venues, are rolled into ticket prices (and Ticketmaster’s stance that the move is “revenue-neutral” indicates they will), they may be less likely to infuriate fans who see them as add-ons to their credit card bills.

The concert business needs to show more adaptability in the strategies right now. This may not be conservative at all—just correct.
Who Will Be Obama's Copyright Czar?

Could The Right Presidential Appointee Help Save The Music?

From Bruce Springsteen to Steve Wonder, plenty of musicians supported President-elect Barack Obama. Now music executives are wondering what kind of support they'll see from the Obama administration.

Soon after an inauguration that Washington, D.C., insiders are speculating could be the musical events of the year, Obama will officially name a copyright czar—one of the most important decisions he'll make, as far as the music business is concerned.

That position—officially known by the less glamorous-sounding title of intellectual property enforcement coordinator—was created by the Prioritizing Resources and Organization for Intellectual Property Act, signed in mid-October. The law is aimed at coordinating the anti-piracy efforts of such disparate agencies as the Department of Justice, the Patent and Trademark Office and the U.S. Trade Representative.

While more urgent positions, like Treasury Secretary, are likely to push the decision until after Obama takes office Jan. 30, speculation has already begun around who could—and should—get the job.

Music executives want a candidate with experience working with government, expertise in copyright law—and perhaps most important—appreciation for the importance of intellectual property. The name most commonly mentioned at this point is Hal Ponder, director of government relations at the American Federation of Musicians and the former director of policy for the AFL-CIO Department for Professional Employees. While Ponder says that he hasn't had direct conversations with Obama's transition team, he says, "it's a job that would be very interesting."

The music industry's first choice is probably Michele Ballantyne, senior VP of federal government and industry relations for the RIAA. She has impressive connections among Democrats. She was the general counsel for former Senate minority leader Tom Daschle, D-S.D., and a special counselor to former Clinton chief of staff John Podesta, who is leading Obama's transition team.

Another name in the mix is George Mason law professor Victoria Espinel, who held several positions in the U.S. Trade Representative's office.

And rounding out the shortlist is a name familiar to Nashville veterans: Bill Ivey, former head of the Country Music Foundation, the National Endowment for the Arts and the Recording Academy. He's currently at Vanderbilt University, but he's working with Obama's transition team on cultural agency appointments.

Whoever Obama appoints can expect scrutiny from the content and technology industries. While ostensibly a coordinating position, the copyright czar job could easily expand to include advising the president.

Naturally, the technology industry—where Obama has many supporters—would like someone in that role who has a more liberal definition of fair use. And Obama has also talked of creating a post for an official chief technology officer, who would presumably favor that as well.

Obama's list of technology gurus includes former IAC/InterActive executive Julius Genachowski, Google CEO Eric Schmidt and Google head of global development initiatives Sonal Shah. Stanford law professor Lawrence Lessig, a vocal advocate of radically reduced copyright restrictions, served as a technology adviser to Obama's primary campaign but hasn't held an advisory role yet.

"There is some concern in the copyright community about people who have been involved in the tech side of this campaign," says Recording Academy VP of government relations Darny Friedman. "It's probably an overblown concern. We think he will be balanced."

Of course, the content industry also has strong allies in Vice President-elect Joseph Biden—a well-established supporter of copyright enforcement (Billboard, Nov. 1)—and Podesta, who before his stint in the Clinton White House served as chief minority counsel for the Senate Judiciary Subcommittee on Patents, Copyrights and Trademarks. Although Obama is barring lobbyists from taking policy positions in his administration, that restriction might not apply to the position of copyright czar.

"This is not the Secretary of the Treasury here," says RIAA executive VP of government and industry relations Mitch Glazier. "I don't know that the lobbying piece is as relevant to these types of positions. My guess is they'll be looking for a person with the right combination of talent and experience who would get a broad consensus."
UPFRONT

COUNTRY BY KEN TUCKER

NASHVILLE STARS

Will The CMA Awards Save A Grim Year For Country?

The annual Country Music Assn. (CMA) Awards are billed as “country music’s biggest night,” but they also serve to introduce the all-important Christmas selling season.

The fourth quarter accounts for 40% of country music sales, many of which occur at major retailers stuffed with holiday traffic. Big-box stores represent 70% of physical sales of country music, which in turn account for 95% of the genre’s business, according to Nielsen SoundScan.

But will Nashville have a prosperous holiday season? So far this year, through Nov. 2, country sales are down about 20% (to 43 million) compared with the same period in 2007. By comparison, overall album sales were down 12.6% year to date. Country music’s share of the market has slipped to 10.4%, down from 11.5% last year and 12.7% two years ago, according to SoundScan.

Which means that this year Nashville needs the TV exposure provided by the CMA Awards more than ever. It will almost certainly get some help. Last year’s show boosted country album sales by 24%.

The biggest increase usually go to the artists who are on the rise for the most time.

“Performances are the biggest sales driver on the show,” sales and marketing consultant Neal Spielberg says. But how long the album has been on radio is a factor: “If everyone’s bought it by now, you’ll have a smaller impact.” And he adds that the current state of the economy means “there are no rules.”

Of course, winning awards is also important. “If somebody has a big sweep of the night, that’s huge,” Spielberg says.

This year, the three-hour show included 21 performances, a number of which featured singles from third- or fourth-quarter projects. Co-host Brad Paisley opened the show with “Start a Band,” a duet with Keith Urban, and later performed “Waltin’ On A Woman,” which is also on his current release, “Play.” That album sold 54,000 units in its first week. According to Nielsen SoundScan, to debut at No. 1 on Billboard’s Top Country Album chart. He also picked up male vocalist and video of the year honors.

Taylor Swift—whose Nov. 11 release “Fearless” is on track to sell 600,000 in its first week—turned in an over-the-top performance of her current No. 1 airplay single, “Love Story.” If expectations are realized, it will be the first big week on the country charts in more than a year. Whether 18-year-old Swift, who will try to make her act global in 2009, can provide the crossover appeal of Garth Brooks or Shania Twain and boost album sales remains to be seen.

Other performers included entertainers of the year Kenny Chesney, who was jointed onstage by the Wailers for “Everybody Wants to Go to Heaven,” has recent No. 1 from “ Lucky Old Sun,” which arrived Oct. 14. Kellie Pickler, who performed “Best Days of Your Life” from her Sept. 30 self-titled album, and former Hoostie and the Blowfish frontman Darius Rucker, who sang “Don’t Think I Don’t Think About It” from the country album he released Sept. 16, “Learn to Live.”

The show, which was held at Nashville’s Sommet Center, nabbed an 8.8 rating/14 share overnight rating, according to Nielsen Media Research, and won the night for ABC. The results were on par with the show’s 2007 telecast.

Additional reporting by Mediaweek columnist Marc Berman.

MANAGEMENT BY RAY WADDELL

Going Solo

The Firm’s Kwatnetz Strikes Out On His Own

The recent departure of co-founder/CEO Jeff Kwatnetz from management agency the Firm could signal the end of the once-trailblazing company.

Kwatnetz’s exit in early November from the agency he co-founded in 1997 came on the heels of the damaging departure of managers Rick Yorn and Yorn’s ex-sister-in-law Julie Yorn, who left the Firm Oct. 19 to start a new company.

The subsequent exits of president David Baram and managers Jennifer Killoran and Constance Schwartz meant that the Firm had lost clients representing the majority of its business.

Kwatnetz is taking a number of these acts, including Korn and Jane’s Addiction, to form a new company. The Firm senior VP of music Peter Katsis has also left to join Kwatnetz’s new venture.

Kwatnetz and Katsis couldn’t be reached for comment.

It has been a remarkable fall from grace for Kwatnetz, who co-founded the Firm with partner Michael Gleen and presided over its emergence as one of entertainment’s hottest agencies.

By brokering complex, multitrack deals for his clients, Kwatnetz developed a reputation as a management visionary. He played a key role in sealing groundbreaking deals for Korn under which EMI invested $25 million upfront for an estimated 30% stake in Korn’s overall business (Billboard, Oct. 30, 2004) and Live Nation reportedly invested about $3 million in exchange for 6% of Korn’s box office, licensing, publishing, merchandising and CD sales (Billboard, Jan. 21, 2006).

The partnerships were key precursors to the 360 deals of today.

When Kwatnetz and Green started the Firm, they did so with a roster heavy on music, representing acts including Korn, Limp Bizkit, Staind and Ice Cube. Green left in 2001 and now runs another growing management company, the Collective.

The year after Green’s departure, the Firm expanded into film and TV with the acquisition of Michael Ovitz’s Artists Management Group, which brought in clients like Cameron Diaz, Leonardo DiCaprio and director Martin Scorsese.


On the heels of that investment, the Firm announced it would merge with Los Angeles music management company Spivak Sobol Entertainment, bringing into the fold A Perfect Circle, Queens of the Stone Age, Three Days Grace and Yellowcard.

By then, the Firm already represented Linkin Park, Dixie Chicks, Audioslave, Enrique Iglesias, Snoop Dogg and Michelle Branch, among others.

Since managers typically take in 15%-25% of an act’s gross or touring, publishing, recorded-music sales and other businesses, many predicted the Firm would spearhead a broader private-equity-fueled consolidation of the management sector. But that never happened.

There had been talk in 2004 that the Firm might join forces with Irving Azoff and Howard Kaufman at Front Line Management (billboard.biz, Sept. 28, 2004). But that, too, didn’t come to pass.

In recent years, the Firm has been hit by a string of departures by key managers and artists. In 2005, Simon Renshaw and Gayle Boulware left and took the Dixie Chicks with them; their Strategic Artists Management is now associated with Front Line. Dan Dalton and Andy Gould joined Front Line as well, and with Alex Zonne and now Guns N’ Roses as clients.

The divergent fortunes of Front Line and the Firm were brought into even more dramatic relief in late October when Ticketmaster agreed to acquire Front Line and appoint AzoffCEO of the soon-to-be-merged company (Billboard, Nov. 1).

www.americanradiohistory.com
We're dedicated to superior levels of performance, too.

When it comes to quality service in the music industry, one bank has consistently performed at a higher level. SunTrust. Our dedicated financial team knows the ins and outs of the music industry. For years we've offered customized financial solutions for everyone from artists and producers to studio executives and promoters. So whether you'd like to acquire a catalog, launch a new label, or even create an album, we'll help you optimize performance.

For financial expertise that's in tune with your needs, visit suntrust.com/music, or call: Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc. at 404.724.3477.
HOLLYWOOD UNDEAD

Atlantic's 'Twilight' Soundtrack Bites Into No. 1

Thanks to a multiplatform marketing campaign that capitalized on the popularity of Stephenie Meyer's books, the soundtrack to 'Twilight' (Summit/Chop Shop Atlantic) debuts this week at No. 1 on the Billboard 200 with 165,000 copies sold, according to Nielsen SoundScan. Meyer's series has more than 100 fan-run Web sites, and a publicity blitz has greeted the movie, which opens Nov. 21. "Our approach from day one was, 'We want this to be a merch item, so let's be everywhere with the CD that the book is.' It made our focus and our job really easy," Atlantic GM/executive VP of marketing Livia Tortella says. "It's also opened up a lot of really unique retail co-marketing opportunities that we were never able to get done before."

The books follow the adventures of teen lovers—the awkward mortal Bella and the dashing vampire Edward—and presents a story that combines elements of "Romeo and Juliet" and "Buffalo the Vampire Slayer." The soundtrack captures the misty half-light of the series' rural Washington setting, with acts that also deal in adolescent alienation, including Paramore, Linkin Park, Muse, and the Black Ghosts. The album was compiled by music supervisor Alexandra Patsavas, whose resume includes "Gossip Girl" and "Grey's Anatomy." Atlantic found willing partners in retailers that sensed a multimodal hit and provided the placement and promotional support to drive sales. "We went to Amazon.com and said, 'We want the past-buyer e-mail list for Stephenie Meyer, and we want to do a package of the soundtrack,'" Tortella says. "We knew exactly where to go because we had the blueprint of the book."

Those efforts paid off: 29% of the soundtrack's first-week sales were digital, with 48,000 copies, and the album debuted atop Billboard's Top Digital and Top Internet Albums charts (see page 84). Retailers like Wal-Mart, Barnes & Noble and Borders racked the soundtrack near Meyer's books, the studio, Summit Entertainment, provided film footage for promotional bundling and created three separate album covers to market as collectibles. "It was probably the best film company association I've ever had," Tortella says. "Summit is a very big studio but also cool and scrappy and independent-minded." Atlantic also used Meyer's popular Web site to debut every new soundtrack element, including the new Paramore single "Decide."

Retail chain Hot Topic joined the effort as well. Atlantic partnered with Summit to bring Paramore to Hot Topic stores for personal appearances, set up themed window displays and created a line of "Twilight" clothing. "Paramore has been sort of branded with Hot Topic since their first album, even before they broke," Tortella says. "They were selling T-shirts before they were selling records. Matching them up with the property of 'Twilight,' again with that whole concept of, 'This is a merch item and it's an extension of the book,' made all those elements just that much easier to connect."

A&R Hero

Rodney Jenkins Launches Virtual World Site

A formal launch expected in February, Jenkins, who has produced such top artists as Beyoncé, Mary J. Blige and Britney Spears, will serve as Music Mogul's chief creative officer and music supervisor. The company's CEO will be Longano, who was previously president of Massive, a videogame advertising network now owned by Microsoft, and Brass, a publisher of movie-based videogames. Serving as COO will be Jonathan Eubanks, another gaming veteran, with videogame production experience at Brash and Activation.

Music Mogul will generate revenue with a combination of advertising (Lionsgate Home Entertainment will be the first sponsor), premium subscriptions and the sale of virtual goods and services. Access to the site and use of its social-networking features will be free, but users will have the option to purchase upgrades to their avatar's clothes and living quarters and attend events that will require paid admission. Music Mogul also plans to offer a monthly subscription that will provide users with access to all fee-based events and avatar accessories. The company will also invite established artists to set up their own "celebrity cribs" on the site. Musicians will be able to stage fan meet-and-greets, release parties and sell real and virtual merchandise, such as albums and avatar accessories, Jenkins says. "We're creating something where labels can make money and artists can make more money."

"We're creating something where labels can make money and artists can make more money."

—RODNEY JERKINS
Wish Upon A Star

Yanni Brings 'Voices' To Disney

New age recording star Yanni once titled an album "Dare to Dream," and he'll be doing exactly that in a wide-ranging new deal with Disney Music Group. On March 24, the company's new Disney Pearl imprint will release "Yanni Voices," the artist's first studio album in six years, and its Buena Vista Concerts division will produce an extensive tour beginning in April.

Disney is also working closely with PBS, which will air the first of two Yanni specials Nov. 29. The program chronicles the creation of "Yanni Voices," which blends fresh interpretations of vintage Yanni tracks with newly written material. It also introduces the four new vocalists at the center of the project: Nathan Pacheco, Chloe, Ender Thomas and Leslie Mills. On March 2, PBS will air a "Voices" concert from the Forum at Mundo Imperial in Acapulco, Mexico.

Disney will devote formidable resources from throughout the company to promote "Voices," which Yanni conceived in partnership with producer Ric Wake.

"There's such an opportunity to include the music in Disney motion pictures," says Buena Vista Concerts senior VP/GM Chip McLean, who worked closely with Disney Music Group chairman Bob Cavallo on the worldwide 360 partnership. "Some of these songs sound like they could be classics and work in any number of Disney films we're all familiar with."

According to McLean, the album "creates the same sense of wonder in adults that we think Disney generally is perceived as doing with kids. We've long been thinking of ways to try to expand Disney's reach on the music side and not just go for the newest Disney fans." It was thus the perfect inaugural project for Disney Pearl, which is targeting an older demographic. For now, the imprint is being staffed by a "dream team" from throughout Disney Music Group.

McLean is particularly excited about Yanni's four new singers, who bring vocals to the forefront of his music for the first time in his career. Thomas is a Venezuelan TV personality, while Chloe is a Florida native who had a record deal at age 11. Mills has impressed McLean with her "poetic lyrics," and Pacheco is comfortable singing in Italian, Portuguese, Spanish and English.

Eventually the singers could release their own albums, record in pairs or pursue film or TV roles. But McLean says that Disney will let Yanni and Wake guide the quartet. "We're standing beside them and trying to help leverage our infrastructure and talent," he says. "We want to let Yanni and Ric do exactly what they've been doing."

For the first decade of his career, Yanni recorded for Private Music, becoming one of the biggest names in new age music despite widespread critical dubbing. His best-selling album, "Live at the Acropolis," has sold 3.6 million copies in the United States, according to Nielsen SoundScan. And though his sales have waned since that set came out in 1994—his last studio album, 2003 Virgin release "Ethnicity," has sold 324,000—he remains a top touring act internationally. His last two treks, the 2003-04 Ethnicity tour and the 2004-05 outing Yanni Live, grossed nearly $49 million, according to Billboard Boxscore.

McLean says that even music fans who have ignored Yanni may think twice after hearing "Voices." "This is different than any other project Bob or I have ever seen before," he says. "It led us to marvel at just what it is. It was like, 'This is Yanni? This is amazing.'"

Redeye Distribution co-owner Tor Hansen says. During the manufacturing process, give a close listen to test pressings before ordering final copies.

Redeye Distribution co-owner Tor Hansen says. During the manufacturing process, give a close listen to test pressings before ordering final copies. Redeye Distribution co-owner Tor Hansen says. During the manufacturing process, give a close listen to test pressings before ordering final copies. Redeye Distribution co-owner Tor Hansen says. During the manufacturing process, give a close listen to test pressings before ordering final copies. Redeye Distribution co-owner Tor Hansen says. During the manufacturing process, give a close listen to test pressings before ordering final copies.

LIMIT SUPPLY, PUMP DEMAND

Records with limited pressings sometimes sell better. "People are excited when something isn't mass-produced," Light in the Attic Records founder/co-owner Matt Sullivan says. "And you can charge a little more for it, because people usually move a little faster to pick it up." Depending on popularity, most artists will issue anywhere from 500 to 3,000 copies of LPs, says Hansen, who suggests printing fewer copies than demand might call for, just as a precaution.

SOUND MATTERS

Many people prefer vinyl records because they sound better than CDs, according to Acoustic Sounds owner Chad Klassen. But that difference is less pronounced on LPs cut straight from CD masters. For better results, make a separate vinyl master or—better yet—record and master in analog. "If you just use your digital master to produce vinyl, you're definitely doing yourself a disservice," Yep Roc Records and

SPINNING THE BLACK CIRCLE

Spinning the black circle has become increasingly popular in the last few years. The number of vinyl records sold rose to 1.5 million so far for this year, up 87.5% from the same time in 2007. More and labels are joining the vinyl game; the latest, Washington, D.C., indie Dischord Records, recently announced it will remaster and recut much of its vinyl catalog. Read on for five tips on how make your vinyl vital.

MAKE WORKS OF ART

Simply blowing up a CD's cover art won't fly with many vinyl aficionados. "There are a lot of people who buy vinyl and don't even have record players—they just love the artwork," says musician Marissa Nadler, who releases albums on vinyl-only label Mexican Summer. "People find vinyl as an object really appealing because of the size and intimacy it confers."

Jasper Goggins, GM of label Mad Decent and a founder of DJ outlet Turntable Lab, agrees: "It's best to go all out on packaging. Pressing colored vinyl costs more, but it's worth it. People are generally willing to pay for a better product."

MAKE UPFRONT

Many record collectors also value the convenience of digital music. That's why many labels include download cards, or even CDs, as Warner Bros. does with many albums. "We call it LP + CD," Warner Bros. Records GM/executive VP of promotion Tom Berty says. "It costs extra but there's value in doing it. If you decide to include another format, though, check with the publisher. "Publishers can take the position that the vinyl album and the digital download card or CD are two separate products and can collect mechanical royalties for both, even though the package is being sold as one item," says Bob Kohn, CEO of royalty accounting service provider RoyaltyShare. Publishers are usually willing to waive the double payment, but check first.

OFFER EXTRAS

It helps to include exclusive material, whether it's music or something else. For the recent LP reissue of Rodriguez's 1969 album "Cold Fact," Light in the Attic Records licensed two of the artist's older songs and put them on a 7-inch single included in the package. The Seattle-based label also added two unreleased tracks, a sticker and a poster with lyrics to the Black Angels' triple-gatefold LP, "Directions to See a Ghost."

Additional reporting by Corney Harding.
NEW MUSIC WITH A FAMILIAR SOUND

BUY THE NEW LIVERPOOL DREAMS ALBUM AT OUR WEBSITE: LIVERPOOLDREAMS.COM
Can an indie band run like a dot-com?

Blogger and Vimeo founder Jakob Lodwick wants to find out.

On Nov. 3, Lodwick announced that his company, Normative Music, had invested $100,000 (including the Lights LLC, the newly incorporated "parent company") of Brooklyn indie band Francis & the Lights.

Many media outlets covering the Normative story zeroed in on Lodwick's statement that the LLC's valuation was $1 million, even though he arrived at that figure using standard venture-capital math: If you put in $100,000, and the contract states that the investment is for 10% of the company, then the company is worth $1 million. Whether the band will actually wind up being worth $1 million—or even the original $100,000—remains to be seen.

At a breakfast meeting in Brooklyn's Williamsburg neighborhood, Lodwick seemed sincere about his desire to fund artists and create a new model.

"The music industry has failed to embrace technology," he says. "The old way clearly isn't working, and we need to create a new path." But the model Lodwick has developed doesn't seem all that different from a traditional record company, which also invests in bands and gets a percentage of their revenue in return.

But while Lodwick may wind up facing many of the same problems as the labels, he's giving himself room to change course if he needs to. "I've started Normative with a core value of artistic vision and believe that a clear business plan will emerge from that," he says.

Lodwick, who also invested in the Web site Muxtape, says that under the structure of the deal, his earnings as an investor would be tied to the earnings of the LLC, which could include record sales, touring revenue, merch and licensing. And while Normative is also releasing some music from other bands, he says Francis & the Lights have been talking to labels and that the agreement doesn't preclude them from working with other companies.

Band frontman Francis Farewell Starlite says the deal offers him the maximum amount of freedom and control and that "there is a clause in the contract that stakeholder status implies no control over the company."

But it's hard to figure out how Lodwick would make his money back, given that the usual path to an investor's payday—selling a company or taking it public—could be hard for a venture that involves actual people.

"It could make sense as a low-return, steady investment deal," Southern Capital Ventures general partner Jason Caplan says. "A friend of mine invested in a car wash, and though that I'll never be huge, he makes a solid return on his investment and gets a percentage of the revenue. If this band does well and he gets a cut of the royalties, it could be a good income stream."

But Dave Goldberg, an entrepreneur in residence at Benchmark Capital and former VP/GM of Yahoo Music, believes that experiments like Lodwick's are doomed. "Investing in artists, given the right structure and process, can make sense," he says. "But I don't think you can treat them like tech startups. You will lose a lot of money if you are just making $100,000 bets on bands. That's playing roulette with very bad odds."

Greycroft partner Drew Lipsher is also skeptical of Lodwick's investment, but he says that the basic idea of investing in bands as businesses is potentially viable. Indeed, Lipshier's idea doesn't sound that different from the way Mowtown was run in the '60s, when the Funk Brothers and some arrangers were salaried staff members.

"I don't disagree with the premise being presented," Lipsher says. "The members of the band would be employees of the LLC, paid a salary with some bonus incentives, have health care and employed at will. The purpose of the business would be to create and exploit intellectual property, which isn't as different from what many startups are doing already."

When he threw the party HARD New Year's Eve last January, Gary Richards finally came full circle. In 1990, he started throwing Los Angeles parties that were so impressive in their scale that Rick Rubin offered him an A&R gig at Def American after he showed up at one. Richards went on to sign the techno act Lords of Acid, then partnered with his brother Steven to manage such metal bands as Slipknot, Mudvayne and American Head Charge. After Steven died in March 2004, Richards returned to event production, in the past year he has put on four major events, including last summer's HARDfest, which drew 7,000. He spoke to Billboard about why live shows are the future of the business and why "fairy dust" won't sell records.

1. **You just threw the HARD Halloween party, your biggest event so far. How did it go?**

It was incredible. We had DJ AM dressed as Daft Punk, spinning Daft Punk songs for 45 minutes before he took off the mask. People were jammed into the room, texting their friends about Daft Punk showing up out of nowhere to play. We sold out the 10,000-capacity venue; we charged between $50 and $65 depending on when you bought the ticket, and we had VIP tickets available for $130, but we were seeing scalped tickets go for $500 on Craigslist.

2. **Soulwax has sold 3,000 copies of its latest album, "Nite Versions," according to Nielsen SoundScan. You managed to get a lot of younger people, who won't necessarily buy albums, to pay to see them live. How did you do that?**

I try to focus on the whole experience of the show and not have it be about just going to see a DJ. I've gotten feedback that these events are like a piece of their lives. Also, for many of these bands, people are more interested in the remixes, and you can easily find all of them for free online. No one needs to buy CDs anymore.

3. **Los Angeles seems to have the strongest dance scene in the United States. Why?**

Since 1990, people in L.A. have been cultivated to get in their cars, drive to huge parties and go nuts. We have Jason Bentley's radio show on KCRW, which is a great platform. Maybe the weather has something to do with it, because it's kind of hard to dance all night when you're freezing.

4. **Unlike most party promoters, you don't have any corporate sponsors. Why not?**

We've gotten close a few times, but they decided not to write the check. I like not having ads everywhere and doing everything via word-of-mouth and street promotion. Besides, in my experience, no one makes money on these corporate shows, and the energy is really different. I don't think people want to pay to go to an event and then look at a bunch of ads. I suppose if someone who was the perfect fit came along, we'd consider it.

5. **You're pretty old-school in terms of how you promote shows by passing out fliers, no?**

The only thing that works for me is an e-mail list and street marketing. I once tried to sell tickets on MySpace and we only sold 40 of them. It shows that you can't buy your way in and that word-of-mouth is still the best way to go.

6. **Some big labels must be looking at the touring success of some of these bands. What advice would you give them?**

I've met with majors in the past, but I don't think the model of signing a band just to sell CDs is viable anymore. Playing live is where the money is, and you have much more luck getting kids to pay to see a show. You can't get the live experience on your computer, like you can with other things. It's not fair and it's not right, but that's how it is. There is a lack of understanding on everyone's part—it's not like a band signs to a label and the label sprinkles them with fairy dust, and then, poof, they sell 100,000 records.
**BOXSCORE Concert Grosses**

<table>
<thead>
<tr>
<th>GROSS/TICKET PRICE(S)</th>
<th>ARTIST(S)</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>$14,182,721</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>143,804, two sellouts</td>
<td><strong>Dr Music</strong></td>
</tr>
<tr>
<td>($9,051,649)</td>
<td>Camp Nou, Barcelona, July 19-20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($111.25/$89.31)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$11,266,116</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>115,720, two sellouts</td>
<td><strong>EMA Telstar, Live Nation</strong></td>
</tr>
<tr>
<td>(70,876,300 kronor)</td>
<td>Ullevi Stadion, Gothenburg, Sweden, July 4-5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($126.37/$94.05)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$9,773,779</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>91,712, two sellouts</td>
<td><strong>AEG Live U.K.</strong></td>
</tr>
<tr>
<td>($113.85/$94.05)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$9,220,272</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>79,984, two sellouts</td>
<td><strong>EMA Telstar, Live Nation</strong></td>
</tr>
<tr>
<td>(499,900,000 kronor)</td>
<td>Valle Hovin, Oslo, July 7-8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($115.28)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$5,546,856</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>53,783, 55,000</td>
<td><strong>Dr Music</strong></td>
</tr>
<tr>
<td>($3,540,096)</td>
<td>Estadio Santiago Bernabéu, Madrid, July 17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($111.25/$89.31)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$5,298,725</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>45,929, sellout</td>
<td><strong>EMA Telstar, Live Nation</strong></td>
</tr>
<tr>
<td>(26,877,757 kronor)</td>
<td>Parken Stadion, Copenhagen, June 29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($133.07/$98.57)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$4,866,576</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>48,549, $0000</td>
<td><strong>AEG Live U.K.</strong></td>
</tr>
<tr>
<td>($2,495,680)</td>
<td>Millennium Stadium, Cardiff, Wales, June 14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($107.25/$78)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$4,757,806</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>42,552, sellout</td>
<td><strong>EMA Telstar, Live Nation</strong></td>
</tr>
<tr>
<td>($3,016,042)</td>
<td>Olympiastadion, Helsinki, July 11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($124.62/$108.85)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>$4,706,802</strong></td>
<td><strong>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</strong></td>
<td>44,384, sellout</td>
<td><strong>Dr Music</strong></td>
</tr>
<tr>
<td>($3,003,960)</td>
<td>Estadio de Anoeta, San Sebastián, Spain, July 15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>($133.18/$95.58)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

"I think it's the first time a Spanish promoter has done that. Although, I'd never heard of the Boxscore chart until we were number 1"

**Neo Sala**,  
President of Doctor Music Concerts,  
IQ Magazine, Q4 2008
Road Worriers
Latin Tours Grapple With Currency Problems

The recent rise in the U.S. dollar has been causing headaches for the touring industry (Billboard, Nov. 15), and Latin America is by no means immune.

"Every single international show in Latin America that toured or will be touring as of mid-October through December has been affected—no exceptions," says Phil Rodriguez, president of Water Brother Productions, which sets up shows throughout the continent and the United States. "All these deals were made at exchange rates that jumped at least 26%—and in most cases have not come down by much."

In some instances, currency fluctuations only magnify the special challenges that the Latin American market poses for touring acts.

Since distances between major Latin American cities are so great, most international acts don’t come to the region unless they have enough gigs to justify the shipment of equipment, which is often done by plane instead of truck, given the ruggedness of the terrain and the lack of infrastructure.

As a result, what happens in one country can have a ripple effect in others. And, because costs are calculated and paid in different currencies, fluctuations in the dollar make the touring business particularly tricky.

International acts and leading Latin stars are usually paid guaranteed fees in dollars. More popular acts also negotiate a percentage of ticket sales on top of that guarantee. In some cases, however, different types of costs are calculated and paid in local currencies, which makes settling accounts particularly tricky when currencies are volatile.

"There are tours that take place in Latin American countries, where tickets are sold in the local currency, musicians and per diems paid in dollars, but the rest of the staff and equipment could be paid for in euros," says Rosa Lagarrigue, founder/CEO of Rosa Lagarrigue Management, which manages such artists as Alejandro Sanz and Miguel Bosé but also books their tours in Latin America and Spain.

That adds an additional element of uncertainty.

In recent months, the dollar’s rise against the Mexican peso, the Colombian peso and the Brazilian real has taken a bite out of touring profits, particularly for promoters.

"It makes the deal-making process that much more complicated," William Morris Agency VP/head of Latin music Miguel Vega says. "It’s very difficult for the local purchaser and the tour producer to estimate what their expenses are going to be."

Latin American promoters often rely more heavily on corporate sponsorships than their U.S. counterparts in order to mitigate the financial risks associated with a show. In a weakened economy, though, sponsorship revenue could become scarce, affecting shows by developing Latin acts and translating into less revenue for them.

One possible silver lining to the currency cloud is that international acts facing unusual challenges scheduling concert dates in North America and Europe may give Latin America a second look.

Marcelo Figoli, president of concert promotion management company Fenix Entertainment in Buenos Aires, says he’s already encountering “serious interest” from many U.S. and European acts to tour Latin America in 2009. (He’s currently promoting Latin American tours by Duran Duran and Kylie Minogue.)

“This is a moment for many artists who hadn’t come to Latin America before to start showing some love,” he says.

How has songwriting changed from 10 years ago, when you came to the United States, to now? There are many songs I wrote back then that I still think are great. But by having worked with new artists, there has been an evolution and after many years I know what’s going to work in radio and what’s not. At this point, we don’t think, “We’re going to write a song.” We think, “We’re going to write a single.” If I finish a song and we don’t feel it’s a hit, we can always pitch it, but the final objective is to write an anthem.

You’ve written for regional Mexican acts, pop acts, even urban acts. You’ve also collaborated with David Foster. What can we expect in the coming months?

I’m working now on songs for Josh Groban’s upcoming album. Also Paulina Rubio, Alicia Villarreal, David Bisbal and Yair. And I love to write in Nashville, which to me is the birthplace of songwriting.

—LC
Thank you for a fabulous inaugural year.

Opened: Oct. 10, 2007 | Events: 140 | Fans: 1,300,000

Arena: Sprint Center. Kansas City, Missouri

10.13.07 Elton John
10.25.07 Rascal Flatts
10.26.07 Van Halen
11.05.07 Garth Brooks
11.06.07 Garth Brooks
11.07.07 Garth Brooks
11.08.07 Garth Brooks
11.09.07 Garth Brooks
11.10.07 Garth Brooks
11.11.07 Garth Brooks
11.12.07 Garth Brooks
11.14.07 Garth Brooks
11.23.07 The Blue Man Group
11.25.07 Dane Cook
11.30.07 High School Musical: The Ice Tour
12.01.07 High School Musical: The Ice Tour
12.02.07 High School Musical: The Ice Tour
12.03.07 Hannah Montana/Miley Cyrus

12.06.07 Billy Joel
12.07.07 R. Kelly
12.08.07 Trans-Siberian Orchestra
12.11.07 Ozzy Osbourne
12.19.07 Mannheim Steamroller
01.11.08 Chris Brown
01.25.08 Doodledops
02.16.08 Reba and Kelly
02.17.08 Kid Rock
02.25.08 Matchbox 20
02.27.08 Jonas Brothers
03.05.08 Keith Urban and Carrie Underwood
03.07.08 Michael Buble
03.30.08 Celtic Woman
04.17.08 Bon Jovi
04.18.08 Andre Rieu
04.22.08 Bon Jovi

04.26.08 Barry Manilow
05.01.08 Alicia Keys
05.09.08 Bill Gaither and Friends
05.13.08 The Police
05.15.08 Joyce Meyer
05.16.08 Joyce Meyer
05.17.08 Joyce Meyer
06.17.08 Tim McGraw
07.22.08 Tom Petty and The Heartbreakers
08.01.08 Brad Paisley
08.24.08 Bruce Springsteen and The E Street Band
08.29.08 American Idols Live!
08.30.08 American Idols Live!
09.01.08 Tina Turner
10.08.08 Tina Turner

www.americanradiohistory.com
By Bill Kopp

In today's highly segmented media marketplace, it's fair and reasonable to ask if there is room for another cable channel. It often seems like every special interest has its own dedicated 24/7 programming these days. But according to Atonn Muhammad, there's a significant void in the programming menu. And he and his team are poised to fill it. "Now is the time," he said in a recent CNN interview, "to harness all the energy of hip-hop into a 24-hour cable channel."

**AN OPENING IN THE MUSIC TELEVISION MARKETPLACE**

Music television programming got its major-media start in the early 80s with the launch of Viacom's MTV. That groundbreaking channel transformed the music industry (and entertainment industry in general) with its music-centered programming. The early MTV broke new artists, and turned a whole generation on the new hybrid medium of music video.

Eventually, MTV found itself at the center of criticism and controversy for its seeming unwillingness to spotlight African-American artists. Under pressure from several directions, the channel made some concessions and broadened its programming to include major acts including Michael Jackson, Prince and Lionel Richie. But it wasn't long before the channel lost its original focus; these days one is left to wonder what the "M" stands for. MTV, devotes large blocks of its programming to non-music-oriented shows, including a large swath of so called "reality" programs.

Other channels have stepped in to try and fill part of that void. Both BET and VH-1 (like MTV, both Viacom properties) have worked in some soul, funk and hip-hop, but these channels too have- for any number of reasons-chosen not to focus on music videos.

Hip-hop is a huge factor in the entertainment industry: over the last five years, sales for the top ten R&B hip-hop albums have topped 112 million units domestically, according to the latest Nielsen Sound Scan figures. Clearly, hip-hop is a market force to be reckoned with.

But hip-hop transcends the marketplace; it's a cultural phenomenon. Like jazz, blues and rock and roll before it, hip-hop is a uniquely American art form. And like all American culture, it's among this country's most popular exports. Atonn Muhammad recalls seeing a recent TV commercial for Chinese tourism. "There was a guy break dancing!" He cites the statistic that "seventy percent of all hip-hop's sales internationally are in South East Asia and Europe."

Unfortunately, the elements most often focused on within hip-hop are gangsterism, misogyny and excessive materialism. There's much, much more to the genre, but many media outlets focus on the negative while giving short shrift if not completely ignoring- the cultural and historic importance of hip-hop. The music plays an important part in the lives of many people. "It was," recalls Atonn Muhammad, "the soundtrack of my early adulthood. I am the demographic; hip-hop made me."

A native Washingtonian, Atonn Muhammad played football for the University of Miami's Hurricanes from 1990 to 1994, while there he studied finance. Fresh out of college, he launched RAAMM Enterprises, a concert promotions firm dealing primarily with hip-hop. During this period, his profile rose, and he was featured in Billboard and the Washington Post, and he guested on Tavis Smiley's influential BET Tonight.

But the scene was changing. "The concert promotions business got pretty tight" in the late 90s, recalls Mr. Muhammad. "Hip-hop was under attack, a lot of venues had stopped allowing hip-hop events to take place because there had been a surge of violence at some of the events. As a business venture, it became less and less profitable." So he moved on- "to make my mom happy," as he puts it-and, putting his degree to work, took a position with Morgan Stanley as a financial advisor.

While Morgan Stanley-though on his own time- Mr. Muhammad developed the concept of the Real Hip-Hop Network. Around this time, the previously-independent BET was sold to Viacom, and as Mr. Muhammad recalls, "there was a lot of disappointment in the African-American community about losing BET. A lot of people feared that the diversity of music-already homogenized-would be lost forever." One player-Viacom-now controlled all of the major music television outlets. The goal of The Real Hip-Hop Network, then, would be to, as Atonn Muhammad says, "connect hip-hop back to its foundation."

RHN would create
an atmosphere where "real" hip-hop was represented. Muhammad left Morgan Stanley and began pulling together a team who could bring his vision to reality.

Others had similar (but not identical) ideas. According to a 2004 cover story in The Hollywood Reporter, other competitive channels were being planned: Hype and 1A.M. At the time, Mr. Muhammad claimed that those ventures would "lose out on the bigger marketing dollars. A company like Proctor & Gamble isn’t going to go that route." Nearly five years later, he’s been proven right that RHN’s programming mix has greater appeal to mainstream advertisers. "What proved me correct is that those networks never got off the ground," he laughs, "and we’re still here.”

An important early supporter of the fledgling network was CNN co-founder Reese Schonfeld: he aided in developing content for RHN. Also critical to the network’s success is Chief Advertising Officer Varick

**“HIp-Hop RIGHT NOW IS IN A STATE OF EMERGENCY, AND RHN IS THE CURE”**

– ATONN MUHAMMAD

Baiyina, an advertising veteran with twenty year’s experience. Mr. Baiyina explains the positioning of RHN in the marketplace: “Advertisers are yearning for a non-offensive outlet to reach their target audiences without the worry of exposing their valuable brands to a morally questionable environment.” With other members of the RHN team he says, he has developed “an advertiser-friendly environment that will include partnership, flexibility, and carefully planned campaigns incorporating features like product placement and branding within programming.”

Mr. Muhammad solicited input from wise and revered figures. He convened a meeting of the founders of hip-hop, including Afrika Bambaataa, Chuck D, and members of the break dancing Rock Steady Crew and asked them to help establish the direction of the Real Hip-Hop Network.

Meanwhile, Bill Cosby had been holding town hall meetings around the country, discussing the state of affairs among young people in the African-American community. Asked to speak at one of these functions, Mr. Muhammad “had an opportunity to meet with Dr. Cosby. He sat me down, and we spoke for close to four hours. His goal is to see positivism expressed for young people.” That dovetailed perfectly with the goals of the Real Hip-Hop Network, which, Mr. Muhammad says, “can be a tool to enlighten and inspire young people. RHN can have a major impact—not just for African-Americans on people all across the cultural spectrum who have grown to love hip-hop.

**RHN TODAY**

Other industry heavyweights have gotten involved with the Real Hip-Hop Network. Amir Khan of Philly International signed on as Senior Director of Special Projects and Events. Mr. Khan spearheaded development of the RHN-sponsored Dreamstream web site (www.dreamstream.tv). He describes it as a marriage between “social networking and ‘reality’ programming.” The site helps connect dreamers-aspiring rappers, for example—with their dreams. Monthly segments put the spotlight on the realization of a dream; a recent feature saw Patti Labelle connecting with a disadvantaged young woman from Camden NJ.

Kenny Gamble of famed songwriting/production duo Gamble and Huff joined RHN’s Board of Directors in 2007. In addition to his musical work, Mr. Gamble is renowned for his humanitarian efforts, especially in his hometown of Philadelphia. The goals of RHN—especially those embodied in its self-described “fifth element”—drew Mr. Gamble to his involvement on the network’s board. There he “is a great source of guidance” according to Mr. Muhammad.

Mr. Muhammad believes that the early success of The Real Hip-Hop network is affecting a shift in emphasis across the media spectrum. Asked in the CNN interview how he thought MTV and the other music networks would react to RHN, he asserted that “they’re going to have to change their lineups.” In fact that is happening; Mr. Muhammad cites programs such as The Hip-Hop Honors and Flavor of Love and asserts that “VH-1 has entirely changed its demographic to try and get more toward the hip-hop audience.”

Bernard Taft is RHN’s Quality Assurance Director as well as EVP for Artist Relations. In the 90s he was a member of DC gangster rap outfit Section Eight Mob. He discovered that “a lot of what we say and do affects people. I saw that I had a responsibility to make a change and talk about more than just gangster topics.” He sees RHN as a way to allow new artists who have something to say get on an even playing field with some of the more established acts like 50 Cent, Jay-Z and Kanye West.” Mr. Taft echoes the concept of the five elements—deejaying, break-dancing, emceeing, graffiti art and knowledge/wisdom/understanding—as the real foundation of the network.

**ACCOMPLISHMENTS AND PROGRAMMING**

The RHN team has spent the last several months preparing for the channel’s official launch (scheduled for the first quarter of 2009). Extensive test marketing and program development have established a firm foundation for that launch.

A year-long test launch in both the Washington DC market and on the Dish network allowed RHN to fine-tune its programming before a worldwide rollout. Programming was analyzed against the backdrop of the network’s targeted 18-34 demographic. With the support of strategic advertising partner McCann-Erickson, RHN plans to launch out of the gate with a strong advertiser foundation. “We have taken the best of what the industry loves about hip-hop,” Muhammad explains, “and taken away some of its worst flaws.”
Azim Lateef (aka Prodigy) is Marketing and Creative Operations VP for the network. He stresses that RHN's content will differ significantly from that of the Viacom properties: "First of all, we actually play videos. And we try to lead the kids into a more positive direction, back to hip-hop's essence of lyricism." He notes that when that kind of content is shown on other networks, it tends to be on "second-tier" channels like MTV2. The Real Hip-Hop Network is positioned to be a top-tier channel, on the dial amidst the most popular channels.

In addition to music videos, RHN has developed a winning package of original hip-hop-themed programming. Highlights from the schedule include Keeping it Real with host IQ, and interview program spotlighting hip-hop moguls; There and Back Again, featuring rappers visiting historic landmarks and discussing what they mean today; and Out Da Trunk, a program highlighting unsigned artists. Breaking new artists is a driving force behind the channel. Mr. Muhammad explains that aspiring rappers will be able to submit content to the channel for potential showing on screen. "We want to give new independent and international artists mainstream exposure without the mainstream dollars," he states. "We have the goal of bringing about a 'mile wide and an inch deep' approach. We want to be the voice of the purists, and have the opportunity to show the underground, the grassroots, and even some of the mainstream artists who want to connect back to what made rap important."

RHN program offerings extend to kids' shows (former child actor Kelii Williams is VP for Children's Programming) as well as a wide variety of news, talk and perspective, plus hip-hop concerts, specials, documentaries and movies. In addition to The Real Hip-Hop Network's original programming, they are able to draw upon a vast array of content from other domestic and international sources. Khalil Muhammad (no relation to Atonn) mentions that RHN will source content from "Ghana, Japan, Canada and more...all over the world." A Sunday Hip-Hop Gospel program is in development as well.

The network also sponsors major events, including Summer Jam with Hot 97 in New York two years running, and Power 99 FM's Powerhouse concert in Philadelphia. Mr. Muhammad notes with pride that these and other efforts help RHN "get the respect of hip-hop notables like KRS-One." A Real Hip-Hop Expo is being planned to "showcase new digital media trends and other consumer trends, as well as new artists."

**BEYOND THE BUSINESS**

RHN's commitment extends beyond merely marketing a brand and a channel. Responsible leadership is at the core of The Real Hip-Hop Network's mission. To that end, the organization has developed a charitable arm. Richard Williams (renowned coach and father of tennis stars Venus and Serena) came on board to run the nonprofit arm of RHN called Real Hip-Hop Cares (realhiphopcares.org). In part, the stated mission of RHHC is to "provide comprehensive social, educational, socioeconomic and cultural arts programs to 'at-risk' youth and their families. RHN is also partnering with other charitable organizations to promote relevant and worthy causes. RHN Advisory Board member Kenny Barnes (of Root, Inc. and the Guns Aside initiative) was involved in helping author related legislation in the U.S. House of Representatives. Overall, Mr. Muhammad says that the goal here is to "channel hip-hop's appeal to help fight gun violence."

RHN executives have been involved in the 2007 "brain trust meeting held by the Congressional Black Caucus member Rep. Sheila Jackson Lee; they've taken a high-profile role in the Hip-Hop Summit Action Network; and Atonn Muhammad is often called upon to speak publicly about the synergy between media and the creative element with a goal of bringing about more positive images. Working in cooperation with Rev. Lennox Yearwood and the Hip-Hop Caucus, RHN has been a fixture at voter registration rallies across the nation; they've helped develop a voter registration database of more than 2.5 million people, mostly youth. RHN has membership in the National Press Club and is petitioning to join the "pool" of White House reporters in 2009. "All of this," Mr. Muhammad says, "is designed to provide viewers of The Real Hip-Hop Network with more 'substance with their entertainment'."

**THE FUTURE OF RHN**

Nineteen broadcast channels nationwide have already signed on as RHN affiliates; they will broadcast selected programs from RHN's expansive offerings. Meanwhile, "we're preparing for our national launch in 2009," Mr. Muhammad says.
"We've entered into negotiations with both Dish Network and DirecTV. Early next year we'll be doing strategic marketing for the network." He mentions a grassroots-oriented "Join the Real Hip-Hop Revolution" push not unlike the 1980's "I Want My MTV" campaign; the goal is to build buzz about RHN so that potential viewers request the channel from their cable providers. In early February, RHN will host a Grammy party to officially launch the network. At launch, RHN will reach an estimated 35 million households domestically as well as in Europe and Asia. And that's just for starters: "We take over the later," Mr. Muhammad laughs.

This being the 21st century, RHN is a truly multi-platform endeavor. "We are launching a version of the channel online—www.rhn.tv—where subscribers will be able to preview the network's content. That launch is scheduled around the time this feature goes to print.) A mobile text platform of RHN will allow individuals to get selected network content via their cell phones. RHN has partnered with TA Broadcasting to provide voice, TV, Master Control, Production and Internet services via TA's Vidvo, a new IP platform service. The RHN channel is also currently available through Vidvo's video IPTV platform.

Khalil Muhammad adds that the network plans to leverage the popularity of new media like YouTube and MySpace, applying that sort of approach to less commercial/mainstream fare. Characterizing hip hop as wide-ranging "art that is an expression of life," he notes that RHN will even air cooking shows featuring hip-hop chefs."Prodigy mentions an important and innovative tie-in to the videos RHN shows. "We'll play a video from a new artist. And we'll offer a ringtone and download—with the info codes on the screen while the song is playing—so that viewers can download the content in real-time."

**DIRTY GLASS vs. CLEAN GLASS**

The RHN team wants to be more than just a business; they see the network as a creative outlet/venue for artists. "We want," Mr. Muhammad says, "to be the 'hip-hop C-SPAN.'" Open up the doors to all kinds of hip-hop ideas and styles, and put those across to the audience." He states the goal of "allowing, without criticism, the audience to determine what's good."

The Real Hip-Hop Network fills an important role for viewers, advertisers and society as a whole. "We subscribe to the clean glass/dirty glass philosophy," Mr. Muhammad explains. "When you've only got the dirty glass to drink from, you will drink from it. Because you don't have any other choice. But when people have the choice of making a better decision, they'll make the better decision. They'll choose the clean glass."
Audio Advertising Will Help Webcasters—But Not Save Them

Up next on Internet radio: audio ads. While SoundExchange and webcasters continue to hammer out a compromise on royalty rates, one thing's for certain—running an online radio business will remain a challenge.

Once it becomes clear that the royalty rates won't be reduced as low as Web radio services want them to, those that have resisted putting audio advertising into their streams will have no choice but to do so or risk going out of business. But that might not solve their problems completely.

So far, the Internet radio audience has been resistant to advertising. Ads are far more common in online rebroadcasts of terrestrial radio stations.

Doug Perlson, CEO of the Internet radio ad network TargetSpot, says his company serves an average of four minutes of audio ads per hour to Internet-only stations compared with 10 minutes or more on terrestrial stations rebroadcasting online. But he expects those numbers to equalize once Internet-only stations face a bigger music bill.

"Services that don't offer any audio ads leave money on the table," he says. "The user experience doesn't suffer to the extent that some of the services worry about."

The problem facing pure-play Internet radio companies is that it's hard to add advertising to services that until now have been ad-free. When Pandora tried audio ads for nine days in early 2007, inserting a nine-second McDonald's ad every time listeners changed stations, the company received more than 100 written complaints.

Perlson now limits itself to display ads on its Web pages, which CEO Tim Westergren projects will generate $20 million by the end of the year. "Yet the company had to lay off 20 employees last month. And advertising is hardly a guaranteed business model." While Arbitron and Edison Media Research estimate that the majority of U.S. listeners for Internet audio services is about 54 million, no single service can drive enough of an audience to attract significant money. Even AOL Radio, with 250 streaming channels, can't build a big enough audience on its own; in June it outsourced ad sales to CBS Radio.

Perlson believes that online radio ad networks like TargetSpot can help, much as displayed networks like Glam help Web sites. They can allow advertisers to target an audience based on demographic and geographic information, like 18-year-old males living in New York. That would let smaller online-only stations get the same kind of ads as their larger competitors.

"Even the large radio groups online are not big enough to aggregate local listeners in a big way," Perlson says. "While CBS and AOL certainly have a lot of listeners on a national basis, if you want to target a few ZIP codes in one particular market, we need to be working with everybody up and down the dial and everybody online."

This game could become more complicated if Internet advertising faces the downturn many forecasters expect. The outlook for non-search-related Internet advertising next year is grim, especially for "experimental services" like ad-supported music sites.

Internet radio services do have some advantages, such as the ability to easily target listeners with ads based on age, gender, location and music preference—all information collected when users register or by tracking their behavior. And since advertisers are comfortable with terrestrial radio, Internet radio isn't as big a jump as, say, online.

Even so, the big players in Internet radio are bracing themselves for a drop in revenue. TargetSpot, which was already the largest ad network aimed at serving Internet radio, acquired its competitor Running Lipstick Radio in October to prepare for the coming storm.

"Anyone who says they're immune from the forecast are not living in reality," Perlson says. "It's something when the forecast says chance of rain and you might get wet and another when the forecast is saying you a hurricane that's 500 miles wide and bearing down on you. That's what we're looking at. Everybody's going to get wet. The question is whether people are going to drown."

The same metaphor holds true for Internet radio services. All of them will feel the splash of higher royalty rates, regardless of what compromise is finally reached. Audio ads will be a useful life preserver, but not the life boat many expect.

BOOM BOX 2.0

It's still up in the air whether there will be any Internet radio stations left to enjoy once SoundExchange and the webcasters reach a final compromise on music royalties. But those still around will have the new Elements W Internet clock radio from Sonoro Audio to help them find listeners. The built-in Wi-Fi antenna provides access to more than 13,000 Internet stations, which are searchable by location (such as city or country) and genre. Users will also get a personalized Web site called mysonoro.com, where they can program their listening preferences and sync them with the device. The Elements W will be available this month for $400.
EXPERIENCE THE BUZZ

Place your press directly in the hands of your customers and prospects with custom reprints from BILLBOARD.

the YGS group
integrated publishing solutions

800.290.5460 | ecostructure@theYGSGroup.com

The YGS Group is the authorized provider of custom reprint products from BILLBOARD.

Develop greater brand awareness and showcase your featured editorial from this industry respected publication.

Event Collateral
Media Kits
Direct Mail
Online Marketing
Recruiting Packages
Presentations
CLOSER TO THE CHART

South Africa To Get Sales/Airplay Listings At Last

JOHANNESBURG—European and American label executives get exasperated if they have to wait a few days for a chart position. In South Africa they’ve been waiting for decades. That wait is nearly over. Next year the Recording Industry of South Africa is preparing to launch the country’s first industry-sanctioned music charts. Although South Africa is one of the world’s few expanding music markets, its only charts have been local ones compiled by radio stations.

“We’ve made significant progress this year,” says South African Music Awards CEO Sean Watson, who is overseeing the charts’ launch for RISA.

The labels body expects to choose an airplay monitoring company in a few weeks and is close to wrapping up talks with a sales data service provider. RISA has also secured a sponsor for a planned weekly chart-oriented TV show, although Watson declined to reveal who the sponsor is or when it will begin airing.

The likely results will be the continent’s first national airplay-centered singles/racks chart, which will also incorporate download sales data, and a sales-based albums chart. A start date is expected to be announced at the May 2009 South Africa Music Awards.

Insiders say South African charts were difficult to compile because the market included a significant number of unmonitored retail sales in rural communities. But thanks to advances in monitoring technology and the maturing of South Africa’s music retail market (Billboard, Feb. 9), Watson says that RISA expects to collect sales data from 80% of the country’s retailers.

Retailers, artists and labels say they’re eagerly awaiting the chart’s introduction.

Howard Lazarus, Johannesburg-based managing director of leading music retailer Look & Listen, is convinced charts “will hopefully force radio stations to pay more attention to what is being purchased by the public—and not focus so heavily on playlists or international charts.”

Vukile Zondi, programming manager at regional urban music station YFM, adds that a national chart “would also make market information easily available to newcomers to the industry.”

Others are less enthusiastic.

Matona Sakupwanya, station manager at Johannesburg-based national urban-formatted Metro FM, suggests that South Africa radio’s multiple formats, which are based on diverse domestic genres, mean a national chart is unlikely to resonate with those stations’ audiences. But he suggests that heavy mobile phone use “could be the catalyst for format-based charts in the near future. We have nearly as many phones in circulation as the population of South Africa, and the cost of a download is cheap relative to purchasing a full CD.”

So far, artist feedback is positive.

“It’s hard to rate yourself against other artists in the absence of a national chart,” EMI-signed multiplatinum Afrikaans music artist Nadine says. “A chart gives you a goal and adds to your story when selling yourself in new markets.”

Nadine’s manager, Hugo Foets of Brussels-based King International Service, says overseas managers and labels “would be more likely to take a chance on local artists if they see them doing well on an official South African chart.”

According to 2007 IFPI statistics, international repertoire accounted for 57% of South Africa’s physical sales. Total trade revenue was 1.1 billion rand ($151.4 million), with digital sales making up only 2% of that. “For our members,” Watson says, “access to neutral data about what is happening over the counter and on the airwaves will allow them to best position their product and improve their business.”

Chart attack: NADINE

GLOBAL

BY DIANE COETZER

GREATER ENTERPRISES

BERTELSMANN PROFITS RISE

German media giant Bertelsmann AG posted net income of €387 million ($486 million) during the first nine months of 2008, nearly tripling from €132 million ($166 million) during the same period last year. The company’s earnings in the same period the year prior were weighed down by costs incurred to settle Napster copyright litigation. Bertelsmann said its third-quarter results didn’t include the proceeds it banked in October from the sale of its 50% stake in Sony BMG to Sony Corp. The privately held company said that consolidated revenue during the first nine months of the year totaled €11.4 billion ($14.3 billion), down 0.7% from a year earlier.

—Andre Paine

SONY GETS EXPOSURE

Sony Music Entertainment has formed a Pan-European creative agency with London-based marketing agency Exposure. The joint venture, named SBX, aims to develop artist endorsements, synch deals, product placement, live performances, ad-supported programming and online marketing for Sony artists and international brands. SBX, based in London, will offer strategic planning, market research, creative work and content programming to its clients. While giving preferential access to the Sony Music roster, the firm also plans to work with third-party agencies and content providers. Former Sony BMG Europe VP of brand entertainment and business development Marcel Engh has been named managing director of SBX. Exposure’s own clients include O2, Levi’s, Coca-Cola and Virgin.

—Jennifer Wilson

NHK BANS FIVE JAPANESE SINGERS

Japanese public broadcaster NHK has indefinitely banned five popular singers from appearing on its TV and radio networks. The five singers are accused of participating in a golf tournament and party that celebrated the birthday of a well-known organized crime boss. “Takashi Hosokawa, Akira Kobayashi, Nobue Matsubara, Hiroshi Kadokawa and Kiyoshi Nakajo not only took part in the golf tournament, they also performed at the gang leader’s party,” NHK spokesman Ryoji Ito says. Of the five singers, Sony Music Entertainment Japan artist Hosokawa is by far the most popular, having appeared on the NHK network’s showcase year-end special 37 times during his lengthy career. Ito says the artists’ management companies confirmed that “the entertainers mentioned had participated in the tournament and performed.” The management companies didn’t return phone calls seeking comment.

—Rob Schwartz

WE7 GOES LIVE

After a year of beta testing, Oxford, England-based company We7 has officially started its free, ad-supported streaming music service. The platform offers 3 million licensed tracks from all four major labels and several hundred independent labels, paying rights holders from advertising revenue. We7 provides on-demand streaming of full tracks and albums, and users can create playlists and share favorites with friends. About half of We7’s catalog is available for purchase as digital rights management-free MP3 downloads, with the rest expected to become available within the next 90 days.

—AP

AUSSIE PRIZE GETS AMPED UP

The organizers of the annual Australian Music Prize will announce the nominees for the 2009 prize Feb. 6 during the St. Kilda Festival in Melbourne before an expected audience of about 10,000. The plan marks a major step up in exposure for the nominations, which organizers had previously unveiled before 300 invite-only music industry guests. Channel [V] will film the event, which will feature a performance by one of the shortlisted acts. “The music industry is already aware of the AMP,” prize director Tracey Grimson says, “and now we should increase its awareness with the public.” The AMP, based on Britain’s Mercury Music Prize, will reward the most creative Australian album released in 2008. The winner will be named in Sydney on a date to be announced.

—Christie Eliezer
Voter Favorite
MTV Europe Music Awards Score With Viewers

LIVERPOOL, England—The morning after the 15th MTV Europe Music Awards, host Katy Perry appeared on the covers of most U.K. tabloids wearing a Barack Obama print dress. Many other musicians also name-checked the U.S. president-elect. But even the 65 million-odd votes Obama received in the U.S. election fell short of the number of votes that European music fans cast for the EMAs, according to MTV Networks International.

This year, MTV claims 100 million votes were cast, up from 78.8 million in 2007. Including repeat broadcasts, MTV U.K. says the show attracted a total audience of 1.6 million over six days, up from 1.5 million for the 2007 EMAs. It claims the audience for the initial broadcast grew 169% in the key 16-34 demographic.

The network credits its multiplatform approach with growing audience and buzz: "People are on different platforms and different devices consuming content," New York-based MTV Networks International VP of content and operations Gary Ellis says. "So we wanted to make sure we were both meeting them there and leading them there."

Digital initiatives included an online simulcast and the hiring of celebrity blogger Perez Hilton to host an online-only red carpet show prior to the ceremony. Before the event, the EMAs created a Facebook group that introduced users to the "MTV EMA Fanatic," an application that allowed users to choose their favorite nominees and vote for them in all categories. The app also gave users a badge they could place on their Facebook profile to show the artist for whom they voted.

Label executives say the approach has boosted the profile of the show, already one of the few Pan-European platforms for music promotion. Industry executives believe the show's superstar-heavy bill including Pink, Kanye West, Beyoncé, Take That and the Killers lived up to the pre-awards promise by Richard Godfrey, the EMAs' executive producer and senior VP of music and production, who vowed to "try and put the best bill together of any awards show outside the United States."

U.K. alternative act the Ting Tings thought the event important enough that the band changed its schedule to fit in an appearance between American and Canadian tours, according to London-based Sony BMG international VP Dave Shack.

"It will give us a good profile," Shack says, noting that MTV will continue to air EMA performances in the coming weeks, providing prolonged exposure long after the award show itself. Videoclip of the performances will also be available at the EMA Web site (ema.mtv.co.uk) in the weeks following the ceremony.

"They absolutely loved it," says Ting Tings manager Stephen Taverner of London-based Out There Management. "It's hugely beneficial for any artist in terms of profile building and establishing themselves across Europe."

London-based Universal Music Group In-

At times like these, payroll should be the least of your worries.

With CAPS, Workers' Comp is included in every package.

We Pay. You Roll.

Sales@CapsUniversalPayroll.com

West
(310) 280-0755
Midwest
(847) 480-7366
East
(212) 925-1415

Halfway through the tour, your baby band comes up with a "brilliant" new idea for the show.
Paid In Full?

Nelly Gives Ford Some Love

The entrepreneurial rapper Nelly has a marketing partnership of sorts with Ford. The Universal Records artist doesn't appear in any TV ads for the automaker. And you won't find him in Ford's print or radio ads.

But it's clear that Nelly loves the Ford Flex, a crossover vehicle that the company introduced earlier this year. In early November, the rapper appeared at the Specialty Equipment Market Assn. Show, a custom car event held in Las Vegas, to show off the tricked-out Flex he'll feature in his video for "Let It Go." Any attention he generates will give a marketing boost to Ford, although it isn't clear how that would help him.

Ford's ties with Nelly are just one element in the company's marketing efforts for the Flex, which are aimed at catching the attention of people who had never expressed an interest in buying a Ford. Before the Flex's U.S. debut, Ford also gave D) Funkmaster Flex his own customized version, which he drove to various public events. The automaker also held private events in New York, Los Angeles and Atlanta to give artists and music industry executives a chance to check out the car. And it made sure that two were parked outside the Grammy Awards.

With The Brand

KAMAU HIGH

Jermaine Dupri's Ford-sponsored So So Def Summerfest Weekend Celebrity Bowling Tournament.

Usha Raghavachari, a Ford marketing and communications manager, says such promotions aren't meant to come across as advertising. There's value, she says, in simply showing that Nelly likes the Flex.

"I'm not sure we would take him into advertising," Raghavachari says. "It makes it seem less real and authentic."

While Buzz Marketing Group CEO Tina Wells believes a red-hot star like Chris Brown might be a better fit for the Flex than Nelly, she agrees that there's value in word-of-mouth marketing.

"I was listening to an urban radio station this morning and they mentioned the Nelly car," Wells says. "So there's always value in attaching a name to a product."

But this begs a question: How much value is there for Nelly in attaching his name to Ford? Nelly and his music don't appear in any Ford ads. And he doesn't receive any endorsement money—except for the car itself.

Ford is also using conventional TV advertising to market the vehicle. In ads that began running this summer, Ford featured music by downtown Records artist Santogold.

The ads provided Santogold with valuable exposure, not to mention licensing revenue she received for use of her music. By contrast, Nelly received neither for giving the Flex his stamp of approval. Might such informal marketing ties risk diluting the value of official endorsement deals that Nelly has with other leading brands like Nike and Sean Jean? The rapper didn't respond to interview requests by press time.

But this approach certainly makes sense for Ford, providing a low-cost means of brand building at a time of deep financial uncertainty for the U.S. auto industry.

For 24/7 branding news and analysis, visit billboard.biz/branding.
Former Mothers of Invention drummer Jimmy Carl Black, 70, died of cancer Nov. 1 in Germany.

A native of El Paso, Texas, Black played in a variety of bands before he moved in 1964 to California, where he met bassist Roy Estrada and singer Ray Collins and started a band called the Soul Giants. With the subsequent addition of guitarist Frank Zappa, the band morphed into the trailblazing rock group the Mothers of Invention.

Black played on such classic early Mothers albums as "Freak Out!," "Absolutely Free," "We're Only in It for the Money" and "Weasels Ripped My Flesh.

A biography posted on his Web site, jimmycarlblack.com, describes producer Tom Wilson's bewildered reaction to the band during its recording sessions for "Freak Out!," rock's first double-album.

"Tom Wilson, who had thought he had signed a blues band, was completely shocked when they recorded the first song," the bio recalls. "It was 'Who Are the Brain Police?' Immediately he was on the phone to MGM saying that they had not signed a blues band but some kind of weird band. He certainly was right about that."

Black remained with the Mothers until leader Zappa disbanded the group in 1969. He went on to form a new band called Geronimo Black and appeared in Zappa's 1971 cult-favorite movie "200 Motels." In recent years, Black played with the Muffin Men, British interpreters of Zappa's music.

He is survived by his wife, Monika, three sons and two daughters. —Lisa Marie Basile

DEATHS

Byron Lee, 73, acclaimed Jamaican bandleader and musical entrepreneur, died of cancer Nov. 4 in Kingston, Jamaica.

Lee, who spent much of his 52-year career touring the world with his band the Dragonaires, was conferred a national and a special bedside ceremony.

Lee's political connections and shrewd business acumen, which he attributed to his Hong Kong-born father, made him equally successful offstage. He operated a thriving concert booking and promotion agency in the early '60s, which brought top R&B acts to Jamaica. In 1968, Lee opened Dynamic Sounds, a full-service record label that also boasted one of the Caribbean's finest recording studios. It hosted Eric Clapton, Elton John, the Rolling Stones and Paul Simon, among others.

But Lee is best-remembered as the bassist and visionary force behind the versatile Dragonaires, one of the Caribbean's most beloved bands, which he founded in 1956. Former Jamaican Prime Minister Edward Seaga produced their first single, "Dumplins," in 1960, the same year the band was featured playing in the James Bond movie "Dr. No." Seaga encouraged Lee to play ska, Jamaica's first home-grown popular music, which took root in the poorest areas of western Kingston, and he selected the act as the backing band for a government-sponsored contingent that performed ska at the 1964 World's Fair.

Lee also helped launch a diverse and successful Trinidad-style carnival in Jamaica in 1990. —Patricia Meschine

Al Gallodoro, 95, jazz saxophonist/clarinetist who enjoyed a long association with orchestral leader Paul Whiteman, died Oct. 4 in Oneonta, N.Y., after a short illness.

During his career, Gallodoro performed everywhere, from vaudeville houses, speakeasies and nightclubs to symphonies, Carnegie Hall and international jazz festivals, according to a bio provided by his family.

Gallodoro, who was the subject of a PBS documentary, started his career at the age of 13 when he joined the orchestra of banjo artist George Evans and gave his last performance Sept. 20 at the 2000 New Orleans Jazz and Heritage Festival.

After working as the first alto saxophonist/clarinet in the Orpheum Theater house orchestra in New Orleans when he was 15 and then signing on with Isham Jones as a sax soloist, he joined the Paul Whiteman Orchestra as first chair alto saxophonist/clarinet and featured soloist in 1936.

Gallodoro performed classical music as well as jazz under such famed conductors as Arturo Toscanini, Leopold Stokowski, Alfredo Antonini, Leonard Bernstein, Andre Kostelanetz, Johnny Green, Tutti Camarata, Arthur Fiedler, Percy Faith, Skitch Henderson and Dr. Frank Black. In 1958, composer Ferde Grofe composed the "Gallodoro Serenade," which the saxophonist recorded in 2004.

Gallodoro is survived by daughters Mary Bruggeman and Joann and Alice Gallodoro, 18 grandchildren, including Kevin Wood, who produced his later efforts; 29 great-grandchildren; his sisters Frances Nyhan and Catherine Gagliano; and his brother Frank, who played alto sax with Whiteman. He was predeceased by his wife Mary; his son Alfred; daughter Ria; sister Marie; and brother Peter. —Ed Christian
AC/DC's decision to release "Black Ice" exclusively at Wal-Mart was more than a retail statement. It was a game changer.

The album's impressive sales—which have already topped 1 million in the United States alone—make the case that some bands can generate more volume by making an exclusive deal with a big-box merchant than distributing a record to all retailers. So you can bet we’ll see more deals like that.

And I’d bet that every manager of an iconic band now wants to get the kind of store-within-a-store that Wal-Mart set up for AC/DC. The retailer not only used those displays to promote "Black Ice" and the AC/DC catalog, but also to sell band hoodies, hats and other band trinkets, as well as two other exclusives: an AC/DC version of the "Rock Band" videogame and a special edition of the band’s "No Bull" live DVD.

The special section devoted to the band wasn’t near other music—it was in the men’s clothing department. While other labels might have wanted Wal-Mart to put the AC/DC display in the music section, to encourage the sale of other albums, the retailer knows what its customers want. And Wal-Mart just wants consumers to buy something related to AC/DC—it doesn’t have to be music. In this case, the album was displayed next to licensed clothing on which the retailer makes a much higher profit margin than it does on CDs.

"I am blown away by the level of sophistication they have instilled in the AC/DC promotion," the head of sales at a major label says. "I don’t know who the author of it is, but the store within the store in the men’s department and the breadth and depth of the presentation is brilliant."

"Black Ice" had come out through conventional channels, first-week handicappers say they would have projected U.S. sales in the 180,000-250,000 range. After all, the band’s last album, "Stiff Upper Lip," released in 2000, scanned 130,000 in its first week and has since reached 901,000 units sold, according to Nielsen SoundScan.

"Black Ice" came out of the box selling a whopping 784,000 units in its first week—when annual U.S. album sales are more than one-third lower than in 2000. In its first two weeks alone, "Black Ice" sold more than "Stiff Upper Lip" has in the better part of a decade.

The "Black Ice" sales numbers will undoubtedly entice other superstar bands. Indeed, several months before the album’s release, Journey’s "Revelation," another Wal-Mart exclusive, generated first-week sales of 105,000 and has sold 516,000 units to date.

But such deals may not work for every act. The Eagles, who released their 2007 album "Long Road out of Eden" exclusively through Wal-Mart, sold 711,000 units in its first week and about 3.1 million to date, according to SoundScan. But many retail executives believe the album would have done just as well if it came out through conventional distribution.

Perhaps more important, retail exclusives could hurt labels in the long term. As such releases push music fans into big-box stores, they will pull them out of traditional record shops—which will continue to turn into multimedia stores packed with DVDs and videogames. The music displays at these stores could soon shrink to the same size as those found at Wal-Mart or even Target. How that would benefit the labels is beyond me.

Naturally, these stores will continue to rail against exclusives—just read Michael Kurtz’s recent comments in the Music Monitor Network’s weekly chart e-mail. “Wal-Mart has been very vocal in demanding lower prices,” Kurtz wrote. "Yet when they partner with a record label, the price of a single CD magically goes from the demanded $9.72 retail price to $11.88."

"When the end result of two large corporations working together in tandem is eliminating competition, damaging legitimate local businesses and increasing the cost of their own retail price by $2 per CD, there is something very wrong."

His opinion echoes that of Newbury Comics CEO Mike Dreese, who thinks the Federal Trade Commission should investigate exclusive deals between labels and big boxes (Billboard, June 21).

Until that happens—if it ever does—plenty of bands will follow AC/DC’s icy path. ——

**For those about to save, we salute you: A Wal-Mart AC/DC display.**

**Retail Track**

**ED CHRISTMAN**

**FOR 24/7 RETAIL NEWS AND ANALYSIS, SEE BILLBOARD.BIZ/RETAIL.**

**www.billboard.com**

*Cold As 'Ice'*

AC/DC’s New Album Could Be Tip Of A ‘Black Ice’-Berg
EMI Talks

After reorganizing the company into three units, EMI Music executives talk about the benefits of DRM-free music, their relationships with managers and how they'll find the next generation of stars.

When Billboard arrived at EMI’s famed Capitol Tower in Hollywood to interview new recorded music CEO Elio Leoni-Sceti, we got a surprise: joining Leoni-Sceti was president of A&R North America, the United Kingdom and Ireland Nick Gatfield and EMI’s worldwide president of digital Douglas Merrill. As the three lounged on couches in Leoni-Sceti’s U.S. office, they spoke with candor about the changes taking place at EMI.

And why not? For the first time in years, EMI appears to have some meaningfully good news to celebrate. During the six months ending Sept. 30, EMI Music posted earnings before interest, taxes, depreciation and amortization of £59 million ($88 million), swinging from a loss of £14 ($21 million) during the same period last year, helped by stringent cost management and a 37% rise in digital revenue to £102 million ($152 million).

On Nov. 7, Leoni-Sceti announced the company would be reorganized into three new business units: catalog; music services, which will focus on sales, licensing and brand partnerships; and new music. This last unit includes Gatfield and Merrill, but its president will be Leoni-Sceti himself.

This last bit of news raised eyebrows considering that the veteran of new music and branding executive had no prior music experience when he assumed the helm of EMI in September. Leoni-Sceti says the move is aimed at highlighting the importance of new music to the label, but adds he’ll leave artist signings to other executives.

“I will definitely not be out in the clubs until four in the morning,” he quips.

What’s driving all the changes at EMI?

Elio Leoni-Sceti: I think that EMI is leading the industry in a significant rethinking about the way we’re adding value to music. The role of music has not changed. It’s absolutely essential to what we do. We just want to make sure that we empower it in a new way. That’s one thing.

The other one is in the areas of innovation. This industry has always relied on somebody else to innovate in the way that this content is delivered to music fans. Somebody has to invent the iPod, somebody has to invent the music experience and the various incarnations of this music experience. So we have been great at providing the content, but somebody else had to take this content and deliver it in your way. We want to regain ownership of the innovation that goes with our product delivery.

Nick Gatfield: This is not about dictating a creative path. It’s about giving artists the information to make informed decisions about the music they’ve made to improve their touring business, to develop their merchandise business. If you have that level of understanding, it’s a huge incremental value.

Give me a scenario in which an artist you’re working with benefits from that approach.

Douglas Merrill: We have a Capitol Nashville artist who is currently doing great, but we looked across their sales data and what we found was that there is a hot spot for this band in Chicago. Country acts don’t usually travel to Chicago. So what we’ve been doing is working with that band’s management to figure out what those fans are doing. We took that consumer insight and turned it into action.

When Guy Hands first came in, there was a lot of concern in the artist and management communities. Have you had talks with artist managers like Tim Clark or Jazz Summers?

Gatfield: Only daily.

Are those relationships improving? Are their concerns being addressed?

Gatfield: The relationships weren’t bad in the first place.

Leoni-Sceti: The media has put a disproportionate amount of light onto artists leaving the company. We had the Rolling Stones. We had Elton John in the United States. How many other companies in this industry have two artists that at a point in time decided to leave? I can count pretty much at least the other three majors.

There’s been a lot of speculation about EMI Group and plans to sell off various assets. We’ve heard talk about parts of the recorded music business being on the block, such as classical and Christian. Are there discussions going on about these right now?

Leoni-Sceti: Rather than answering that specific question, let me step back. We have an investor that is fully committed to grow this business and to achieve the vision that we have set for ourselves. That is Terra Firma and Guy Hands. They have stated on more than one occasion how determined and committed they are to our growth and to turn around this business and put us on the right track. We see continuous commitment from the investors and we see a strong and long relationship with the bank behind the investors.

Billboard did some number crunching and talked to a few financial experts and the consensus seemed to be that EMI Group may face challenges in satisfying its financial covenant with Citigroup.

Leoni-Sceti: You will not hear me saying this is 100%. I think it would be silly for any company. But I’m telling you: I’m very comfortable with meeting the covenant.

EMI was the first major record label to sell digital rights management-free music on iTunes. How has that worked out?

Merrill: It’s been great. DRM certainly doesn’t provide value to the fan.

Does it provide value to the label?

Merrill: I’m the wrong one to ask, because I’m on record thinking it doesn’t. But smart people disagree with me and when smart people disagree, there’s probably a more complicated story.

When you put DRM-free music on iTunes, did you see an increase in piracy?

Merrill: The pirates are doing a better business regardless. The best way to get a pirated copy probably isn’t to buy it from iTunes and then push it. We didn’t see the needle move at all on [piracy]. But what did we did see is consumers loved the product. It was good for consumers, it’s good for artists. It gets people engaged with the art in a whole new way by getting rid of artificial rules—like we don’t trust you, so I’m not going to give you this content. It just sort of set the wrong tone with our customers.

What new artists are you particularly excited about right now?

Gatfield: A new signing today, a girl called Priscilla Renée, we’re very excited about. A few artists coming out of Cap Nashville, obviously Lady Antebellum, who’s been around for awhile but is starting to grow. We’ve just concluded a deal with Willie Nelson. Those are sort of the headline ones. Red Jumpsuit Apparatus’ second album is coming, which we’re excited about. We’re working on a new Massive Attack album, a new Josh Stone record.

How confident are you that you’re going to deliver superstar dreams from America, which EMI has struggled with?

Gatfield: I’m very confident. I’m confident that I think we have the right people in place who can identify them at an early stage.

Who are those people?

Gatfield: Rob Stevenson, who we recently hired, who I think is an exceptional A&R talent. Steven Melrose, who’s based as Capitol’s VP of A&R here. Interesting enough, both of these guys came from not a pure A&R background. Steven Melrose came out from the artist management world. Rob obviously had a lot of success as an A&R guy, but also he actually had an advertising background.

Who are the American bands to watch?

Gatfield: Hockey, which actually was a co-sign between the U.K. and North America. The Postelles, a new New York-based band we’ve very excited about. Antebellum, who’s been around for a while but is starting to grow. We’ve just concluded a deal with Willie Nelson. Those are sort of the headline ones. Red Jumpsuit Apparatus’ second album is coming, which we’re excited about. We’re working on a new Massive Attack album, a new Josh Stone record.

For the full Q&A with Leoni-Sceti, Gatfield and Merrill, go to billboard.biz.
TV Exposure Helped
The Fray's 2004 Debut
Go Multiplatinum. Can a High-Profile ABC Partnership Take The Band To The Next Level?
ISAAC SLADE IS
having a meta moment.
Chatting with Billboard by
phone as he relaxes in a Denver
bookstore, the Fray's singer
notices a magazine with a
picture of his band on its cover.
In a city with few rock stars,
you'd think someone in Slade's
hometown would notice the
man himself, but no one does.
“There’s probably 50 people
here walking past me and
nobody sees that it’s my face
over there,” Slade says with a
chuckle. “When actors connect
with the public, it's always with
their face, with that visual
connection. Ninety percent of
the connection we have with the
public is our music, and I think
because of that, we’ve been a
pretty heard-not-seen band.”
Despite three years of touring, a
video shown on “Grey’s
Anatomy” and more than 3
million worldwide sales of the
band's 2005 Epic debut, “How to
Save a Life,” according to the
label, the members of the Fray
have kept a relatively low profile.
But that may change as the
group prepares for the Feb. 3
release of its self-titled
sophomore album. Two-and-a-
half years after its key
placement on the ABC show
proved that TV synchs can break
an act on a massive scale, can
the Fray use a groundbreaking
deal with ABC to take its career
to the next level?
track sales shot up 283%, according to Nielsen SoundScan: the album had a record sales week after the season three "Grey's" premiere, when the "Life" video aired right before the show, following weeks of use in its promos. The album "Life" has sold 2.3 million copies in the United States, according to SoundScan, while the single of the same name has sold 2.5 million downloads.

ABC is in its third year of producing music videos to promote its shows (see story, page 31). "We look at ABC as the biggest radio station in the world," ABC Entertainment executive VP of marketing Michael Benson says. And unlike radio stations, ABC is looking into ways to make money on the music sales it generates. Though its deal with the Fray is mostly a trade of airtime for a song, not a revenue share, Benson says that "it opens the door to look at different relationships with record labels."

Such a relationship already exists across town at CBS Records, a division of the TV company. Restarted in April 2007 to supply CBS shows with music from its artists, the label has secured 100 placements on CBS and CW shows, including five theme songs, according to executive VP/GM Larry Jenkins. One artist, Sharon Little, has supplied a theme song (to the CW-produced "The Cleaner") and will appear in a show (on "CSI: NY"). "So there's definitely synergy at work," Jenkins says.

Benson says ABC is actively pursuing new revenue models with labels. Tracing online sales traffic to abc.com would be one way to share revenue with a music company. Though arrangements would differ depending on the artist and label, Benson notes that if a viewer clicks on a music store from ABC's Web site, the network "should benefit from that lead."

For now, ABC is looking at music's word-of-mouth—or click-of-mouse—benefit. Once the Fray's "Lost" video goes up on abc.com, Benson expects it to spread virally. The video will also be serviced to major online portals and screen in movie theaters between Nov. 21 and Nov. 30 as a trailer for the new season of "Lost."

Though ABC will be a major supporter of the Fray's new album, their relationship is not exclusive, nor has it been; after the first "Grey's" synth, "How to Save a Life" was used on shows on NBC, HBO and the CW.

Latterman acknowledges that extended play during an important scene within a show can have an emotional impact on fans that promos don't. "But that's one usage," he says. As an example, "you might have 40 promo spots . . . and with these 'Lost' spots you're getting" quality and quantity.

He says the band and Epic had already chosen "You Found Me" as a single by the time he and Stimmell pitched it to ABC: "they were lucky that the network's fall schedule had a perfect fit (especially in a promo for a show called "Lost")." The band makes their record, period," he says. "It's up to us to find ways to get it heard the way the guys want."

Slade also says that the band doesn't generally talk about synchs until the songs are finished. The lyrics for "You Found Me" were written two-and-a-half years ago. But "I've always had that camera rolling in my head when I write the songs," Slade says. "When Joe [King] and I do a lot of the co-writing, it's always talking in terms of character development and foreshadowing and conflicts and resolution. We talk in really theatrical terms, so I think that has helped us."

There are dramatic moments aplenty on "The Fray." "You Found Me," produced from crises among friends and family that prompted the singer to confront the age-old question of why bad things happen to good people. Another song, "Enough for Now," tackles the fall-out from the death of Slade's grandfather. Even "Happiness" concludes that "Happiness damn near destroys you/Breaks your faith to pieces on the floor." The record definitely has some isolation and loneliness rolled into the fabric of the sound and lyrics. Slade says, "We'd been gone from our family and friends for more than we'd been home. You start to lose sight of priorities and lose sight of balance and you don't really have the luxury of a routine. When that happens, naturally it comes out in the music."

The sound of "The Fray"—produced like the debut by Epic VP of A&R Mike Flynn and Aaron Johnson—is "a little more extreme than the last record," Slade says. "The quieter stuff is a little quieter than our last record and the rock stuff is a little rockier. It definitely spreads the spectrum a little bit."

The Fray will preview the album during a tour of small venues in early January. It will be available for physical and digital pre-order beginning Nov. 21 at thefray.net; purchasers who buy the CD from the site will get a bonus disc of live recordings from the January tour. That online integration reflects a sales history of more than 6 million digital tracks sold, according to Nielsen SoundScan, and the Fray scored iTunes' top-downloaded album of 2006. Stimmell expects several tracks to go up for sale before the album is released.

With just one full-length studio album under its belt, the Fray was able to progress from playing small clubs to ballrooms, theaters and finally amphitheaters last year. In 2007, 49 dates reported to Billboard Boxscore grossed $10.3 million, compared with a 2006 gross of $1.7 million for 60 shows. The key was not to skip steps, says Paradigm booking agent Jonathan Adelman, who expects the band to play a combination of arenas and amphitheaters—and possibly a couple of festivals—beginning next spring or summer. "We'll be in a position to play larger places because it's warranted," says Adelman, who predicts about 40-50 North American dates as well as shows in Europe and possibly Australia, Asia and South America.

Slade acknowledges the broad reach the band has achieved through licensing means that there are a lot of "casual listeners" of the Fray, particularly its hits. "My goal is for those people to get to know us as a complete picture," he says. "We've always been very much about the word-of-mouth. We're six years into the touring and the band and the writing. If we do ever lose fans on either side of the extreme, I would hope that our core would stay with us."
PAPERLESS TICKETING COULD STOP SCALPING—OR LET ACTS CONTROL IT

BY RAY WADDELL | ILLUSTRATION BY PETER AND MARIA HOEY

Last week the Palace of Auburn Hills (Mich.) hosted four sellout shows, all of which had audiences lining up outside the venue before the doors opened. On the night of Nov. 5, however, the 3,000 AC/DC fans waiting to get in didn’t really have “tickets” at all.

That night Ticketmaster introduced its new paperless ticketing system—which requires purchasers of some prime seats to show a valid ID and the credit card they used to buy the tickets. The idea is to make sure that tickets are used by the person who bought them, much as airline flights are, and it could be the most important development in the business since computerized ticketing. At stake is the “secondary market”—what some music fans used to call “scalping”—which Web sites like StubHub.com have turned into a $5 billion-per-year business, when one counts the value of tickets to all sports and entertainment events purchased online.

The process of checking IDs went smoother than it does in some airports. “It was seamless,” Palace senior VP of booking Marilyn Hauser says. “We had quite a few Ticketmaster reps in our lobby to make sure we didn’t have any glitches, but it was as smooth as could be.”

Although Ticketmaster introduced paperless ticketing quietly, the effects will reverberate as intensively as the AC/DC concert inside the venue. During the past year, the company conceived the technology to thwart ticket reselling at a time when some artists have finally found ways to collect money from fans willing to buy a ticket for more than face value, and many others have grown interested in the idea. Whether artists choose to use paperless ticketing to prevent the reselling of tickets or encourage it, this technology could put them back in control.

To promoters, venue managers, ticket companies and even fans, it also raises an age-old question: Whose ticket is it, anyway?

“Paperless ticketing is going to change things dramatically for the artists that want them to change,” says Rob Light, managing partner for Creative Artists Agency, the agency for AC/DC. “What paperless ticketing has allowed them to say is, ‘I would like my fans to get the tickets at the value I’ve created.’ And that’s what AC/DC tried to do. AC/DC had no presales, no opportunity for anybody but the best fans to get the best seats at the same time.”

So far, AC/DC is using Ticketmaster’s paperless ticketing for about 3,000 choice seats per show on the North American leg of the band’s “Black Ice” tour, which began Oct. 28 at the Wachovia Center in Wilkes-Barre, Pa. Tickets went on sale Sept. 19, with nontransferable paperless ones available at ticketmaster.com, the company’s phone lines and retail outlets, and ACDC.com. Since concertgoers can only enter shows with valid IDs and the credit cards used to make the purchase, the person who bought the tickets has to use them. (Each concertgoer with an ID and a credit card can buy up to four tickets for up to three friends.)

The system is designed to thwart brokers without forcing fans to jump through hoops. According to Ticketmaster president Eric Korman, it was created to automate a time-consuming process known as “forced will call,” where fans are escorted into venues. Since all ticket takers use the new system, Korman says it works “in a matter of minutes as opposed to a matter of hours.”

Paperless ticketing is the latest in a series of attempts to rein in the Wild West of the secondary market, which has exploded on the Internet—and where most of the profits don’t go to anyone affiliated with shows. Although some artists already participate in the secondary market—few will admit to it.
---Ticketmaster's recent acquisition of Front Line Management will make it easier for more acts to do so through Ticketmaster's own resale operations, TicketExchange and TicketsNow.

"The secondary market is not slowing down," says Ross Schilling, a manager at Vector Management, whose clients include Kid Rock, Hank Williams Jr. and Lynyrd Skynyrd. "Promoters participate in it, artists participate in it—it's just not out in the general public's view."

Many of the tickets on the secondary market were put there by the artists themselves, says Don Vacaro, CEO of secondary market aggregator TicketNetwork. "The artist holds them and then resells them directly to the secondary market," he says. There are "plenty of examples of the artists tapping into revenue above face value."

For last year's Skynyrd/Williams tour, Schilling did just that. "We purchased the tickets at face value—a small amount, maybe 100 a show—so the money's in the gross," he says. "And those tickets went up on the secondary market to see what the market would bear."

Ticketmaster objected, filing a suit in April 2007 that claimed intentional interference with the company's contractual rights. StubHub had been selling "official premium tickets," which Ticketmaster said violated its exclusive contracts with venues.

Schilling says that the result opened his eyes to the possibilities of the secondary market. "With Lynyrd Skynyrd and Hank Williams Jr., our P1 [highest-priced] ticket was around $75, which we felt was a pretty healthy ticket for these guys, whose fan base is primarily blue collar," he says. "And time and time again we saw tickets being sold and purchased for $500-$400. We learned that there are people out there who are willing to pay that kind of money for a Skynyrd/Hank ticket—they have the extra income and they want to go and have a good time and be up close and have the artist sweat on them. And they're willing to pay whatever the market will bear to do that."

THE PROS—AND CONS—OF PAPERLESS

Most secondary market sites like StubHub and RazorGator make money by charging buyers and sellers a fee, rather than participating in profits themselves—the money above face value goes to the person who sells the ticket. It's easy to make the case that artists deserve at least part of that revenue.

Last summer Tom Waits became the first touring artist to use Ticketmaster's paperless technology during his 13-date U.S. theater tour. The idea to go paperless was a conscious decision to "take the secondary market out of the mix," Stuart Ross, Waits' booking agent at Music Tour Consulting told Billboard at the time. With paperless ticketing, "we are now able to construct a 100% will call pickup with no lengthy lines, ensuring that all of the tickets are sold to the end user at face value."

"As it's implemented now, with AC/DC and Tom Waits, there's no transferability if fans want to give tickets as a gift, can't attend or want to resell. We think there will always be a need for transferability, and taking that away from the consumer will result in a backlash."

Paperless ticketing "clearly makes it harder for people to exchange tickets," Korman says. "That's the way we implemented the technology this time. We do happen to be working on variations of this theme, which would actually offer a very orderly process of fan-to-fan exchange of a paperless ticket."

To Vacaro, paperless systems represent "a way for venues to try and control any consumer who ever wants to switch a ticket by charging them more service charges, more fees, and collecting more information." Both Live Nation, which will launch its own ticketing operation next year, and new Ticketmaster CEO Irving Azoff have touted the importance of this data.

That circles back to the question about whose tickets these are. "The interesting thing about our business is four people think they own the ticket," Light says. "The promoter thinks he owns the ticket because he has put up the guarantee. The venue thinks they own the ticket because they build the building. Ticketmaster thinks they own the ticket because they've created the service and they're the distributor. And I believe the artist owns the ticket because there is no ticket if there is no artist willing to perform. So every time you go forward, four people think they're entitled to control that scenario."

Not surprisingly, agents and managers think pricing and distribution should be an artist's decision. "That was kind of the argument when we went to StubHub," Schilling says. "I could have said when I go to a building, 'Put those tickets aside and I'm going to hold them as comps.' But I made a conscious effort when we did the deal that the face value of the ticket was paid for. I feel that no matter what, if an artist goes into a building, the gross potential is really the artist's gross potential."

Of course, whether paperless ticketing will make that a reality is still up in the air. As Vacaro points out, AC/DC has been the hottest show on the TicketNetwork exchange for the past three weeks.

---

According to Kline, Cleveland Cavaliers owner Dan Gilbert signed a deal with Flash Seats after he realized just how much money secondary market companies like StubHub, eBay and RazorGator were making by serving as a marketplace for his team's tickets. "Flash Seats puts the control—as much as you can control the secondary market—back into the hands of the team or the artist," Kline says. The Cavaliers control and brand the Web site where their fans buy and sell tickets, as well as the information that they collect with each transaction. "This is a wealth of marketing information that teams and artists have come to rely on to really extend the life of the ticket to the fan," he says. (Flash Seats also works with the Toyota Center in Houston, among other clients.)

But the Cavaliers ran afoul of Ticketmaster. In October, U.S. District Judge Kathleen O'Malley ruled that the team's use of Flash Seats violates its contract with Ticketmaster and barred it from using the system.

Ticketmaster itself first offered paperless tickets during the NBA's 2007-08 season; its technology was used by the Phoenix Suns, the Orlando Magic and the Miami Heat.

"Nobody wants to hold down the secondary market," Kline says. "We think people should benefit from—all the people who have the exposure and the risk, whether that's the artist or the team."
Here is Trace Adkins' fall itinerary. Complete USO trip to Iraq and Afghanistan; tour with Alan Jackson; promote his film, "An American Carol"; Tune in Wednesday nights to the roughneck reality show "Black Gold" on cable network TruTV to hear his theme song play. And on Nov. 25, he'll cap off the year with the release of "X," his 10th album for Capitol Records Nashville.

Capitol Nashville president Mike Dungan wasn't worried. "I knew he'd represent himself well," he says. "I didn't know if it would resonate with the audience or with Donald Trump, but we knew he wouldn't embarrass himself and that he would come away looking like a smart guy and a funny guy."

The NBC show introduced Adkins to a broad audience, Dungan says. "I have people who are not in our industry say, 'So who do you represent?' I'll start with Keith Urban and..."
they’ll look at me blank-faced,” he says. “I’m always surprised at that, but then I get to Trace Adkins and they say, ‘Oh, yeah! I know him from ‘The Apprentice.’’ Television is an amazing thing.”

Adkins is also glad he did the show. “I’m not a fan of reality TV. I think most of it is incredibly silly, but ‘The Celebrity Apprentice’ benefiting charity the way it did, I think gave it a touch of nobility and some credibility.” (Adkins’ daughter, Brianna, suffers from extreme food allergies, so he used the show to raise money for the Food Allergy & Anaphylaxis Network, an organization for which he serves as spokesman.)

But TV isn’t the only screen where a mass audience can see Adkins. He portrays the Angel of Death in the current film “An American Carol,” which was directed by David Zucker (“Airplane!”) and marketed as a conservative alternative for moviegoers. “I read the script and thought it was hilarious, and I felt that the Angel of Death was something I could pull off,” Adkins says. “It was an opportunity to get on the set of a real movie with real production dollars.”

For his part, Zucker enjoyed working with Adkins. “When casting the Angel of Death I knew we needed someone with a scary and imposing presence,” he says. At 6 feet 6 inches tall, Adkins fits the bill.

Balancing careers is tricky—and it altered Adkins’ plans for his album release. Adkins was working on “X” when he got a chance to do “The Celebrity Apprentice,” so the album was put on the back burner, while Capitol released “American Man, Greatest Hits Volume II.”

The delay served Adkins well—the album has sold $19.000 units, according to Nielsen SoundScan, and it spawned the chart-topping hit “You’re Gonna Miss This,” which Adkins performed on the last episode of “The Celebrity Apprentice.”

Capitol Nashville VP of marketing Cindy Mabe expects sales of “X” to be fueled by a flurry of TV appearances, including the Macy’s Thanksgiving Day Parade, “The Bonnie Hunt Show” and the CMA Awards. The GAC special taped during his visit to Iraq and Afghanistan will air in November, and CMT will reair the “Crossroads” show that teamed Adkins with 38 Special. In print, Adkins will be featured on the cover of Country Weekly and Road King and become the first man to grace the cover of the women’s publication First.

Capitol previewed “X” with the single “Muddy Water,” which is No. 22 this week on Hot Country Songs. The video, featuring actor Stephen Baldwin, who Adkins befriended during the run of “The Celebrity Apprentice,” is a popular clip on CMT and GAC.

The gospel-flavored “Muddy Water” is a departure for an artist perhaps best-known for the booty salute “Honky-Tonk Badonkadonk,” but that could help Adkins. “If there was ever a time to throw a curveball it’s now, because his Q factor is so high,” Duncan says. “The anticipation for Trace music is higher than it’s ever been.”

Adkins plans to continue blending his photogenic and phono- genic talents. He says there has been some discussion about doing a CMT show, and he wouldn’t mind making a return visit as a special guest on “The Celebrity Apprentice.”

He also has a busy New Year’s Eve schedule—he’ll open at Nashville’s Sommet Center, then fly to perform in Pikeville, Ky., while Lynyrd Skynyrd will make the trip in reverse.

Adkins’ mix of uptempo songs with sensitive ballads like “The Rest of Mine,” “Arlington” and “Dreamin’ of Money,” “Rough for Money,” “I love that song,” he says of the last track. “We just got back from Iraq and Afghanistan and the overwhelming hit of the tour was ‘Marry for Money.’ They just howled when we did that song.”

Capito’s Mabe adds, “This album shows all the different things that make Trace, Trace.”

Indeed, some of Adkins’ biggest hits are lighthearted tracks like “Honky-Tonk Badonkadonk,” “I Left Something Turned On At Home,” “Hot Mama,” “Rough & Ready,” “Swing” and “Ladies Love Country Boys.” “If somebody tells you that the sensitive ballads are more fun to perform than the uptempo rockers that get people on their feet and make them throw their panties onstage, they are lying,” Adkins says. “That’s just the bottom line.”
Milwaukee has a venue perfect for any type of performance - or audience.

MILWAUKEE THEATRE
2,500 - 4,100 seat
Historic Theatre

BRADLEY CENTER THEATER
4,000 - 6,000 seat
Intimate Half-House Arena

U.S. CELLULAR ARENA
4,000 - 12,200 seat
Legendary Arena

BRADLEY CENTER
8,000 - 20,000 seat
World-Class Arena

Drawing fans from Milwaukee, Madison, Green Bay, Northern Illinois

MILWAUKEE THEATRE & U.S. CELLULAR ARENA BOOKING
Tony Dynicki 414.908.6084 tdynicki@wcd.org

BRADLEY CENTER BOOKING
Heather Storm 414.227.0689 hstorm@bcsec.com

www.americanradiohistory.com
Billboard Touring Award Finalists Represent The Top Crop Of Winners On The Road
BY RAY WADDELL
This year's list of finalists for the Billboard Touring Awards features not only veteran touring artists and established headliners and companies, but also some resurgent careers and innovative packages. The awards are based on ticket sales reported to Billboard Boxscore from Oct. 1, 2007, through Sept. 30, 2008. The honors will be presented during the Billboard Touring Conference Nov. 19-20 at the Roosevelt Hotel in New York. The top tour and top draw awards, which acknowledge the top grossing and ticket-selling tours, respectively, boast two bands from Jersey and the victory lap of one of the United Kingdom's most popular bands.

Bruce Springsteen & the E Street Band's Magic tour and Bon Jovi's Lost Highway tour followed similar strategies: blast off in North America in the fall, sell out stadiums in Europe the next year, follow with a triumphant return home.

Both acts played about 100 shows and put up some of the best numbers of their careers.

Springsteen's tour worked with different promoters all over the world, 99% of the time with the same promoter that worked the previous dates in the market, according to veteran Springsteen agent Barry Bell.

"This tour was so successful in so many ways," Bell says. "The business was spectacular and the shows themselves were as good as any tour I can remember. Bruce and the band were fantastic and the shows were received incredibly in every city in every country they appeared in."

Bon Jovi Management's Paul Korzilus, who has worked on every Bon Jovi tour since the Slippery When Wet trek in 1987 and has run BJM since 1992, says Lost Highway was "the No. 1 financial tour in both gross and net in [the band's] entire 25-year career."

BJM coordinated the tour with Rob Light and Chris Dalton at Creative Artists Agency and AEG Live's team, led by CEO Randy Phillips, tour director Gord Berg and president of international touring Rob Hallett overseeing Europe.

The Police, winner of top tour and top draw at the 2007 Touring Awards, still had the momentum this year to be among the top tours in the world for 2008 as the band played primarily North American amphitheaters.

"Rarely do you say, 'I think it's as it should have been,' as opposed to, 'I should have done it this or that way,'" says Arthur Fogel, chairman of Live Nation's global touring division, co-producer of the tour with RZO. "I really feel that it played out perfectly."

PACKAGED GOODS

The top package award is designed to reward synergistic combinations of artists on a multi-act bill and value to consumers. This year's diverse mix of finalists includes a country superstar, a powerful urban double bill and classic rock legends.

Four-time winner Kenny Chesney comes up big again this year with his Poets & Pirates tour, featuring Keith Urban, LeAnn Rimes, Gary Allan and others. Promoted nationally again by TMG/AEG Live, Chesney played a mix of arenas, amphitheaters and NFL stadiums.

"With Kenny it's always fans first, so every year we sit down and try to put together a show that the people paying to see him get their money's worth and a great night of entertainment," TMG/AEG Live president Louis Messina says.

continued on >>p40
When you are playing the South, the BJCC in Birmingham Alabama is a stop that's sure to drive your tour's bottom line a little more north. With 1.5 million music fans in the surrounding area and the flexibility to customize seating to fit any size show, the BJCC is the biggest entertainment complex in Alabama. Book Birmingham's most versatile venue and make the most out of your tour.

1.877.THE.BJCC
WWW.BJCC.ORG
We roll out the red carpet for every event.

Whether we host the Republican National Convention or Bon Jovi, Xcel Energy Center creates a colorful and imposing entertainment experience. Our upscale venue, attentive client service and experienced planners, marketers and technicians make Xcel Energy Center easy to play, from load-in to load-out.

Our space is flexible enough to accommodate 3,000 music fans for an intimate concert, or 19,000 conventioneers. No matter what scale your event takes, we can set the stage for a historical performance.

Xcel Energy Center

Anything but standard.

Find out why. | www.xcelenergycenter.com | 651.265.4800

from >>p38  Journey show-cased its new lead singer Arnel Pineda, and Heart and Cheap Trick added serious muscle to the bill. "We are so happy with the results of that package," says Jason Garner, CEO of global music tour promoter Live Nation. "Really, it's a symbol of a new generation of amphitheater superstar that has arrived. It was a pleasure to have that package and we're really proud of the big numbers that it did."

The synergy of co-headliners Jay-Z and Mary J. Blige, also produced by Live Nation, proved compelling to concertgoers, and up-and-comer The-Dream was icing on the cake as an opening act.

"They are both superstars with iconic stature," William Morris Agency urban contemporary department head Cara Lewis says of the two headliners. "The catalog of music has years of hits and at the same time both artists remain current. Not to mention, the fans knew they would see top-notch performances with high production values."

Dennis Ashley is Blige's agent at ICM. "Mary pours her heart into every performance," Ashley says. "Her passion creates a connection with the audience that draws them in year after year."

TOURING CONFERENCE & AWARDS

NO LAUGHING MATTER

Humor has become a force in the touring marketplace, and the competition for top comedy tour is particularly fierce this year. Finalists Katt Williams, Chris Rock and Dane Cook all put up strong numbers on the road in 2008. "Katt performed 101 sold-out shows on this tour," says Chris Smith, Williams' agent at ICM. "He has probably seen more of an expansion of his audience than any comedian working today."

Rock is also represented by ICM. "No comedian has ever even attempted a tour like this—four continents, eight countries, markets that no other American comedian has ever even tried to play," ICM concerts division head Steve Levine says. "This was a groundbreaking tour. Look for many others to try to reach the bar that Chris just set. It's very, very high."

BIG GIGS

The top boxscore award recognizes the top-grossing single engagement, and this year it's all about the ladies.

The three finalists are Madonna's two shows at Stade de France in Paris. Celine Dion's eight shows at the Bell Centre in Montreal and the Spice Girls' 17 shows at the O2 Arena in London.

The Spice Girls' run "was the perfect storm—the pent-up demand continued on >>p42

continued on >>p42
Congratulations!

The
Allman Brothers Band

2008 Billboard "Legend of Live"
Award Recipient

Michael Lehman
Personal Manager to Gregg Allman

Lehman & Lehman
343 Millburn Avenue, Suite 200
Millburn, NJ 07041
973-258-1000
from [p40] the return of the ultimate iconic pop stars, their amazing production and the hottest arena in the greatest concert market in the world, says Randy Phillips, CEO of tour promoter AEG Live.

Madonna’s stand was one of many huge dates from a tour that was just hitting its stride as the awards’ eligibility period came to a close. “This tour has confirmed that Madonna is the biggest female artist in the history of our business,” says Arthur Fogel, chairman of global touring for Madonna tour producer Live Nation.

For Dion, “just to be part of her public return to her hometown was a very special moment for AEG Live,” says John Meglen, president of AEG Live division Concerts West.

GET FESTIVE
Festivals have become hugely popular in North America in the past few years, and our three finalists exemplify the modern model. One is in rural Tennessee, one is in the California desert, and one is in downtown Chicago. All three fests combined blockbuster headliners with compelling performers from top to bottom. The Bonnaroo festival in Manchester, Tenn., a three-time winner of the top festival award, boasted Metallica, Widespread Panic and Pearl Jam as main-stage acts. Rage Against the Machine, Nine Inch Nails and Radiohead graced Lollapalooza’s stage in Chicago. And the Coachella Valley Music and Arts Festival featured such artists as Jack Johnson, Prince and continued on [p44]
Orange County – a market unlike any other

34 diverse cities
5th largest county in the U.S.
average household income of $79,876

Make Honda Center a must play on your next tour

For booking information, please contact Jo-Ann Armstrong at 714-704-2422 or jarmstrong@hondacenter.com
2695 East Katella Ave. Anaheim, CA 92806 www.hondacenter.com
from p42  Roger Waters: With all three of these festivals, the top of the hill creates the headlines, but the pleasant surprises and thrill of discovery is what makes them memorable.

Bonnaroo continues to evolve seven years in. "As a brand, an event, we're as strong as we've ever been. We were financially successful, and we continue to broaden ourselves with our programming and the reach of our audience," says Jonathan Meyers, president of Superfly Presents, co-producer of Bonnaroo with AC Entertainment.

AC president Ashley Capps adds, "It's becoming almost a cliche, but every year surpasses the last in some really tangible way. I don't want it to sound in any way like we're resting on our laurels, but it really had all the characteristics of a finely tuned machine and it was thrilling to see that in action."

"Lollapalooza hit its stride this year and the stars aligned for the lineup," says Charles Atal, partner in Lolla producer C3 Presents. "Grant Park is a special site."

Coachella is produced by Goldenvoice, a division of AEG Live. "The term 'Coachella' has become synonymous with once-in-a-lifetime musical experiences, and this year did not disappoint," AEG Live's Phillips says. "From discovering all the killer new bands from around the globe to Roger Waters reprising 'Dark Side of the Moon' under the moonlight sky, to one of the greatest sets Prince has ever played in his storied career, Coachella succeeded again to the delight of over 130,000 fest heads."

PROMOTED
Global concert mega-promoters Live Nation and AEG Live are joined by London-based 3A Entertainment as finalists for the top promoter award. 3A is also a finalist, with Montreal's Gillette Entertainment Group and Australia's Frontier Touring and Michael Coppel Presents, in the international independent promoter division. Jim Productions in Chicago, C3 Presents in Austin and Outback Concerts in Nashville are the U.S. top independent finalists.

"We are very lucky to work with the kind of artists we do and everyone at Outback spends every waking moment striving to be better and be more creative in this chang- ing market," Outback president Mike Smirkak says. "We are a dying breed in this business; we actually do this with our own money."

C3 has made its mark in producing major fests like Lollapalooza and the Austin City Limits Music Festival, casino dates and a growing number of one-offs. C3 took home the indie trophy in 2007. "Our growth continues to be driven by the strength of our staff coupled with the support of the agents and managers," C3 partner Charlie Jones says.

As for three-time winner continued on >>p46
SPORTS · CONCERTS · FAMILY

IZOD CENTER

ULTIMATE EXPOSURE

To book your next event contact Ron VanDeVeen at 201.460.4387 or Matt Bell at 201.460.4374

www.IZODCENTER.com
from »p44 Jam, partner Army Granat says success is driven by "having the determination and desire to succeed despite all the obstacles we all face, and to be thankful for what we do have and not dwell on what might have been. Finally, to have a hard head for all the times we hit our heads against the wall."

Among the corporate promoters, tours by Bon Jovi, Spice Girls, Neil Diamond, Miley Cyrus, Kenny Chesney, Celine Dion and others powered AEG Live this year. "As I have always maintained, just think where this entire live entertainment industry would be today if AEG Live/Goldenvoice and its many affiliates didn't exist," AEG Live's Phillips says. "To quote that famous Avis Rent a Car ad, 'We're proud to be No. 2, and we try harder.'"

For four-time winner Live Nation, Garner's prediction of "the summer of dreams" came to fruition. "We were blessed with a talent lineup that was second to none," he says. "Everyone on our team all over the world, from the promoters to the venue GMs, to the marketers, to the box office people, everybody pitched in and did their part. We have this unparalleled promoter team with a thousand years of concert promoting experience. It's amazing and it's what allows [CEO] Michael [Rapinoe] and I to sleep at night. We're able to go to bed knowing we have the best promoters in the world on the team making sure the pipe is full of great shows."

OF MANAGERS AND AGENTS

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. Jon Landau Management (Springsteen), Bon Jovi Management and Front Line Management (Van Halen, Neil Diamond, the Eagles) are finalists this year.

Similarly, the top agent award goes to the agency with the highest-grossing combined tours among the top 50. The William Morris Agency, Creative Artists Agency and Artists Group International are the top three this year.
Thanks to JOHN MAYER and BlackBerry For Another Amazing Summer!

MAC PRESENTS
Music And Companies
www.macpresents.com
This year has brought no shortage of hot—some would say incendiary—changes and challenges to the touring industry. ■ Touring’s status as the top revenue producer for most acts has brought with it some major issues and, as usual, we’ll address virtually all of them at the fifth annual Billboard Touring Conference and Awards Nov. 19-20 at the Roosevelt Hotel in New York.

A major point of discussion every year at this gathering has been artist development, and that’s the case again with the opening panel, “Who Do You Love?” ■ Artist development (or the lack of it) remains one of the most critical issues in the music industry. Our artist development panel consistently delves into key career-building components, but also offers critical insight into which artists are on the verge of breaking out.

Billboard Touring Conference Tackles Top Industry Issues

Moderated once again by Madison Square Entertainment (MSGE) VP of marketing Liana Farnham, the panel includes C3 Presents partner Charles Araial, William Morris agents Rob Beckham (Rascal Flatts, Brad Paisley) and Kirk Sommer (the Killers, Adele), the Agency Group agent Ken Fermaglich (3 Doors Down, Paramore), Roadrunner Records marketing/artist development VP Harlan Frey and manager Rob McJinn (Fall Out Boy). The panel, which has been remarkably prescient in the past, is geared to let attendees know who should be on their radar and how to foster artist development.

“The basic economics of touring for a band are frightening,” Farnham says. “We’ll explore some nontraditional avenues for developing artists and touch on whether the concert business is recession-proof. The digital and live music worlds have become inextricably wired together. The “Electric Rodeo” panel not only examines how these two parallel markets converge but more importantly how the live business can tap into the myriad opportunities available in digital marketing and concert promotion, with the ultimate goal of selling more tickets, improving the fan experience and building careers.

Moderated by Billboard executive director of content and programming for mobile/digital Antony Bruno, the panel boasts Moses VP of music industry sales Chris Stacey, Jamla CEO Dave Rosenheim, Verizon Wireless director of digital music Ed Ruth, Davie Brown Entertainment music president Adam Smith, Evenful CEO Jordan Glazier and Buzznet founder/CEO Anthony Batt.

“Live events are about as real an experience you can get these days, but that doesn’t mean there can’t be a virtual element to them,” Bruno says.

There is no hotter or more controversial topic in the concert industry today than ticketing, and the Wild West of the secondary market is the flashpoint issue. In “Two Tickets to Paradise,” we’ll break down trends in this market, as well as ex-

continued on >50
PREVOST COACHES ARE THE CHOICE OF THE ENTERTAINMENT INDUSTRY.

- Unique styling
- Unmatched ride comfort and spacious interior
- Quality, safety, and environmental care
- 24/7 dedicated support and customer service
- A commitment to the industry that does not sway

FOR MORE INFORMATION
Juan Lepe, Sales Manager, Entertainer Market
800-897-7386 or visit WWW.PREVOSTCAR.COM

© Prevost and “The Ultimate Class” are registered trademarks of Prevost, a division of Volvo Group Canada Inc. All rights reserved.
follow the stars to the heart of florida

- 4 million adults within 60-minute drive
- State-of-the-art five-theater entertainment complex
- Experienced in-house staff, including production, ticketing and marketing with media buyers

Call to reserve your date: Judy Joseph 813.222.1009
Check out our specs at tbpac.org/welcome/technical/technical.html

TBPAC
TBPAC.ORG

and the road goes on forever
and we have been with them from back where it all began.
congratulations to
the allman brothers band.

hEll and dale travel, ltd.
718-793-2300
dennis sullivan, joy gordon

from >>p48 amine other topics of interest in the world of ticketing, including auctions, presales, data control and box-office trends.

moderated by hawkins roseneifs rittel & varriale partner Carla varriale, the panel includes veritix director of sales charlotte alison, live nation ticketing executive VP of business development and strategy gregg bettinielli. ticketmaster executive VP of business development eric korman, stubhub director of music relations chuck lavallee. tickets.com chief commercial officer derek palmer and ticketnetwork CEO don vacaro.

Certainly the most unusual session of the conference will be "The Dance," billed as a "Drama in One Act." The panel will take up the fates of the Prize, a fictional superstar act plotting a large North American tour, with the fictional booktown as a potential play. As "the dance" begins, everyone wants this act in their market, at their building. As manager, agent, promoters and venues state their cases, this panel pulls the curtain back to show this fascinating process. The roster of outspoken panelists includes manager doc mcgee, paradigm agent marty diamond, concerts west/age live co-CEO john meglan, live nation south west music chairman danny zelisko, superspy presents president jonathan mayers and I.M.P. president seli hurwitz.

Corporate sponsorships play a bigger role in the touring industry than ever before, as companies increasingly turn to live music to reach covered consumers. Here we talk to the key players in uniting bands and brands at a time when corporate budgets are tight and the market is challenged. "We Can Work It Out" is moderated by IEG Sponsorship Report senior editor bill chippis and features Mac pres-sens president Marcie allen Cardwell, George P. Johnson senior marketing strategist andre gacetta, TBA Global executive VP for branded entertainment Brian Murphy, GMR Entertainment managing director of global operations Bobby oppenhein, Toyota director of engagement sales kim kyaw and live nation alli-ances president Russell wallach.

The explosion in the North American festi-vals business is perhaps the biggest develop-ment in the concert industry in the last two years. Have we reached a critical mass? With "Into the Great Wide Open," the top festival producers and talent buyers in the business will talk about the state of this art and where it's headed. Moderated by the agency group live events department head Jim lewi, the panel includes live nation Canada president shane bourhannais, AG entertainment pres-sident ashley capps, buddy lee Attractions president/CEO Tony Conway, C3 Presents partner charlie Jones, AEG Live Denver president chuck morris and Festival Network founder

Christopher Shields.

Lewi says a pre-conference conference call among panelists was illuminating. "As we brought up the question of the North American festival business reaching 'critical mass,' it became apparent that our panel would be pretty short if the answer was 'yes,'" he says. "At the same time, the reality is with the limited number of headliners available and each event's desire to stay unique, we actually may have hit critical mass with larger fes-tivals such as the ones our panel is known for producing. What we did see as an opportunity for growth were festivals in North America in 10,000- to 30,000-capacity settings."

Lewi says that within the current economy, "there are many things to learn and study from the festivals our panel members produce."

The role of artist manager has never required more flexibility, savvy and skill than it does today as artist managers weigh more options than ever before in trying to break bands and keep the career arc expanding. More than ever, the road is the way to make this happen, but the menu of options, including 360 deals and long-term promoter contracts, presents some tough choices.

Moderated by Billboard editorial director bill werde, "Someone to Watch Over Me" includes innovative managers Bruce Allen (martina McBride, bryan Adams), Paul korzilius (bon jovi), allen kovac (Mötley Crie, buckcherry), mike martinovich (My Morning Jacket), Michael mcdonald (John Mayer) and Scott siman (Tim McGaw).

A decade has passed since concert industry consolidation concluded, so where are we now? With the perspective of 10 years, industry power players will discuss the impact that consolidation has had on touring, ticket prices and the concert experience and, more important, what the next decade might hold.

Moderated by carroll, Guido & Groffman entertainment industry attorney Elliot Groffman, this year's premier panel boasts AEG Live CEO Randy Phillips, Live Nation Connecticut chairman rolph Koplik, Metroplex Talent co-CEO john scher, william Morris Agency contemporary music head Marc geiger and icm senior VP of concerts marsha vlasic.

"This collection of panelists is uniquely situated to put into perspective the major developments of the past and comment on key trends and developments for the future," Groffman says. "I can't wait for the sparks to fly."

—Ray Waddell

www.americanradiohistory.com
Thank you to the 145 talented artists and their representatives who partnered with our clients and the Music Services team in 2008.

3 Doors Down | Avenged Sevenfold | AC/DC | Akon | Alanis Morissette | Alice Cooper | Alicia Keys | American Idols | André Rieu
Angels & Airwaves | Avril Lavigne | B-52s | Beck | Ben Folds | Billy Joel | Bob Dylan | Bon Jovi | Boys Like Girls | Brooks & Dunn | Buckcherry
Bullet For My Valentine | Calexico | Carrie Underwood | Celine Dion | Cinderella | Coldplay | Collective Soul | Counting Crows | Dane Cook
Day 26 | Def Leppard | Dethklok | Dierks Bentley | Dolly Parton | Dream Theater | Duffy | Eagles | Eddie Izzard | Eddie Vedder | Elton John
Goldfrapp | Hannah Montana & Miley Cyrus | Hanson | Hot Chip | Idina Menzel | Iron Maiden | It Was 40 Years Ago Today | Jack Johnson | Jackson Browne | Jason Aldean | Jason Mraz | Jimmy Eat World | Joe Jackson | Joe Satriani | John Legend | John Mellencamp | Jonas Brothers
Judas Priest & Heaven and Hell | Julieta Venegas | Kanye West | Keith Urban | Kelly Clarkson | Kenny Chesney | Kid Rock | Kings of Leon | Lady Antebellum | LeAnn Rimes | Lenny Kravitz | Lindsey Buckingham | Linkin Park | Madonna | Margaret Cho | Mark Knopfler
Maroon 5 | Martina McBride | Mary J Blige | Matchbox Twenty | Matisyahu | Melissa Etheridge | Metallica | Metro Station | Michael Bubble
Ozzfest | Panic at the Disco | Poison | Projekt Revolution | - Linkin Park | Raven Symone | Ray Lamontagne | RBD | Return to Forever | Rihanna
Ringo Starr | Rise Against | Robert Plant & Alison Krauss | Robin Williams | Rod Stewart | Rush | Sara Bareilles | Sevendust | Smashing Pumpkins
Sonya Kitchell | Steely Dan | Stone Temple Pilots | Sugarland | The Cure | The Hold Steady | The Kooks | The Mars Volta | The Police
The Raconteurs | The Spice Girls | The Who | Third Day | Tim McGraw | Tina Turner | Tom Petty and the Heartbreakers | Trace Adkins
True Colors | Umphrey's McGee | Unearth | Van Halen | Velvet Revolver | Weezer | Widespread Panic | Willie Nelson | Yes
At the Billboard Touring Conference and Awards, Billboard’s Humanitarian Award recognizes the philanthropic efforts of a touring professional. Few charitable endeavors could be deemed more “humanitarian” than providing an affordable home for a family in need, which is why Jon Bon Jovi and the Philadelphia Soul Charitable Foundation have been chosen as the 2008 Humanitarian Award honorees at this year’s conference, taking place Nov. 19-20 at the Roosevelt Hotel in New York.

Jon Bon Jovi and The Philadelphia Soul Charitable Foundation Honored With Humanitarian Award

Bon Jovi’s mission to provide affordable housing to those in need began even before he and the ownership group of the Arena Football League’s Philadelphia Soul decided to establish the nonprofit Philadelphia Soul Charitable Foundation in October 2006. The effort is ongoing; just last month, 51 units of housing, developed in partnership with HelpUSA, were announced for Newark, N.J. This project will bring the number of affordable housing units that Bon Jovi and the foundation have been involved with since 2005 to 140.

“Jon’s leadership and vision has been amazing, and he truly has leveraged his celebrity status to the benefit of many homeless and low-income individuals finding themselves in an economic crisis involving housing,” foundation director Mimi Box says. “Although our mission is broad—helping people in economic distress—our funding priorities have been directed toward those experiencing a lack of affordable housing for themselves and their families. We have met an incredibly large number of folks who just need a little help to stabilize their living situation.”

Using an oft-heard but
Denver's Premier Concert Venue

The Wells Fargo Theatre at the Colorado Convention Center is the perfect 5,000 seat venue for concerts, family shows and ticketed events. We're certain you will appreciate the acoustic and visual appeal. It's the ideal accompaniment to any performance.

WELLS FARGO THEATRE
COLORADO CONVENTION CENTER

For available dates and booking information contact:
Greg Lowry (303) 228.8022 glowry@denverconvention.com
Bon Jovi's passion for the foundation is "enormous," according to Jack Rovner, the band's economic manager at Vector Management, and his approach is creative: "Jon's model of combining corporate, private and government monies has yielded over 100 homes in the last three years," Rovner says. "Being part of that has been enormously gratifying, and to find new ways and new projects to initiate is absolutely a great feeling."

Asked why this particular cause resonates with him, Bon Jovi says, "When you look at the number of families and children that on any given night in our country do not have a place to call home, it strikes a chord—no pun intended—with me. Homelessness hits more people than you can imagine: 3.5 million people. 1.35 million of them children, are likely to experience homelessness in a given year."

Homelessness "is an issue we can address without the help of science," Bon Jovi adds. "One of the causes of homelessness is lack of safe, decent and affordable housing—which is a crisis we can tackle, but it will take money, patience and perseverance. So, I've found the challenge which has spoken to me, and I'm trying to make a difference in the lives of these people who want to help themselves but just need a little help."

Bon Jovi says he is "extremely pleased" with the foundation's growth. "And in efforts like this, no one can do it alone," he adds. "Support from all sectors in the communities in which we have built has enabled us to accomplish so much in the first two years of our foundation's existence. Without support from the private sector as well as the many individuals throughout the country that support our mission, we would not have been able to work with our nonprofit partners [Project H.O.M.E., Habitat for Humanity, HelpUSA and others] in providing over 140 units of affordable housing. It has also afforded us the opportunity to be a voice for the low-income and formerly homeless populations who, in some cases for the first time, are achieving the American dream of home ownership for their families. There is a great need in our country for affordable housing, especially in today's economic environment."

Companies including Saturn, ICAP, Kenneth Cole, Coby, Comcast, Condé Nast and SAP have been big believers in the foundation's mission and have supported it financially and with volunteer labor, Bon says.

Bon Jovi's star power and dedication to the cause have also "exponentially increased" local support and facilitated involvement with such partners as Project H.O.M.E., HelpUSA and Habitat for Humanity.

Bon Jovi has seen plenty of packed houses in his career, including 99 of them on the band's 2007-'08 I Last Highway tour, a finalist for the top tour and top draw awards this year. But it seems a different kind of full house can be highly rewarding as well.

"I've seen what a miraculous thing it is to hand someone the keys to a new home," Bon Jovi says, "not only a beautiful home that they can be proud to own, but a home that they have invested their own time, sweat and resources in."

Longtime band manager and tour director Paul Kozlinski knows firsthand Bon Jovi's dedication to this cause. "Throughout my long association with Jon, I've always been amazed and impressed by his commitment to the community," he says.

"This foundation has allowed it to be a bit more formalized, but this is not a new-found passion, it is lifelong passion. I've seen it every day for over 20 years."

Previous Humanitarian Award winners include Clear Channel Entertainment for Hurricane Relief (2004), Dave Matthews Band's Bama Rags foundation (2005), Music Rising (2006) and Kevin Wall/Live Earth (2007). -Ray Waddell
Gwinnett Rocks.

6400 Sugarloaf Parkway
Duluth, GA 30097
www.gwinnettc.com
For booking info, contact
Chris Hendley at 770.813.7558
40 YEARS
OF HIGHS AND LOWS

The Allman Brothers Band
Named Billboard’s Legend Of Live

From free jams in the late '60s at Atlanta's Piedmont Park to this era's extended bookings at New York's Beacon Theatre, "there's one thing you can damn sure say about the Allman Brothers," founding member/drummer Butch Trucks says. "It's all about the live thing." Fellow founding "brother" and the band's second drummer Jaimoe Johnson adds, "Live performance is very important because nothing else matches the deliverance of the music." And the vitality of the Allman Brothers Band live is as it ever was. "It still feels good, otherwise we wouldn't do it," Gregg Allman says of the band's current lineup of himself, Trucks and Jaimoe (who uses his first name professionally), along with longtime members Warren Haynes, Marc Quinones, Oteil Burbridge and Derek Trucks, Butch's nephew. "We don't plan on changing anymore. The thing will end before the players change."

On Nov. 20 the Allman Brothers Band will receive the Legend of Live award at the 2008 Billboard Touring Awards in New York. The award recognizes a touring professional who has had a significant and lasting impact on the concert industry.


"We see it as not about having hit 61 home runs, it's about still being on the field playing," he says. "This is a unique award that recognizes bands that don't rest on their laurels."

The laurels are pretty impressive, and the legacy is among rock's most compelling stories. The journey has been one of tremendous highs—including decades of sold-out halls and induction into the Rock and Roll Hall of Fame in 1995—and the depressing lows of astronomical splits, personal turmoil and band members' deaths, none more devastating than Duane Allman's in 1971. Through it all, the music has come first.

Known as one of rock's best live bands, the Allman Brothers Band was one of only two acts whose live albums ranked in the top 50 of Rolling Stone's list of the "500 Greatest Albums of All Time." Though the group has made legendary studio records, the live set "At Fillmore East" is a milestone.

"Playing live is the most important thing about what they do," Holman says. "This is not a band that particularly enjoys the studio process. I don't think anybody enjoys the touring process: the travel in the middle of the night, eating at weird times, sleeping on lumpy beds and having to pack every day. But what they love is the two-and-a-half hours they're onstage. That's when the magic hits."

continued on >>p58
MSG ENTERTAINMENT CONGRATULATES
Allman Brothers Band

2008 “Legends Of Live”

173 Legendary Performances... and counting!

www.americanradiohistory.com
Congratulations to our longtime friends
The Allman Brothers Band
for their Billboard Legend of Live Award.

Citrin Cooperman & Company, LLP
has been proudly providing the
Allman Brothers Band
with Business Management Services since 1991.

We congratulate them
on receiving the
Legend of Live Award

www.citrincooperman.com
New York - New Jersey - Pennsylvania

from >>p56

The recording process is
"kind of academic," Allman says. "You write the
song and then you take them out and road test
them, play them in front of people," he says.
"They seem to tighten up, my theory is it scares
you into doing it right, having that many peo-
ple there. Here we go, three, four, remember
your parts!

From the time the late Duane Allman, already
a renowned Muscle Shoals (Ala.) Sound Studio
session guitarist, jammed in 1969 in Jacksonville,
Fla., with Jaimoe, Butch Trucks, bassist Berry
Oakley and guitarist Dickey Betts, and then en-
ticed his brother Greg to step in as vocalist,
the onstage alchemy has been a long rock 'n' roll
custom. "I felt the chemistry the first time I played
with Duane and Berry in Muscle Shoals," Jaimoe
says. "I knew Duane could play, but I didn't know
about any of these other white boys. I come up listen-
ing to jazz and stuff and the only white people
who could really play music were jazz musicians
that was my theory."

Welcome to a new musical theory. When Duane
first told Gregg in '69 what he had going on,
"I thought, 'My brother, you've lost your
mind,'" Trucks says. "Two drummers. That is an instant
train wreck. It has to be," Allman recalls. "He said,
'I've got a great lead guitar player,' and I said,
'What the hell do you do? As I remember, you
used to play lead guitar.' He said, 'I'll show you
when you get here.'"

What Duane, who had evolved into a master
slide guitar player, showed his brother was
more than impressive. "I didn't think I was good
enough. I took my brother over to the side, and
I said, 'I'm not sure, but you might have the
wrong guy,'" Allman recalls. "He said, 'Why,
you little chicken shit.' He pushed those but-
tons. I finally snatched the words to 'Trouble No
More' out of his hands, counted it off and it still
pretty much sounds the way it did then. At the
end of that, it was just 'boom.' I showed them
'Dreams,' and that was pretty much like you
hear it today, too. We learned those two songs
before sundown.

The connection was made in Jacksonville and
forged in Macon, Ga., where the band convened
to cut its debut album for Capricorn Records.
"Once I got 'Dreams' in there, I belonged," Allman
says. "But until then, I was sweating peach pits, let
me tell you."

Longtime band agent Jonny Podell says that
when he first saw the Allman Brothers Band
 onstage in June 1969, he was instantly impressed
with its stage presence. "It was struck by the fact
that this Mississippi Delta, Afro-American
blues voice was coming out of this tall,
skinny, blonde white boy. That kind of
threw me," he says.

He began working with the group immedi-
ately and its career started to explode.

The trajectory was fueled by a remarkable mu-
sician synergy. As dual drummers, Jaimoe says
he has been in synch with Trucks "since day one,
since the first time we played. Butch and I have
never rehearsed for anything. We've worked out
a few things, he'd write something out and I'd
try to figure out what he wrote, but we've never
rehearsed for anything."

Trucks says the nature of that chemistry can't
be defined. "People ask me, and have for years,
'How do you and Jaimoe do what you do?' And
I don't know," he says. "It just works. We tried
a lot of different combinations with the band,
and that first combination worked, the chem-
istry was there. Duane brought such a power
and focus to where we were going, everybody
just jumped onboard. I think we're playing a
much better quality of music now, but we'll never
touch that band for originality. With that band,
every night we get onstage we were going into
places that no one had ever been before. It was
a religious experience."

Good as it was, the chemistry is still evident,
and, some would say, improving. "This is the most
balance I've ever seen with this band, spiritu-
ally and musically," says Holman, who first
worked with the Allmans in 1970 and has served
as their manager since 1990. "Everybody is in
the same place."

Tracks agrees that the band has renewed on-
stage vigor. "I'm having more fun playing now
than I have since before Duane died," he says.
"Why? To be honest with you, I like the guys I'm
playing with."

For his part, Podell remains impressed. "At
the risk of sounding sacrilegious, I believe this
is the best band the has ever played since Duane,
"He says. "I'm not sure I can really say it's better,
and there was only one Duane Allman, but it's
as good as I've ever seen them. There are nights
that I've seen them when I'm mesmerized and
actually remind myself of how proud I am to rep-
resent them."

The consistent thread in the Allman Brothers
family is a lack of

continued on >>p60
CONGRATULATIONS ON 40 YEARS OF HIGHS AND LOWS.

IT'S A MATCH MADE IN HEAVEN...AND SOMETIMES HELL,
BUT MOST IMPORTANTLY...
IT'S ALWAYS ABOUT THE MUSIC.

THANKS FOR LETTING ME BE A PART OF IT.
JONNY PODELL
AND EVERYONE AT

podell talent agency, llc
C.J. Strock • Noah Perabo • Brian Hosey • Drew Rosenfeld
compromise when it comes to the music. "The Allman Brothers Band, with all the various players, they don't care about anything else," Podell says. "And the same attitude that Duane Allman had, which was to communicate very little verbally with the audience, still goes on today. They're not about singing anybody. "Happy Birthday," they're not about talking Obama and McCain from their pulpits. And when I lapse into, 'This is what we've got to do to grow,' they remind me, 'This is what you got to do. We're just playing music.'"

Trucks says it takes only "about 10 minutes" to get back into the groove after a break. "We used to have to get together and spend several weeks in rehearsal just trying to refresh what we did before," he says. "With this band, we can go three or four months and put the band back onstage with no rehearsal and not have a mistake. We don't have to rehearse, but that being said, after we play three or four weeks together, we get more confident."

"When everybody's focusing on just remembering the songs, it takes a little away from the exploratory track," Trucks says. "By the end of the tour, the songs are tight enough to where we can experiment a lot more."

Haynes, Burbridge, Quinones and Derek Trucks "have clearly added to the legacy of the Allman Brothers Band," Podell says. "These guys, on any given night, the way they play, it pushes the (original members) in a way that only younger guys can push older guys."

Jaimoe says the musical journey of the Allman Brothers Band is ongoing. "It's still developing," he says. "It's fun, because I know a little more what I'm doing now. It takes a lifetime, because you hear things differently, so it takes off all over again. You continue to grow, you continue to create." Indeed, the one constant of the Allman Brothers is change. "Every night there is a slightly different approach," Holman says. "It's never the same. Half the time it's subliminal, they don't even realize they're doing it. They go where their fingers take them. They're pushing things all the time."

Paralleling the makeup of the band, today's audience for the Allman Brothers is a wide mix of longtime fans and those under 30 who have become converts. "It's great to have the people there who have seen 200 shows and can tell you about the night at Ludlow's Garage in Cincinnati in 1970 or when they saw them at the Fillmore West," Podell says.

"You've got all these people and they're great, and maybe some of them could give you a lot more insight into the valleys and peaks and metamorphosis of the Allman Brothers Band. And for the kids, even if they end up going in another direction and today love Dave Matthews or Jack Johnson, part of their education was to listen to..."At Fillmore East" and "Eat a Peach. I think it was part of all of our educations. I was just lucky enough to be educated on the job."

And promoters, veteran and young alike, understand that the Allman Brothers' focus has always been on the music. "Fortunately for me, I was there at the beginning," says Live Nation Philadelphia president Larry Magid, whose tenure in the business parallels the Allmans'. "What I saw and felt was a remarkable transformation and blending of American music. Through the years, through the ups and downs, the Allman Brothers Band has not lost its verve or its integrity. Their impact has been felt and heartfelt."

Holman says the band is not about complicated riders and frivolous demands. "This band has always been about the integrity of the music, and I think that's why they've sustained," he says. "Certainly anyone that has been around this business for any amount of time has been a part of this. And their part in this integrity is they've allowed this band to present the music the way they want to present it, without compromise."

The date of the Billboard Touring Awards and Legend of Live honor has particular significance for the band. "Nov. 20, by the way, is my brother's birthday," Allman says. "That played me when I heard that. That's got to be a good thing."

Next year, the Allman Brothers Band will stage its 40th-anniversary tour, kicked off by what's sure to be an electric March run at New York's Beacon Theatre. "I'd love to tell you what we have planned, but it's just kick ass, that's all I can tell you," Allman says. "We're going to pitch a waggle doodle all night long."

—Ray Waddell

F.E.A. Merchandise Congratulates

The Allman Brothers Band on the Legend of Live Award

The Road Goes On Forever
"That Tina Turner show got me in the mood!"

"I should take you to HP Pavilion more often."

Nothing enhances a performance like HP Pavilion at San Jose. Whether you're playing our intimate Theatre Setting or going for the fully loaded Arena Experience, the building's acoustics, sightlines and experienced staff always deliver the goods. No wonder HP Pavilion is consistently ranked as one of the "Top 10" venues in the world.
Disney Dominates Finalists List For Billboard's Breakthrough Award

The Disney multiplatform machine has helped propel two of the three finalists for this year's Breakthrough Award at the Billboard Touring Conference and Awards, taking place Nov. 19-20 in New York. Disneymates Miley Cyrus and Jonas Brothers are vying for the breakthrough honor. The third finalist is Michael Bublé, whose demographic is decidedly different, though no less passionate, than Cyrus' and the Jonases'. The opportunity for enduring popularity with all three acts is more than promising. The Breakthrough Award goes to the top-grossing act that cracks Billboard Boxscore's top 25 tours recap for the first time in its career.

The award does not necessarily coincide with the act's first headlining tour, though that's the case with both Cyrus and Jonas Brothers. The award instead represents a "breakthrough" entry into the upper echelon of touring and heralds future box office success.

The award is also about artist development. Previous winners include Josh Groban, Linkin Park, Rascal Flatts and Justin Timberlake. Clearly, all have not only broken through to touring prominence, they've sustained and built their popularity on the road.

Disney recognizes that the charisma and talents of its two contenders in this category were a perfect fit for the company's multiplatform style of artist development.

The astounding success that both the Hannah Montana/Miley Cyrus: Best of Both Worlds tour and the Jonas Brothers tour enjoyed this past year is first and foremost a testament to the incredible talent and hard work of Miley and the Jonas Brothers, as well as a reflection of the wonderful collaborative partnerships that the Disney Music Group has been fortunate enough to develop with these amazing artists," Disney Music Group senior VP of concerts Chip McClean says.

Like all Billboard touring honors, the Breakthrough Award is based on ticket sales reported to Billboard Boxscore from Oct. 1, 2007, through Sept. 30, 2008.

The first owing during this time frame was the Montana/Cyrus tour, which also featured Jonas Brothers as an integral part of the show. "What I like to call the 'split personality tour' gave North America its first glimpse of what a major superstar, the talented Miley Cyrus is," says Randy Phillips, CEO of AEG Live, producer of the tour with Buena Vista Concerts.

"I would change the title of this award from 'Breakthrough' to 'Tip of the iceberg,'" Phillips says. The tour "was an incredible talent and hard work of Miley and the

continued on >>p64
NEDERLANDER CONCERTS PRESENTS
ANOTHER BLOCKBUSTER YEAR
STARRING
GREEK THEATRE L.A.       PANTAGES THEATRE
SANTA BARBARA BOWL       GROVE OF ANAHEIM

CO-STARRING
VENUES ACROSS CALIFORNIA
ARIZONA • NEVADA • COLORADO

COMING SOON TO A VENUE NEAR YOU
Congratulations Allman Brothers entertainment coaches Legend From NOVEMBER INCORPORATE Leesburg, 22, all on 2008 of Airway Road of FL us 34748 at Award! ECA, Entertainment TO( Arts Center CONFERENCE BUBLÉ at AWARDS D N.Y. MICHAEL TOURING in Centre. Sydney JONAS Above: Bethel, for the the at www.americanradiohistory.com they could get as next and toured, overnight success. They touch their fans records," they every every they of ammo Jonas Wavra, for their connection. "They write their own music, they sing every note, play every instrument, they act, they produce other artists' records," he says. "They touch their fans in a way that is indescribable."

And, as Wavra stresses, Jonas Brothers are not an overnight success. The brothers began touring in a van with their parents driving them from gig to gig well before their Disney connection. "They toured and toured and toured, living on T-shirt money to get them to the next gig," he says. "They played as hard as three people as they do to 3,000, or 30,000. They worked wherever they could get hired to hone their craft, from churches to stick-to-the-floor bars. Some places the only people in the clubs were the employees and the other acts on the bill. They loaded in their own equipment and thanked everyone for being there."

Far from the Disney spotlight but no less experiencing a "breakthrough" year was Bublé, who enjoyed the most successful international touring year of his career in 2008. Tour promoter Don Fox of Beaver Productions is bullish on the artist's long-term success potential. "My first date with him was March 17 of '04 in America," Fox recalls. "And the last four years Michael has gone from playing 1,000-seat theaters to selling out Madison Square Garden in New York in hours."

Fox says Bublé "loves to perform" and, like the other two finalists, possesses a strong work ethic. "He'll play five nights a week, he just loves to get out there and play. He hasn't stopped in the last four years." Fox says. "Bublé's audience is from 18 to 80 (years old); His music is timeless, so people young and old all love his music. As a live performer, he's the real deal."

Bublé has played some 80 dates in North America, sold out dates in Europe and Australia, and blew out shows immediately in his native Canada, according to Fox. "The guy is a real deal." he says. "When you do four days in Perth, Australia; three days in Sydney; boom, boom, boom. He sold out the Garden in one day, gone, and the show's not until December. Michael Bublé has definitely made his mark."

—Ray Waddell

From all of us at ECA, Congratulations Allman Brothers on your Legend of Live Award!

entertainment coaches of america INCORPORATED

31017 Airway Road
Leesburg, FL 34748
800-456-2269
www.entertainmentcoaches.com

The 2009 edition of ITTG is HERE!

So be the first on your block to have this completely updated edition, with over 30,000 artists, managers and agents from 76 countries worldwide, including the U.S. and Canada.

Go to www.billboard.com/order to get your copy today!
Prudential Center

Still, Your NEW Jersey Home for Entertainment!

Over 1.5 million fans
Hosted #1 Grossing Concert of 2007
Nominated for Best New Major Concert Venue
Nominated for Sport Facility of the Year

THANK YOU
Artists, Managers, Agents, Promoters & Fans!

For Booking Information contact Brian Gale, Director of Booking & Marketing at 973.757.6505 or bgale@prucenter.com

www.prucenter.com
With the help of touring heavyweights like Bon Jovi, the Police, Celine Dion, Jonas Brothers, Neil Diamond and the Eagles, venues across the globe had another successful year in 2008. At the Billboard Touring Conference and Awards, taking place Nov. 19-20 at the Roosevelt Hotel in New York, the awards will recognize the top-grossing venues for the '08 touring season. Here's a look at the finalists.

TOP ARENA
After a four-year winning streak, Madison Square Garden in New York will once again try to capture the top arena award. Madison Square Garden Entertainment (MSGE) COO/executive VP of bookings Melissa Ormond says the Garden has already experienced an "incredibly successful [year] thus far" and anticipates a strong finish in the fourth quarter.

Ormond notes multiple events from Jonas Brothers, Diamond and family production "Walking With Dinosaurs" as key summer drivers at the Garden. And during this year's NBA and NHL playoff seasons, she adds, "we had greater accessibility to dates in the arena, which we aggressively booked with top acts, including the Eagles and Kanye West. The pursuit of booking new productions, along with securing longer runs from top artists, contributed to what we expect to be a record-breaking year."

Since opening last summer, the O2 Arena in London has already become a "legendary arena," AEG Live CEO Randy Phillips says. "I just want to quote Brian May from the stage of continued on >>p68
The morale you raise the most may just be your own.

Experience the greatest audience in the world on a USO Celebrity Tour. Call Bernie Rone at 703-908-6480.
TOP AMPHITHEATER

Amphitheaters are the perennial summer concert venue, and three Live Nation sheds are finalists in the category: Comcast Center in Mansfield, Mass.; Susquehanna Bank Center in Camden, N.J.; and Nikon at Jones Beach Theater in Wantagh, N.Y.

"Those are three great amphitheaters run by three of the best promoters we have," Live Nation CEO of global music Jason Garner says. "They are first-class facilities that artists love to play and fans love to visit. That's why they're in this category."

Live Nation Boston senior VP Dave Marsden shares his "recipe for success at Comcast Center: Take an extraordinary number of major artists on tour (Eric Clapton, Tom Petty & the Heartbreakers, Pearl Jam, The Police, Jack Johnson, Radiohead, Rascal Flatts), combine with franchise players (Jimmy Buffet, Dave Matthews Band, the Allman Brothers Band), add a pair of first-time headliners (Kanye West, Jonas Brothers), fold in a number of multi-act shows (Project Revolution, Rock the Bells, Rockstar Mayhem Festival, Vans Warped tour, Cruise Fest), mix with signature events (such radio station shows as Kiss Concert, Country Fest, Summerjam, River Rave), sprinkle with co-headliner bill offerings fans maximum concert value (Maroon 5/Counting Crows, Journey/Heart/Cheap Trick, Kid Rock/Lynyrd Skynyrd) and finish with a legendary annual concert making its first appearance in New England (Farm Aid). The result is the outstanding season that Comcast Center experienced in 2008."

Live Nation president of New York music Kevin Morrow points to concerts by Clapton, the Police and Jonas Brothers as business drivers at the Nikon at Jones Beach Theater. "This was truly one of the greatest summers in the 25-year history of the venue," he says.

Along with numerous sellout shows, GMs Bruce Montgomery (Comcast Center) and Curt Voss (Susquehanna Bank Center) give much of the credit to staffs who ensure operations always run smoothly. "Their hard work, skill and dedication is the key to our success," Montgomery says.

TOP VENUE, 10,000 SEATS OR LESS

Venues with 10,000 seats or less continue to serve as the touring industry’s sweet spot. Mexico City’s Auditorio Nacional walked away last year with the top award, and under the guidance of CEO Maria Cristina Garcia-Cepeda, the venue hopes to win once again in November.

With concerts by Alejandro Fernandez, Maná, Bob Dylan, Rod Stewart, Vicente Fernandez, Juan Gabriel and others, "2008 has been a year of great achievements," Garcia-Cepeda says. "We offered Mexico’s audience the best and most associated artistic and cultural expressions of the world."

Proving that MSGE has a strong presence in the New York market, the company’s Radio City Music Hall and WaMu Theater at Madison Square Garden will also compete in this category.

At Radio City, a spring speaker series featuring Bill Clinton, Al Gore, Rudy Giuliani, Anderson Cooper and the late Tim Russert, among others, drove traffic to the venue, Osmond says. The WaMu Theater, meanwhile, saw a boost from the winter family production of Cirque du Soleil’s “Wintuk,” along with performances by Robert Plant/Alison Krauss, My Morning Jacket, the Verve, Chris Rocci, Melissa Etheridge and the Cure.

TOP VENUE, 5,000 SEATS OR LESS

With help from new residency divas Cher and Bette Midler, along with regular marquee artists Jerry Seinfeld and Elton John, the Colosseum at Caesars Palace in Las Vegas experienced consistent business in 2008. The building nabbed a top venue award in ’07, primarily resulting from the final year of Dion’s five-year run of sellout residency performances.

"Subsequent runs to the opening of both Bette and Cher continue to be very strong with regular sellout performances," Harrah’s Entertainment corporate VP of entertainment Scott Schecter says. "The added success we saw over the past eight months was also due in part to entertainers that we brought for signature event engagements to supplement the days that our resident performers took off."

Tampa Bay (Fla.) Performing Arts Center president Judith Lis credits much of the facility’s success in 2008 to its staff and volunteer base. But it wouldn’t be possible without the fans. "Whether it’s the latest Broadway smash hit, grand opera, cutting-edge medium or chart-topping music act, the people in the Tampa Bay area support and embrace our programming choices," she says.

In Atlanta, "the Fox Theatre had another tremendous year," GM Allan Vella says, citing performances by Rock, My Morning Jacket, Kathy Griffin, Jill Scott, Ron White, Sugarland and Tyler Perry. "The (2009) season looks even brighter and we are continuing to work with our partners."

TOP CLUB

Playing a crucial role in artist development and building fan bases, clubs are perhaps the concert business’ most important venues. As with the amphitheater honors, Live Nation also rules the top club finalists, with three of its venues in the running: House of Blues Dallas, the Fillmore in San Francisco and House of Blues Chicago.

"Sometimes our club business gets lost behind our dominant position in the amphitheater and arena markets," Garner says. "I think it shows the strength and diversity of our venue platform and the amazing balance we have between the very strong history and new, exciting innovation and brands."

House of Blues senior VP of operations for the Central region Michael Lucero says the Chicago club has become a staple in the city’s music scene. "Our strength continues to be our commitment to musical diversity, filling our calendar with such artists as Common, Mika, Indigo Girls, Lifehouse, Sara Bareilles, Ministry, Lil Wayne, Wyclef Jean and DJ Tiesto," he says. "We are honored that all of our hard work has been recognized again."

In San Francisco, the Fillmore packed the room in 2008 with multiple-night runs by Santana, Steve Miller Band, Social Distortion and Mudcrutch, according to Live Nation San Francisco VP of looking Michael Bailey. "One fortunate thing about the Fillmore is that a lot of artists that can sell more tickets like to play there, because they like the feel . . . and the history of the room," he says.

Another factor was that many artists were touring the West Coast from January through March—a time when competition among other venues isn’t as fierce. "It enabled us to sell a lot of tickets," Bailey says.
Entertainment in Mexico will never be the same. Feel the passion of entertainment in this exclusive and intimate venue. With more than 4,000 seats, VIP suites, excellent sightlines and a perfect acoustic design to create the optimum audience experience, the Forum at Mundo Imperial is on par with the best performance venues in the world. Mundo Imperial is the new Acapulco.

Aran Rush | General Manager, Forum at Mundo Imperial
aran.rush@mundoimperial.com
Information: +1 (718) 408 40 00
+52 (744) 466 33 22
## BOXSCORE

**Concert Grosses**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>GROSS/ Booked</th>
<th>Venue, City, State</th>
<th>Attendance</th>
<th>Carrier/ Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA</td>
<td>$1,357,375</td>
<td>Madison Square Garden, New York, NY</td>
<td>16,586</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>MADONNA</td>
<td>$6,356,171</td>
<td>Air Canada Centre, Toronto, ON</td>
<td>34,324</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>NIGHT OF THE PROMS: SIMPLE MINDS, LIVE &amp; OTHERS</td>
<td>$5,976,410</td>
<td>Air Canada Centre, Toronto, ON</td>
<td>34,324</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>MADONNA</td>
<td>$5,777,490</td>
<td>Global Centre, Chicago, IL</td>
<td>30,360</td>
<td>Live Nation Social Touring</td>
</tr>
<tr>
<td>MADONNA</td>
<td>$5,391,881</td>
<td>Bell Centre, Montreal, QC</td>
<td>34,301</td>
<td>Live Nation Global Touring, Gigliott Entertainment Group</td>
</tr>
<tr>
<td>MADONNA</td>
<td>$5,397,676</td>
<td>Bell Centre, Montreal, QC</td>
<td>34,301</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>MADONNA</td>
<td>$8,64,965</td>
<td>Madison Square Garden, New York, NY</td>
<td>52,712</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>BRIDGE SCHOOL BENEFIT: NEIL YOUNG, JACK JOHNSON &amp; OTHERS</td>
<td>$1,782,684</td>
<td>Shoreline Amphitheatre, Mountain View, CA</td>
<td>33,970</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>RASCAL FLATTS</td>
<td>$1,483,405</td>
<td>Mohegan Sun Arena, Wilkes-Barre, PA</td>
<td>14,339</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>AC/DC, THE ANSWER</td>
<td>$1,396,750</td>
<td>Palace at Auburn Hills, Auburn Hills, MI</td>
<td>15,185</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>COLDPLAY, DUFFY</td>
<td>$1,256,599</td>
<td>TD Garden, Boston, MA</td>
<td>14,559</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>COLDPLAY, DUFFY</td>
<td>$1,188,903</td>
<td>Beacon Theatre, New York, NY</td>
<td>14,452</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>BRIDGE SCHOOL BENEFIT: NEIL YOUNG, JACK JOHNSON &amp; OTHERS</td>
<td>$1,085,632</td>
<td>Shoreline Amphitheatre, Mountain View, CA</td>
<td>14,592</td>
<td>Live Nation Global Touring</td>
</tr>
<tr>
<td>LUIS MIGUEL</td>
<td>$885,632</td>
<td>Madison Square Garden, New York, NY</td>
<td>10,472</td>
<td>Live Nation, Sony, Live Nation, Epic, Edelman, Live Nation, Open Road, Live Nation</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$867,500</td>
<td>Beach Center, Green Bay, WI</td>
<td>9,076</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$854,765</td>
<td>Sprint Center, Kansas City, MO</td>
<td>13,501</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$850,830</td>
<td>Key Arena, Seattle, WA</td>
<td>13,387</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>TRANS-SIBERIAN ORCHESTRA</td>
<td>$796,675</td>
<td>Giant Center, Hershey, PA</td>
<td>13,865</td>
<td>Live Nation</td>
</tr>
<tr>
<td>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</td>
<td>$735,195</td>
<td>Madison Square Garden, Chicago, IL</td>
<td>11,403</td>
<td>Live Nation</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$716,650</td>
<td>Sprint Center, Kansas City, MO</td>
<td>13,501</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$671,251</td>
<td>Key Arena, Seattle, WA</td>
<td>10,678</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$665,775</td>
<td>Key Arena, Seattle, WA</td>
<td>10,678</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$645,166</td>
<td>Key Arena, Seattle, WA</td>
<td>10,992</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>NELSON</td>
<td>$631,765</td>
<td>Lotto Arena, Antwerp, Belgium</td>
<td>16,792</td>
<td>Jam Productions</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$592,800</td>
<td>Arena Hamburg, Hamburg, Germany</td>
<td>10,333</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$592,800</td>
<td>Arena Hamburg, Hamburg, Germany</td>
<td>10,333</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>SO YOU WANT TO DANCE TOUR</td>
<td>$539,466</td>
<td>Appleton Arena, Appleton, WI</td>
<td>11,797</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>ROBIN WILLIAMS</td>
<td>$587,025</td>
<td>Chicago Theatre, Chicago, IL</td>
<td>13,501</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$555,952</td>
<td>Lotto Arena, Antwerp, Belgium</td>
<td>10,365</td>
<td>Live Nation, AEG Live</td>
</tr>
<tr>
<td>METALLICA, DOWN, THE SWORD</td>
<td>$525,432</td>
<td>Lotto Arena, Antwerp, Belgium</td>
<td>10,365</td>
<td>Live Nation, AEG Live</td>
</tr>
</tbody>
</table>

### THE EXTRA MILE

**Widespread Panic Taking Home Inaugural Billboard Road Warrior Award**

The mega tours ring up the glittery numbers, but live music as a business and concert as a national pastime are sustained by bands that work the road, year in and year out. At the Billboard Touring Awards, Widespread Panic picked up the first Road Warrior Award. This honor was conceived to recognize work ethic, steadfast dedication to touring and to a commitment to the art and craft of live performance. The award acknowledges a band that might not always grace the top of the Billboard Boxscore chart (though it can and often does), but whose professionalism, onstage alchemy and ability to sell tickets over a long period of time provide a huge boost to the overall touring industry. These artists are the real backbone of the concert business.

As promoters, venue managers and, of course, fans from coast to coast know, Widespread Panic fits this bill. Booked by Buck Williams at Progressive Global Agency, Panic has played more than 2,400 shows in its career, with different set lists every night. From 1998 to 2007 the band played 844 concerts, even after taking 2004 off.

Trey Feazell, senior VP/talent buyer at Atlanta's Philips Arena, where Panic has sold out 17 shows, calls the band a "perfect choice for the inaugural Road Warrior Award. They are the ultimate touring band," Feazell says. "We view them as another franchise for Philips Arena. A Panic show is a unique experience. We are fortunate to have witnessed it 17 times and look forward to many more shows.

This is a working band that has maintained its solid performance schedule this year, with 73 shows in the books for 08 by the time the group accepts this award. The night prior, Nov. 19, Panic will play an intimate Fillmore at Irving Plaza in New York in a special benefit concert for the Bill Graham Memorial Foundation, concurrent with the Billboard Touring Conference. The special "evening with" show sold out instantly.

The Panic lineup includes guitarists Jon "JoJo" Hermann and guitarist Jimmy Herring. Founding member/guitarist Michael Houser died in 2002.

"If you're doing it right, the work—writing songs and performing together—is its own reward," Bell says. "When you've been doing what you're doing for this long, and someone says you're up to something special, that gives you the opportunity to look back and look forward and remember not to take any part of the experience for granted. That being said, it's important to stay in the moment, no matter what you're up to.

"Touring and performing are parts of our balancing act," Bell adds. "We do studio work. We talk to lawyers. We have families. We've got side projects. All aspects feed each other. Attorneys eat the most.

This band is about lifting burdens, as anyone who has seen its epic sets at Bonnaroo can attest. The group takes the audience to new places, with glow sticks lighting the way. The reason Spreadsheets op to see this band for runs of consecutive dates is because the act has an informal policy not to repeat a song within three shows. As with its predecessors and kindred spirits like the Allman Brothers Band (a fellow Georgia Music Hall of Famer) and the Grateful Dead, each Panic show is a new animal, a living, breathing thing.

Audiences care because Panic's members care about every single show. They are road warriors. And we appreciate what they do.

**DINO-MATIC:** The Billboard Touring Conference special issue would not be complete without giving one more shout-out to this year's Creative Content Award winner, "Walking With Dinosaurs—The Live Experience" (On the Road, Nov. 8). With $90 million in grosses and 2 million tickets sold at 65 venues, according to producers, this is proven content. Big kudos to Arena Network and the folks at Immersion Entertainment for making this tour happen and to production guru Jake Berry for ensuring that party animal T-Rex makes it to the show every night and does his T-Rex thing. Creativity has its rewards.
With today’s chaotic economy, booking a show can be a gamble. Make a safe bet on Sears Centre Arena.

A Full House: 10,500
For availability contact Jeff Bowen, President at 847-649-2222 or jeff.bowen@searscentre.com
REGISTER TODAY & SAVE!

Billboard 5th Annual Touring Conference & Awards

Featuring networking opportunities, cocktail receptions, and informative panel discussions on topics such as artist management, digital music, ticketing, sponsorships, merchandising, and MORE!

SPEAKERS INCLUDE:
(SUBJECT TO CHANGE)

Gene Simmons

THE CONFERENCE IS CAPPED OFF BY THE BILLBOARD TOURING AWARDS—celebrating the concert industry's top artists and professionals for the year. Plus...

The Billboard Humanitarian Award Recipient
JON BON JOVI/PHILADELPHIA SOUL CHARITABLE FOUNDATION

The Billboard Legend of Live Award Recipient
THE ALLMAN BROTHERS BAND

The Billboard Road Warrior Award Recipient
WIDESPREAID PANIC

Eventful Fans' Choice Award

Register Today! www.BillboardEvents.com

Registration: 646.654.4643
Sponsorships: 646.654.4648
Roosevelt Hotel: 212.661.9600

CONFERENCE SPONSORS

MEDIA SPONSORS

www.americanradiohistory.com
He Loves The ’80s

Manilow Tackles Reagan Era On Fourth Decade Set

Thirty-four years after "Mandy" launched Barry Manilow and Arista Records—the then-new label founded by Clive Davis—the singer is still racking up achievements, thanks to his Davis-directed series of decade-themed covers albums.

"The Greatest Songs of the Eighties," due Nov. 25 on Arista, is the fourth—and likely final—installation in an album series aimed squarely at pre-baby boomers. Their zeal for all things Manilow offers such slam-dunk promo opportunities as Manilow’s regular appearances on QVC, where he is the best-selling artist in the retail channel’s history.

In 2006, "The Greatest Songs of the Fifties" became Manilow’s first No. 1 album chart debut, followed by "Sixties" (No. 2) in 2006 and "Seventies" (No. 6) in 2007. In total, the three collections have sold more than 7 million copies, according to Nielsen SoundScan.

"The good thing with a brand like Barry Manilow is that he’s such an icon," says RCA Music Group senior VP of marketing and artist development Scott Seviour. "It’s a matter of telling a built-in audience that he has something new." Case in point: Following database marketing of a press release announcing "Eigh- ties" directly to his fans, "the next morning on Amazon.com, advance sales were at No. 8." Seviour says, "Those 50,000 fans can literally drive first-week sales.

"Barry’s enduring popularity comes from a combination of his songs, which are part of the soundtrack of people’s lives—you see him live and the audience knows every word to 30 songs—coupled with the fact that he is a great live showman," says Davis, Sony BMG Worldwide’s chief creative officer. "On both counts, he has stood the test of time.

Manilow returns the kudos: "In my career, I have one thing nobody else does: Nostradamus."

The 12-track "Eighties" is led by the single "Islands in the Stream," a 1983 No. 1 pop, country and AC hit for Kenny Rogers and Dolly Parton, written by the Bee Gees. Manilow’s version is a gleeful duet with Relja McEntire, recorded live in the studio.

Other selections include Chicago’s "Hard to Say I’m Sorry," Cyndi Lauper’s "Time After Time" and Stevie Wonder’s "I Just Called to Say I Love You." Scanning the playlist, Manilow says this was the most challenging of the four albums: "These songs are so well-known, so loved—perfectly recorded records. With the ’50s and ’60s, we could play around with the arrangements. The ’70s was more difficult, because those arrangements were wonderful. How can you touch ‘Bridge Over Troubled Water? ’ ‘You’ve Got a Friend’ was perfectly written and recorded."

Manilow says he was determined to maintain the original writers’ and singers’ integrity, while still placing his stamp on the songs. "It took a long time to figure out how to make them my own, to see where I could crawl inside the meaning of the lyric," he says. "I didn’t want to do karaoke renditions. Make no mistake, I was intimidated, but I think I nailed them. Over the arrangements were done, it was one big smile after another."

Among the most novel efforts on "Eighties" is Rick Astley’s 1988 No. 1 "Never Gonna Give You Up." "It has the catchiest little melody, with production from Stock, Aiken and Waterman. How do you compete with that?" asks Manilow, who-called-on producer Michael Lloyd (the "Dirty Dancing" soundtrack) for assistance, "I think it’s going to stand out on the album."

To court Manilow’s fans, Arista set up a busy schedule of TV appearances, including "The Tonight Show With Jay Leno," "Today," Rosie O’Donnell’s Thanksgiving Eve special and a week’s worth of coverage on "Entertainment Tonight" and "The Insider." Manilow will also return to QVC, performing five songs in an hour on Nov. 20. Arista has print ads lined up and interviews in People and Ladies Home Journal, with Internet ads on female-leaning Web sites and radio links with syndi- cated AC shows led by Delilah, John Tesh, Martha Stewart and Casey Kasem.

"I had a feeling there could be more, but no idea it would wind up being this big," Manilow says about the new chapter in his career opened by "Fifties." On Jan. 16, he’ll begin his fifth sold-out yearlong residency at the Hilton. "I figure I’ll be there until they throw me out."

To Davis, "The fact that Barry can have a successful album at this stage in his career shows how timeless songs last and compelling performers can maintain an audience, even outside of radio and MTV and VH1."
Say ‘Anything’

Single Provides Powerful Intro For Randy Houser

While no one is calling new country artist Randy Houser an overnight success—at least not yet—things are definitely going his way. After all, how often does an artist, new or otherwise, get called to make a command performance for David Letterman?

The CBS late-night host heard Houser’s soulful single “Anything Goes” on Sirius Satellite Radio and asked his booker to track him down. “He didn’t want to wait—he wanted to be the guy that put him on first,” Universal Records South senior VP/GM Fletcher Foster says. “It really gave us some momentum in having people look at him differently.”

The traditional song, which includes the lyrics “Anything goes when everything’s gone,” struck a chord with Letterman, who proclaimed after Houser’s early-September appearance that it was “the story of my life.” This week the single is No. 19 on Billboard’s Hot Country Songs chart, it serves as the title cut to Houser’s debut, due Nov. 18.

The son of a musician who made his living playing blues, R&B, and soul music on the Mississippi Delta, Houser knew early on the path he would follow. “The first time I saw my dad get onstage and play guitar, I was done,” Houser says. “I knew what I wanted to do.”

Houser soon made a name for himself both fronting a band and as a solo performer. When he moved to Nashville about five years ago, he quickly found work as a demo singer and soon after signed a publishing deal. “Things happened really fast,” he says. “I trusted my gut doing everything you can think of doing down in Mississippi and I planned on coming here to do the private, very introspective,” the alternative/pop artist says. “I escaped the second-album syndrome thing because of the power of collaboration.” Miller-Heidike’s collaborator on the songwriting for the sophomore album was her partner, guitarist Ken Nutall. The album itself was cut in Los Angeles with Mickey Petralia (Beck, Flight of the Conchords) handling pro-

REGGAE

By PATRICIA MESCHINO

Jailhouse Rock Steady

Jah Cure Chronicles Imprisonment With ‘Universal’ Songs

Jail hardly dampened the success of Jamaican reggae singer Jah Cure, who topped the reggae charts in his homeland with a series of singles he recorded while serving a 15-year sentence for rape, robbery and gun possession charges. In fact, it made him an exponentially bigger star than he was before he went to prison.

Much like hip-hop, reggae has a tradition of controversial singers with criminal records. But Cure represents the highest-profile example of how controversy can help make an artist’s career.

On Jan. 7, Cure will deliver his first album of new music since his release from prison on July 28, 2007. “The Universal Cure,” which will come out as a joint venture between Miami-based indie SoBe Entertainment and Jamaica’s Danger Zone Records, documents the journey of the one-time Siccature Alcock, who struggled for recognition as a teenage artist and found it a few years later behind bars, where he steadfastly maintained his innocence.

“A history of negatives has been done but I can’t think it’s all about me when I know what people face out there,” says Cure, who wound up serving eight years. “So he songs talk about my life but also about universal cures, like being free and especially love.”

Following his incarceration on April 16, 1999, Cure began releasing singles like “Love Is” and “Longing For,” characterized by deeply emotional deliveries that stood in stark contrast to the callousness of his alleged crimes. As his renown grew, details emerged of reported irregularities in the legal proceedings that led to his conviction. Defending Cure’s innocence became a cause célèbre throughout the reggae world, but his album, like as well as other Jamaican women’s rights groups, expressed outrage at the artist’s newfound celebrity and the sympathy his fans generated.

The Universal Cure” includes “Reflections,” Cure’s sensual penitentiary recording. But it’s also significant for roots reggae tracks like “Suffering,” “Freedom” and “I Believe In Me,” the last of which expresses gratitude to his supporters. “We wanted to capture the transition in Cure’s life, coming out of captivity and going into the free world,” says his manager Delmar “Della” Drummond, who is also CEO of Danger Zone Records. “This is his authentic journey, not just words to a beat.”

Since his release, Cure’s red-hot hit-making streak has noticeably cooled. But his team is hoping to rekindle the fire with “The Universal Cure,” which is led by the single “Mr. Jaiie.” The track was previously a hit for its writer, Nigerian singer Asa.

“Jah Cure’s vocals have a haunting soulful resonance that I haven’t heard since the late Garner Silk,” says Wayne Jobson, host of the show “Reggae Smoke-In” on modern rock KDLK/KDLE (Indie 103.1) Los Angeles. “We need that kind of consciousness and haunting voice to lift up reggae. People are looking for this to be the definitive Jah Cure album, and I think he will do well in America.”

So far, Cure has been unable to secure a US visa for travel to the United States because of his criminal convictions. His management is seeking a waiver that would allow him entry for a maximum of 90 days. In the interim, SoBe/Danger Zone will concentrate on creating interest in the artist in territories where he has already established a following.

“If we can make ‘Universal Cure’ successful in Europe and the Caribbean, where he has performed extensively, that could help in the U.S.,” SoBe Records CEO Cecil Barker says. “We are planning release events in the Caribbean, in Europe and possibly in Asia.” Barker is also hoping to tap into the diverse markets that have supported SoBe’s eclectic roster, which includes Brooke Hogan and rapper Urban Mystic. “The reggae format caters to so many different cultures,” he says, “so we hope to attract Brooke’s pop audience and Urban Mystic’s fans. But Jah Cure is a reggae artist, so we will keep him true to his roots.”

Whether or not he finds success outside the reggae arena, Cure remains grateful for the experiences that have made the new album such a gripping narrative. “Those were tough years,” he says, “but it was worth it, because my career was made from that struggle.”
MICKEY FACTZ

Rapper Mickey Factz started his music career just two years ago, but he’s accomplished plenty in that short amount of time.

After leaving New York University law school to focus on music full-time, the 23-year-old Bronx-bred MC began releasing mixtapes online in 2006. First came “In Search of the N.E.R.D.,” on which Factz laid lyrics over beats made by Pharrell Williams’ group. A year later he released “Flashback,” followed by the critically acclaimed “Heaven’s Fallout.” Thanks to tracks like the sneaker-inspired “Supras,” the latter mixtape quickly became a fan favorite.

At the beginning of 2008, Factz began releasing a new track every week as part of a series appropriately titled “The Leak.” On “The Leak Vol. 1” and “The Leak Vol. 2,” Factz released tracks like “Automatic,” “I’m Sean,” dedicated to Sean Bell, who was shot to death by New York police in 2006; “Incredible”; and “Rockin’ N Rollin.” The last of those, featuring the Cool Kids, was recently added to rotation on MTV. “When we leaked the first song, we probably only got like 100 downloads,” he says, “and the last song we put out got about 9,000 or 10,000.”

Factz has gone on to co-found his own marketing, branding and styling business and label, GFC New York (clientele includes Devin the Dude and Nipsey Hustles). He is preparing his debut album, “The Leak Vol. 3: The Achievement,” scheduled for release early next year. In-house producer Precise and Illphonics (LL Cool J, the Clipse) contribute production.

“I plan on having a bunch of eclectic artists and I’m going to be touching on a lot of different subject matters like police brutality, relationships and just-life—things that normal people go through,” Factz says. “People want to feel like they’re connected to an artist and a lifestyle and a culture, and I feel like I’m the person who’s going to bring that forward.”

While the weekly leaks have since been strategically halted (“We want people to yearn for more music, and what comes with yearning is purchasing,” he says), Factz continues to promote his music in other ways. He appears on the cover of XXL’s December issue as part of its annual top 10 up-and-coming feature. He’s been performing on the college circuit, with stops at State University of New York in New Paltz and Chicago’s Roosevelt University coming up, and he was part of a slew of shows and panels during this year’s CMJ Music Marathon.

Contact: Saint Louis, manager, saintsl@GFCNY.com

JASON WEBLEY

Songwriter Jason Webley has made some pretty unique friends in pretty unique places during his 10-year career. He was invited to tour in Mexico after a “superfan” dance choreographer created a ballet around his songs. He used that as an opportunity to meet Warner Latina pop star Ximena Sariñana, with whom he performed and penned some songs.

Then there were some Russian college students who paid for his trip—and seven subsequent others—to play shows in destinations like Siberia. Thousands of fans arrived at the shows knowing every word, despite the language barrier.

And don’t forget the Monsters of Accordion tour, which took several wizards of the instrument up and down the West Coast this fall. “The most feared instrument in the world,” Webley cheekily penned on the MOA press release.

This summer, Webley made a pair of visits to Australia, played support dates with the Avett Brothers and opened for Dresden Dolls’ Amanda Palmer in Europe. He also completed a record with Palmer under the moniker Evelyn Evelyn, easily selling out of the 1,111-copy limited edition pressing of the vinyl set, released by his own Eleven Records.

“I have a dumb obsession with numbers, 11 being my favorite,” he says with a laugh.

Playing to the fringe has worked in Webley’s favor, enabling him to sell nearly 60,000 copies combined of his five full-length albums and a handful of collaborative efforts. Each offers a different sound, from circus to theater, from Balkan to Latin, crooner to punk. “Every one is going to be insanely different,” he says. “It’s very natural for me to jump around.”

Contact: jason.webley@gmail.com

CATCHING UP WITH UNDERGROUND ALUMNI

Locksley (June 18, 2005) has been selected as Ray Davies’ backing band on his 12-date U.S. tour in November and December. ... Anthallo (April 1, 2006) signed with Anticon. Records and will release its new album, “Canopy Glow,” Nov. 18. ... ”Mary” by Joe Purdy (April 4, 2006) is featured in the film “The Secret Life of Bees.”

Enjoy exclusive performances, interviews, music and more from dozens of Underground artists at billboard.com/underground.
**THE BILLBOARD REVIEWS**

**ALBUMS**

**POP**

**IL DIVO**

*The Promise*

Producer: Steve Mac

**Release Date: Nov. 18**

Opera and ABBA: two great tastes that taste great together? In Il Divo’s hands, definitely. Unlike some other pop-classical, the four hunks in this baritone-beeecake boy band (originally created by “American idol” judge Simon Cowell!) couldn’t care less about converting serious music snobs. They’re happy to pull every heartstring known to man—or at least middle-aged woman—which gives their crescendo-cramped records a kind of refreshing honesty. The quartet’s fifth full-length (including an easy-money 2005 Christmas set) is Il Divo’s most shameless—and therefore its most enjoyable—yet. Highlights include covers of Charles Aznavour’s “She” and Leonard Cohen’s “Hallelujah” (the latter in a surprisingly stripped-down arrangement), as well as an over-the-top reading of “The Winner Takes It All” that post-“Mamma Mia” ear sounds quite a lot like cha-cha-cha.—MW

**LATIN**

**RICARDO ARJONA**

Quinto Piso

Producers: various

Warner Music Latina

**Release Date: Nov. 18**

This Guatemalan singer/songwriter has an uncanny knack for marrying sophisti- cated lyrics with catchy hooks and mass-appeal messages. On his debut for Warner after a lifetime with Sony, Ricardo Arjona also gives him timeless songs a sense of place. The album tells stories of urban life as seen from a fifth-floor studio, from the unabashed romanticism of first single “Como Duele” to the incisiveness of “Que Nadie Como Yo,” which chronicles a gay man’s life in the closet. The set traverses a sea of settings and emotions with elegance and an immediate sense of connection. Arjona is thoughtful in his arrangements, using a classical string quartet for “Bailarina Vecina,” Big strings for “Como Duele” and a more acoustic rock vibe for “La Vida Esta De Luto.” There’s also a duet with ranchera queen Paquita La Del Barrio, which underscores how universal Arjona’s songs and themes are, even in the most regional arrangements.—LC

**COUNTRY**

**BLAKE SHELTON**

Startin’ Fires

Producers: Scott Hendrix, Brent Rowan, Bobby Braddock

Warner Bros. **Release Date: Nov. 18**

Blake Shelton announces that “I’m a lucky man” near the start of his fifth album, which is exactly how someone dating fellow coun- try singer Miranda Lambert should probably feel. That rela- tionship gives “Startin’ Fires” its verve and spirit, a love- struck recovery from the heart- broken pall that hung over 2007’s “Pure BS.” There’s some self-recrimination in “She Wouldn’t Be Gone” and a neat twist in the plot of “I Don’t Care,” but mostly Shelton is in L-O-V-E and overjoyed to sing about it. “Country Strong” of- fers an anesthetic salute to boat-water! men and women, “Home Sweet Home” pays trib- ute to just that, and “This Is Gonna Take All Night” is a pro- nouncement of sexual intent so direct it would make the late Barry White smile. The “fires,” it seems, have more than merely started.—GG

**ROCK**

**MUDVAYNE**

The New Game

Producer: Dave Fortman

**Epic**

**Release Date: Nov. 18**

On this eclectic 11-song set, Mudvayne stretches into a variety of previously un- explored musical settings to accompany Chad Gray’s un- apologetically angry lyrics. “Fish Out of Water” opens things with a staccato gallop before careening through a series of prog-rock-styled dy- namic shifts. A railing mixture of acoustic and electric guitars bring fresh textures to “Do What You Do,” the album’s first single; “Scorlet Letters,” “Never Enough,” while the po- litically toned “Have It Your Way” is a fortifiable and various modern rock jam tailored for the vans Warped tour. Some of the fierce headbanging that is Mudvayne’s stock in trade can still be found in “The Hate In Me,” “We the People” and “Dull Boy,” but the bulk of the record finds the group playing its “New Game” with hard-hitting exuberance.—GG

**SOUL**

**MAVIS STAPLES**

Live: Hope at the Hideout

Producer: Rob Schnapf

**Anti**

**Release Date: Nov. 4**

Last year, Mavis Staples released a revelatory col- lection of protest songs (“We’ll Never Turn Back”), that, though such a thing was hardly need- ed, reaffirmed her vitality in the current music scene. “Hope at the Hideout” is her victory lap, a joyous house party that ben- efits from a wonderful align- ment of the stars: It was re- corded in her home to a cozy, sold-out blue hour in Staples’ Chicago hometown and re- leased on Election Day. At 69, Staples’ powerhouse voice is close to rugged perfection throughout, and she’s wonder- fully fed up. And while the studio versions of these tracks are driven by a singular purpose, her live versions shimmer and shine. Now that is clearer than on a lively soulful “For What It’s Worth,” a soaring “This Little Light” and the sin- gularly majestic “We Shall Not Be Moved.”—JG

**JAZZ**

**ROGER KELLAWAY**

Live at the Jazz Standard

Producer: Roger Kellaway

**IPO**

**BEYONCE**

I Am... Sasha Fierce

Producers: various

Music World/Columbia

**Release Date: Nov. 18**

Beyoncé devoted half of the tracks on this double-disk set to her feisty alter ego Sasha Fierce (think “Single Ladies”). But, it’s the classic, more timeless R&B songs on the “I Am” portion of the album that seem like a much-welcomed stretch for the singer. Lead single “If I Were a Boy” is the first taste of Beyoncé’s newfound love for powerful ballads, as she croons about reversing gender roles. On “Halo” she sings in a lower register than usual over big drums and an epic piano pattern and belts emotively (“I don’t want a broken heart/And I don’t want to play the broken-hearted girl”) on the Babyface-penned “Broken-Hearted Girl.” Songs like “Video Phone,” with its repetitive, vibrating beat, and the thumping “Divas,” a collaboration with Sean Garrett, don’t break new ground but more than provide the radio-ready dance tracks for which Beyoncé, er, Sasha Fierce, is beloved.—MC

NOVEMBER 22, 2008 | www.billboard.biz | 77

www.americanradiohistory.com
SINGLES

COUNTRY

JULIANNE HOUGH
My Hallelujah Song (3:29)

Producer: David Malloy
Writers: C. Wiseman, S. McEwan
Publishers: Big Loud Shirt, ASCAP, EMI

She showcases music with top-notch production values, and her voice is perfectly suited for the material. This is a strong release.

CD

EDDIE MONEY
Build Me Up Buttercup (3:27)

Producer: Eddie Money, Randy Forrester
Writers: F. Macautocomplete, M. D’abo
Publishers: Unichapel/EMI

This is a classy, well-produced track that should chart well. Eddie Money sounds great on this one.

TRIPLE A

JOHN LEGEND FEATURING ANDRE 3000
Green Light (4:49)

Producers: Malay, KP
Writers: J. Stephens, A. Benjamin, R. Novells, J. Ho, F. Greenall
Publisher: not listed

G.O.O.D./Sony

John Legend "gets lifted" by Andre 3000 on "Green Light," his most upbeat single yet and the first from the new album "Evolver." At first listen, it sounds like an OutKast song featuring Legend, because of the catchy, futuristic production and rhythms—but don’t be fooled. The R&B crooner carries the song as his own, while Andre Benjamin lends vocal charm as the party smash begins to monopolize multiple formats. The song is now climbing to the top half of the Billboard Hot 100, while also scoring on Hot Dance Club Play and Hot R&B/Hip-Hop Songs. It's refreshing to see the 2006 Grammy Award best new artist winner shift his sound around. "Green Light" is headed into a traffic jam of fall hits, but Legend has a hot top 10 contender on his hands.—MM

TRACY CHAPMAN
Sing for You (4:25)

Producer: Larry Klein
Writer: T. Chapman
Publisher: not listed

Atlantic

It's hard to believe it's been 20 years since Tracy Chapman dove onto the scene in her "Fast Car." Back then, she was a breath of fresh air, injecting the pop world with an earthly, folk-rock sensibility. Since, she has consistently released quality albums that make the mind think and the heart feel, including another top 10 smash on the Billboard Hot 100 (1996's "Give Me One Reason"). Her latest, "The Crossroads," is no less. Chapman's new single previewed her optimistically titled CD "Our Bright Future" (Nov. 11) and finds the singer in pop mode, reminiscing on simpler times when she would sing along with the radio to her lover. This is exactly the type of singer that Jason Mraz would score big with at pop radio. Chapman’s三分音符 and single preview the optimistic title CD "Our Bright Future" (Nov. 11) and finds the singer in pop mode, reminiscing on simpler times when she would sing along with the radio to her lover. This is exactly the type of single that Jason Mraz would score big with at pop radio. It’s a well-crafted, feel-good love song that is sure to chart well.

CHRISTMAS

PATTI AUSTIN
Lean on Me

Concord

AMY GRANT
I Need a Silent Night

Sparrow/EMI CMG

BEN GREEN
Holiday

ASRC

DAVE KOZ
FEATURING KIMBERLEY LOCKE
Please Come Home for Christmas

Capitol

JEFF MEEGAN
Bring Them Home

Walden

LEDISI
Be There for Christmas

Verve Forecast/Verve

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

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

This is a well-produced album with strong vocals and catchy tunes. Highly recommended.

Crítica: Una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.  

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.  

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.  

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.  

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independientemente de su potencial de gráfico, altamente recomendable para el gusto musical.

ALBUMS

JON HAMAR
Hammarmon (3:25)

Producer: Jono Small
Writers: J. Small, J. R. Hammar
Publisher: One Voice

Esta es una nueva edición, independiente...
Introducing The Band

The Last Vegas Wins Spot On Motley Crue Tour, Label Deal

On a recent night at the venerable Los Angeles music club the Whisky a Go Go, the Last Vegas walked away from a battle-of-the-bands contest with what most developing acts can only dream of: an opening slot on a major arena tour, a recording deal and a management contract.

As the winner of the first Guitar Center On-Stage: Your Chance to Make Rock History contest, held Nov. 10 and judged by the members of Motley Crue, the Last Vegas will receive all that and more.

Not only does the Chicago-based rock outfit's prize include an opening slot alongside Theory of a Deadman and Hinder on Motley Crue's upcoming 25-plus-city North American arena tour, but it also gets it a management contract with Tenth Street Entertainment and a recording deal with Eleven Seven Music.

In addition, the Last Vegas will get a $25,000 check from Guitar Center and $20,000 in new gear from Gibson Guitar. The band's currently untitled debut single will be recorded immediately and is slated to stream on AOL Music Nov. 24 and be available for download on iTunes the following day.

"Guitar Center and Motley Crue have given us an opportunity to be a band like us, who have been working hard and pursuing our dreams for a really long time to carry the torch and be the next rock 'n' roll sensation," says Last Vegas guitarist John Wator, whose band was one of six finalists (from nearly 8,000 contestants) that performed three-song sets during the contest.

The contest also plays into a cross-promotional campaign between Guitar Center and Motley Crue's tour, which begins Feb. 2, 2009, at the O2 Arena in London and wraps March 18 at the Cumberland County Civic Center in Portland, Maine. With 214 stores across the United States, the musical instrument retailer will promote the Live Nation-produced trek with in-store signage and other materials. And along with exposure on guitarcenter.com, through email blasts and within its mail order catalog, Guitar Center will plug the tour in roughly 10,000 radio spots across more than 300 stations Nov. 17, according to Guitar Center manager of event marketing and promotions Dustin Hino.

Guitar Center will provide the Last Vegas with tour support, which could be in the six-figure range, according to Hino. "We’re basically offsetting the costs," he says. "We’re going to make sure they have everything they need while on tour, within reason." Tenth Street Entertainment/Eleven Seven Music CEO Allen Kovac says the Guitar Center partnership is not only "helping us develop a new band" but also getting our "message that they’re on our tour."

Kovac, who has served as Motley Crue’s manager since 1994, says the band’s winter jaunt picks up where this past summer’s Crue Fest amphitheater trek left off. "These are markets we didn’t play. Rock has always been a middle-of-the-country sport, and you have to go to where your fans are."

The inaugural 40-plus-city North American Crue Fest—which also featured rock acts Buckcherry, Papa Roach, Trapt and Sixx:A.M.—grossed $16.6 million and drew more than 63,000 concertgoers, according to Billboard Boxscore.

The trek followed the June release of “Saints of Los Angeles,” the first Motley Crue album in more than a decade recorded by the band’s original members. The set has sold 236,000 copies in the United States, according to Nielsen SoundScan.

Ticket prices for the Saints of Los Angeles 2009 tour will range from $25 to $75, with public onsales beginning Nov. 21 in various markets. Other tour partners besides Guitar Center include American Express and Fuse, according to Kovac.

After March, Motley Crue will break from touring until next summer, when it will visit European cities in June. From there, the band will return stateside from July through September for the second edition of Crue Fest, Kovac says. Support acts for the summer tour are still to be announced. Kovac says, "We’re going to open it up to everyone and see how it goes."

Additional reporting by Kristina Tunzi.

YOU GO, GAGA

Lady Gaga may be largely unknown, but she’s having a hell of a time clawing her way to the top. Her glam pop debut, “The Fame” (Streamline/Interscope/Non/Live/CherryTree), bowed last week at No. 17 on the Billboard 200 (it falls to No. 52 this week), buoyed by the single “Just Dance,” which has sold 556,000 downloads in the United States, according to Nielsen SoundScan.

Gaga kept the party going during an in-store at New York’s Virgin Megastore (where she stage-drove, hosted Miami nightclub Set’s Halloween bash and performed on “Jimmy Kimmel Live!”) the flamboyant blonde also coaxed Christina Aguilera of biting her cyber-Goth style in an US Weekly interview, for good measure. Gaga finishes her stint as opening act on the New Kids on the Block’s Nov 26 and was just added to the lineup of top 40 WHNT New York’s Jingle Ball holiday show Dec. 12 at Madison Square Garden.

—Kern Mason

‘STRICKLY’ SUCCESSFUL

By her own admission, October 2006 was a “dark time” for U.K. pop artist Alesha Dixon.

Dropped by her record label in the same month she split from her husband, U.K. urban star MC Harvey, the singer—who previously enjoyed a string of U.K. top 10 hits from 2003 to 2003 with R&B girl group Mis-Teeq—suddenly found herself unemployed, with her private life splashed all over the tabloid press.

But two years on, Dixon is again riding high on the U.K. charts thanks to her winning turn on BBC TV’s “Strictly Come Dancing,” the U.K. version of “Dancing With The Stars.”


"Even though that period was very difficult, part of me feels like I was meant to go through it," says the 30-year-old artist, who recently signed for publishing with Sony/ATV. "I don’t believe I could have made this album had I not been through that."

After her “Strictly” triumph, Dixon found herself in high demand, even receiving an offer from Universal, the label that dropped her in 2006. Eventually accepting a four-album deal with Asylum, she set to work with a hit team of songwriter/producers, including Steve Booker, Diane Warren and Redzone. According to Asylum/Atlantic marketing consultant Lou Hart, the resulting album ideally suits Dixon’s across-the-board appeal. "We have four clear markets we are appealing to: teen girls, teen boys, 35-40 plus women and the gay audience," Hart says.

The promotional campaign for “The Alesha Show” began Oct. 18 when Dixon returned to “Strictly” to perform and continues through December with U.K. in-store, TV and radio appearances. Dixon is also set to perform at Miss World 2008, held Dec. 15 in Johannesburg, with an estimated TV audience of 2 billion. Anticipating a "widespread mainstream success" for the artist, senior international marketing manager at Warner Music International Victor Arnold hopes to secure a January Pan-European album release, with a U.S. bow planned for spring 2009.

"Because people have given me a second chance, it’s energized everything," Dixon says with a smile. "Winning ["Strictly"] lifted my spirits—it got a different audience to know who I am as a person and put me in a far stronger position."

—Richard Smirk
Donald Getting Hooked Up

“Rachel getting married . . .”, Donald Harrison Jr. muses before the friends and family assembled at a fictional wedding. The setting is director Jonathan Demme’s latest critically acclaimed work, Harrison’s opening line is the film’s title.

Harrison’s character, a jazz musician and close friend of the bride’s father who is a music industry executive, isn’t a stretch. Yet Harrison inhabits it with the same arresting blend of charisma and humility that he brings to the various roles he plays in his native New Orleans. They include jazz saxophonist and bandleader, with a new album, “The Chosen” (Nagel-Heyer); mentor to young players through a weekly nonprofit workshop; and Big Chief of Congo Nation, extending the Mardi Gras Indian tradition he inherited from his late father, Donald Sr.

“Rachel Getting Married” explores several powerful themes as stitched into the lives of a single family. Before the nuptials, Harrison lifts his alto sax and plays “Rachel Loves Sidney,” which serves as a recurring musical motif. (“The song appears on the Lakeshore Records soundtrack.”)

That Harrison entered Demme’s extended family seems only natural. His mother, Herreast, opened her then-destroyed home and her life to Demme three years ago when the director began gathering hundreds of hours of footage for his documentary, “Right to Return: New Home Movies From the Lower Ninth Ward.”

One day when Demme and his crew were in the yard, Harrison played a bit of “Amazing Grace” on alto sax. Then, he grabbed a tambourine and, with his sister, Cara, and a nephew, Kiel, by his side singing, underscored the Mardi Gras Indian traditional “Two-Way-Pocky-Way” to that same rhythm. Demme shook his head in wonder. “Donald is a true virtuoso,” Demme says, “and the Harrisons are a royal family of New Orleans culture.”

“Acting came naturally to me,” Harrison said at he walked the red carpet along with Demme and actress Anne Hathaway, before a premiere at New Orleans’ Canal Place Cinema. “It seems a lot like making music, the give and take with those around you, the sense of context necessary for everything you do.” He likens Demme’s directorial flair to that of a musical idol, Charlie Parker. “Like Parker’s music, Jonathan’s work flows as it’s real life,” he said. “I’ll play in his band anytime.”

—Larry Blumenfeld

Pen of Steele

One could forgive Jeffrey Steele if he had an inferiority complex. The writer of scores of hits, Steele is cursed with the same affliction that troubles songwriters worldwide: the public knows his songs, but not him. It comes with the territory, even for someone who has twice been named BMI’s songwriter of the year.

Artists ranging from Faith Hill to Rascal Flatts to Tim McGraw and Trace Adkins have topped the charts with Steele’s compositions, but as a solo artist the best he could do was a No. 33 finish on Billboard’s Hot Country Songs with his “Something in the Water” in 2001 on the Monument label. “They were saying I was too rock’n’roll for country, blah, blah, blah,” Steele says. “I could never fit into that mold of being a traditional country artist.”

But Steele is doing just fine, thank you, and starting to draw attention. Along with Craig Wiseman, Bob DiPiero and Tony Mullins, he starred in the GAC reality show “The Hitmen of Music Row” in 2007. And after a Best Buy rep saw Steele last summer as a judge/mentor on NBC’s “Nashville Star,” the company contacted him about selling his product in its stores. “I’ve been knocking on it all my life, but that show opened the door to finally get some product out there,” Steele says.

On Nov. 18, three albums—which are on his own J Ring Circus label and distributed by Super D—that were previously available only through his Web site will hit stores and will also be available from iTunes, Amazon and Trans World-owned stores.

“Hell on Wheels,” which was produced by Steele and Scott Baggett, includes 14 Steele-penned songs that haven’t been hits for other artists (at least not yet). Meanwhile, the Steele and Baggett-produced “Countrypalooza” finds the California native taking on the Kris Kristofferson-penned “For the Good Times,” Willie Nelson’s “Angel Flying Too Close to the Ground” and Merle Haggard’s “Going Where the Lonely Go,” among others.

The self-produced “Gold, Platinum, No Chrome, More Steele: Greatest Hits Vol. II” includes his versions of hits he wrote for others, including “What Hurts the Most,” “My Wish” and “Me and My Gang” (Rascal Flatts); “Brand New Girl” (Steve Holy); and “Hell Yeah” (Montgomery Gentry). Meanwhile, Steele and Miley Cyrus cowrote the song for the new Disney animated movie “Bolt,” which features the voices of Cyrus and John Travolta in the lead roles.

—Ken Tucker
No. 1 ‘Twilight’ Debut Leads Soundtrack Party

It’s the most wonderful time of the year—when thoughts turn to family get-togethers and Thanksgiving while the Billboard 200 chart becomes green and red as Christmas albums oversaturate the tally.

However, this week, the list’s No. 1 debut arrives in the form of a rather un-Christian-like album—the soundtrack to the teen-vampire romance film “Twilight.”

Released in advance of the movie’s U.S. theatrical premiere Nov. 21, “Twilight” (Summit/Cop Shop/Atlantic) starts with a handsome 165,000 copies and looks at No. 1 on the Billboard 200. It’s the bear opening sales week for an Atlantic Records soundtrack, since Nielsen SoundScan began tracking data in 1991.

Digital downloads of the album accounted for 29% (48,000) of its first week. That’s the second-biggest digital week for a soundtrack since SoundScan began tracking album downloads in 2004. Only the “High School Musical 2” set posted a bigger frame, when it bowed with 62,000 downloads in 2007.

Nontraditional retail outlets—which include specialty chain Hot Topic—accounted for nearly 25,000 of the first-week sales of “Twilight.”

While we can’t assume all of that figure came from Hot Topic, Atlantic indicates that the stores played a significant role in the album’s sales debut.

For the past year, all things relating to the books, film and soundtrack have been floating off the stores’ shelves. The chain’s concentrated promotion of the “Twilight” brand—including a nationwide in-store album listening party Oct. 24—gave the retailer a healthy share of the effort’s first week.

“Twilight” is the sixth No. 1 for the Atlantic group this year, following turns at the top by the soundtracks to “June,” Danyan Kane’s “Welcome to the Dollhouse,” Day 26’s self-titled album: Death Cab for Cutie’s “Narrows Stairs” and T.I.’s “Paper Trail.” Overall, “Twilight” is the 64th No. 1 on the Billboard 200 for the Atlantic family, withizing begun to its first chart-topper, Cream’s “Wheels of Fire” on the Arco label in 1968.

Moreover, “Twilight” is the third soundtrack to top the Billboard 200 in 2008, after “Juno” and “Mama Mia!” This is the first calendar year where the chart has seen three No. 1 theatrical film soundtracks since 1998, when “Titanic,” “City of Angels” and “Armageddon” all spent time in the penthouse.

But it gets better: This is the third consecutive calendar year that we’ve had three soundtracks hit No. 1. In 2007 we got chart-toppers from two TV movies plus one theatrical re-release (“Hannah Montana 2,” “HSM 2” and “Dreamgirls”), and in 2006 there were No. 1s from, again, two TV movies and a theatrical film (“Hannah Montana,” “HSM” and “Curious George”).

So, in just three years, the Billboard 200 has seen nine No. 1 soundtracks—"Twilight" being the latest. And it’s a streak of success unmatched in the 52-year history of the regularly published weekly albums chart.

We did come close once, in the three-year frame of 1993-1995, when eight soundtracks spent time at No. 1: “The Bodyguard,” “Sleepless in Seattle,” “The Crow,” “The Lion King,” “Munster Was the Case,” “Friday,” “Pokémon” and “Dangerous Minds.”

SOUND SHARES: Year-to-date through the week ending Nov. 9, overall album sales stood at 339.4 million (down 13% compared with the same time frame of 2007).

So, what’s the good news? Soundtracks have sold 16.4 million copies so far in 2008—down only 10.3% standing next year-to-date 2007 (18.3 million).

Better still, soundtrack sales make up 4.8% of the overall album market so far this year, a gain compared with their 4.7% share they had thus far in 2007. Scroll back even further, to 2006, and soundtracks made up 4.5% of the market that year. (20.4 million soundtracks vs. 456.2 million overall albums.)

While one can bemoan the fact that soundtrack sales are sliding—just like other genres of music—at least they are holding their own in terms of their slice of the overall albums pie...
THE BILLBOARD 200 ARTIST INDEX

1. Darius Rucker
2. Lady Gaga
3. Taylor Swift
4. Adele
5. Rihanna
6. Black Sabbath
7. Green Day
8. Katy Perry
9. The Beatles
10. Justin Bieber

THE BILLBOARD 200 SONG INDEX

1. Twilight
2. Black Ice
3. Take It To The Limit
4. Paper Train
5. That Don't Make Me A Bad Guy
6. Rock N Roll Jesus
7. Lucky Day Sun
8. Death Magnetic
9. Yo-Yo Ma
10. Good Girl Gone Bad

THE BILLBOARD 200 LABEL INDEX

1. Epic
2. Atlantic
3. RCA
5. Universal
6. Warner Nashville
7. Capitol
8. Republic
9. Sony Music
10. Warner Bros.

THE BILLBOARD 200 CHART WEEK

1. Twilight (Twilight)
2. Black Ice (Black Ice)
3. Take It To The Limit (Take It To The Limit)
4. Paper Train (Paper Train)
5. That Don't Make Me A Bad Guy (That Don't Make Me A Bad Guy)
6. Rock N Roll Jesus (Rock N Roll Jesus)
7. Lucky Day Sun (Lucky Day Sun)
8. Death Magnetic (Death Magnetic)
9. Yo-Yo Ma (Yo-Yo Ma)
10. Good Girl Gone Bad (Good Girl Gone Bad)

THE BILLBOARD 200 SONGS

1. Twilight
2. Black Ice
3. Take It To The Limit
4. Paper Train
5. That Don't Make Me A Bad Guy
6. Rock N Roll Jesus
7. Lucky Day Sun
8. Death Magnetic
9. Yo-Yo Ma
10. Good Girl Gone Bad

THE BILLBOARD 200 ARTISTS

1. Darius Rucker
2. Lady Gaga
3. Taylor Swift
4. Adele
5. Rihanna
6. Black Sabbath
7. Green Day
8. Katy Perry
9. The Beatles
10. Justin Bieber

THE BILLBOARD 200 LABELS

1. Epic
2. Atlantic
3. RCA
5. Universal
6. Warner Nashville
7. Capitol
8. Republic
9. Sony Music
10. Warner Bros.
Another week, another batch of albums that make great gifts this holiday season. Billboard’s Top Holiday Albums chart returns to the pages of Billboard this week and will continue to appear on a bi-weekly basis through the beginning of January. It temporarily replaces the Top Pop Catalog Albums chart in print, though both lists are available at billboard.biz.

Josh Gad’s 2007 release “Noel” leads Holiday Albums with nearly 35,000, enough to place the set at No. 1 on the Comprehensive Albums chart. The latter title features original and catalog product, while the Billboard 200 list backs out catalog titles. Generally, albums reach catalog status 18 months after release. However, Christmas titles become catalog after their first holiday season has passed. — Keith Caulfield
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. HOT N COLD</td>
<td>My Life (Sony/Reprise)</td>
</tr>
<tr>
<td>2. 20/20</td>
<td>Scott wasting (Atlantic)</td>
</tr>
<tr>
<td>3. 1234</td>
<td>1234 (Atlantic)</td>
</tr>
<tr>
<td>4. SO WHAT</td>
<td>My Life (Sony/Reprise)</td>
</tr>
<tr>
<td>5. WHATSOEVER YOU LIKE</td>
<td>Whatever You Like (Atlantic)</td>
</tr>
<tr>
<td>6. LET IT ROCK</td>
<td>Let It Rock (Atlantic)</td>
</tr>
<tr>
<td>7. I'LL BE YOUR BABY</td>
<td>I'll Be Your Baby (Verve)</td>
</tr>
<tr>
<td>8. RIGHT NOW</td>
<td>Right Now (Na Na Na) (Interscope)</td>
</tr>
<tr>
<td>9. DISTURBIA</td>
<td>Disturbia (Warner Bros.)</td>
</tr>
<tr>
<td>10. MISS INDEPENDENT</td>
<td>Miss Independent (Warner Bros.)</td>
</tr>
<tr>
<td>11. 36-31-17</td>
<td>36-31-17 (Atlantic)</td>
</tr>
<tr>
<td>12. 29-25-23</td>
<td>29-25-23 (Atlantic)</td>
</tr>
<tr>
<td>13. 25-23-14</td>
<td>25-23-14 (Atlantic)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. SO WHAT</td>
<td>My Life (Sony/Reprise)</td>
</tr>
<tr>
<td>2. WHATSOEVER YOU LIKE</td>
<td>Whatever You Like (Atlantic)</td>
</tr>
<tr>
<td>3. LET IT ROCK</td>
<td>Let It Rock (Atlantic)</td>
</tr>
<tr>
<td>4. I'LL BE YOUR BABY</td>
<td>I'll Be Your Baby (Verve)</td>
</tr>
<tr>
<td>5. RIGHT NOW</td>
<td>Right Now (Na Na Na) (Interscope)</td>
</tr>
<tr>
<td>6. DISTURBIA</td>
<td>Disturbia (Warner Bros.)</td>
</tr>
<tr>
<td>7. MISS INDEPENDENT</td>
<td>Miss Independent (Warner Bros.)</td>
</tr>
<tr>
<td>8. 36-31-17</td>
<td>36-31-17 (Atlantic)</td>
</tr>
<tr>
<td>9. 29-25-23</td>
<td>29-25-23 (Atlantic)</td>
</tr>
<tr>
<td>10. 25-23-14</td>
<td>25-23-14 (Atlantic)</td>
</tr>
<tr>
<td>11. 14-15</td>
<td>14-15 (Atlantic)</td>
</tr>
</tbody>
</table>

Katy Perry pushes back-to-back-coming Pop No. 1, as “Hot N Cold” follows “I Kissed A Girl” to the top. The song also moves to No. 1 on Pop 100 Atomic (66 million in audience) and opens top 10 (11-9, greatest gainer) at Adult Top 40.
<table>
<thead>
<tr>
<th>Hot Country Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>17</strong></td>
</tr>
<tr>
<td><strong>18</strong></td>
</tr>
<tr>
<td><strong>19</strong></td>
</tr>
<tr>
<td><strong>20</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
</tr>
<tr>
<td><strong>22</strong></td>
</tr>
<tr>
<td><strong>23</strong></td>
</tr>
<tr>
<td><strong>24</strong></td>
</tr>
<tr>
<td><strong>25</strong></td>
</tr>
<tr>
<td><strong>26</strong></td>
</tr>
<tr>
<td><strong>27</strong></td>
</tr>
<tr>
<td><strong>28</strong></td>
</tr>
<tr>
<td><strong>29</strong></td>
</tr>
<tr>
<td><strong>30</strong></td>
</tr>
<tr>
<td><strong>31</strong></td>
</tr>
<tr>
<td><strong>32</strong></td>
</tr>
<tr>
<td><strong>33</strong></td>
</tr>
<tr>
<td><strong>34</strong></td>
</tr>
<tr>
<td><strong>35</strong></td>
</tr>
<tr>
<td><strong>36</strong></td>
</tr>
<tr>
<td><strong>37</strong></td>
</tr>
<tr>
<td><strong>38</strong></td>
</tr>
<tr>
<td><strong>39</strong></td>
</tr>
<tr>
<td><strong>40</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Top Country Albums</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Artist</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
</tr>
<tr>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

(Confidential)
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Imprint &amp; Label / Distributing Label / Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>40</strong></td>
<td>Paper Trail <strong>3</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>39</strong></td>
<td>Ice Cube <strong>1</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>38</strong></td>
<td>The Renaissance <strong>1</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>37</strong></td>
<td>Jennifer Hudson <strong>1</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>36</strong></td>
<td>Ne-Yo <strong>1</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>35</strong></td>
<td>Eric Benet <strong>2</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>34</strong></td>
<td>Joe <strong>1</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>33</strong></td>
<td>Marvin Sapp <strong>1</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>32</strong></td>
<td>Raphael Saadiq <strong>1</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>31</strong></td>
<td>K Michelle <strong>1</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>30</strong></td>
<td>J. Holiday <strong>1</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>29</strong></td>
<td>Plies <strong>1</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>28</strong></td>
<td>Nas <strong>1</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>27</strong></td>
<td>Wayne Brady <strong>1</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>26</strong></td>
<td>DJ Khaled <strong>1</strong></td>
</tr>
</tbody>
</table>

### Adult R&B

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Imprint &amp; Label / Distributing Label / Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>40</strong></td>
<td>I Need U Bad <strong>2</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>39</strong></td>
<td>Midnight <strong>1</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>38</strong></td>
<td>I'm The Only One <strong>3</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>37</strong></td>
<td>Never Have I Made It <strong>1</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>36</strong></td>
<td>If I Leave <strong>1</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>35</strong></td>
<td>Love That Girl <strong>1</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>34</strong></td>
<td>Ordinary <strong>1</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>33</strong></td>
<td>Cool <strong>1</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>32</strong></td>
<td>The Hunger <strong>1</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>31</strong></td>
<td>When It Hurts <strong>1</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>30</strong></td>
<td>Pop Champagne <strong>1</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>29</strong></td>
<td>Show Out <strong>1</strong></td>
</tr>
</tbody>
</table>

### Rhythmic

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Imprint &amp; Label / Distributing Label / Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>40</strong></td>
<td>Just Like You <strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>39</strong></td>
<td>Roll Row <strong>1</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>38</strong></td>
<td>In Love With U <strong>1</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>37</strong></td>
<td>I See The Truth <strong>1</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>36</strong></td>
<td>When I'm Gone <strong>1</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>35</strong></td>
<td>I'm The Only One <strong>1</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>34</strong></td>
<td>Love That Girl <strong>1</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>33</strong></td>
<td>Ordinary <strong>1</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>32</strong></td>
<td>Cool <strong>1</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>31</strong></td>
<td>The Hunger <strong>1</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>30</strong></td>
<td>When It Hurts <strong>1</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>29</strong></td>
<td>Pop Champagne <strong>1</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>28</strong></td>
<td>Show Out <strong>1</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>27</strong></td>
<td>Please Excuse My Hands <strong>1</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>26</strong></td>
<td>Ride <strong>1</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>25</strong></td>
<td>Dangerous <strong>1</strong></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>24</strong></td>
<td>I'm The Only One <strong>1</strong></td>
</tr>
</tbody>
</table>

### Hot Rap Songs

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Imprint &amp; Label / Distributing Label / Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><strong>40</strong></td>
<td>Just Like You <strong>1</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>39</strong></td>
<td>Roll Row <strong>1</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>38</strong></td>
<td>In Love With U <strong>1</strong></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>37</strong></td>
<td>I See The Truth <strong>1</strong></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>36</strong></td>
<td>When I'm Gone <strong>1</strong></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>35</strong></td>
<td>I'm The Only One <strong>1</strong></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>34</strong></td>
<td>Love That Girl <strong>1</strong></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>33</strong></td>
<td>Ordinary <strong>1</strong></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>32</strong></td>
<td>Cool <strong>1</strong></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>31</strong></td>
<td>The Hunger <strong>1</strong></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>30</strong></td>
<td>When It Hurts <strong>1</strong></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>29</strong></td>
<td>Pop Champagne <strong>1</strong></td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>28</strong></td>
<td>Show Out <strong>1</strong></td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>27</strong></td>
<td>Please Excuse My Hands <strong>1</strong></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>26</strong></td>
<td>Ride <strong>1</strong></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>25</strong></td>
<td>Dangerous <strong>1</strong></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>24</strong></td>
<td>I'm The Only One <strong>1</strong></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>23</strong></td>
<td>Love That Girl <strong>1</strong></td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>22</strong></td>
<td>Ordinary <strong>1</strong></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>21</strong></td>
<td>Cool <strong>1</strong></td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>20</strong></td>
<td>The Hunger <strong>1</strong></td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>19</strong></td>
<td>When It Hurts <strong>1</strong></td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>18</strong></td>
<td>Pop Champagne <strong>1</strong></td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><strong>17</strong></td>
<td>Show Out <strong>1</strong></td>
</tr>
</tbody>
</table>

*For complete chart data, go to www.billboard.biz.*
### HOT DANCE CLUB PLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay</th>
<th>Week</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't Call Me Baby</td>
<td>Ferry Corsten</td>
<td>Deep Farewell</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>I Want To Fly</td>
<td>Markus Schulz</td>
<td>Most Wanted</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>All Night Long</td>
<td>Anthems</td>
<td>Essential</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>So Deep</td>
<td>autoload</td>
<td>Essential</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Love In Venice</td>
<td>Ferry Corsten</td>
<td>Deep Farewell</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
</tbody>
</table>

### HOT DANCE AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay</th>
<th>Week</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hate This Part</td>
<td>Ferry Corsten</td>
<td>Deep Farewell</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Let's Get It On</td>
<td>Markus Schulz</td>
<td>Most Wanted</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>This Is Real</td>
<td>Anthems</td>
<td>Essential</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Always On My Mind</td>
<td>autoload</td>
<td>Essential</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>How Deep</td>
<td>Ferry Corsten</td>
<td>Deep Farewell</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
</tbody>
</table>

### TOP JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay</th>
<th>Week</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harry Connick, Jr.</td>
<td>執</td>
<td>&quot;Just The Way You Are&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Tony Bennett</td>
<td>执</td>
<td>&quot;Duets II&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Herb Alpert</td>
<td>执</td>
<td>&quot;The Very Best Of&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Various Artists</td>
<td>执</td>
<td>&quot;Live In Japan At The Budokan&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Sarah Brightman</td>
<td>执</td>
<td>&quot;Symphony&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
</tbody>
</table>

### TOP CONTEMPORARY CROSSOVER ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay</th>
<th>Week</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time After Time</td>
<td>Sarah Brightman, Andrea Bocelli</td>
<td>ARISTA</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Dangerous Woman</td>
<td>Ann Nourse</td>
<td>Epic</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Collide</td>
<td>Josh Groban</td>
<td>Epic</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Viva</td>
<td>Various Artists</td>
<td>Epic</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Pearl</td>
<td>Various Artists</td>
<td>Epic</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
</tbody>
</table>

### TOP WORLD ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Airplay</th>
<th>Week</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Celtic Thunder</td>
<td>执</td>
<td>&quot;Celtic Thunder&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Loreena Mckennitt</td>
<td>执</td>
<td>&quot;Land Of Legends&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Celtic Woman Feat. The High Kings</td>
<td>执</td>
<td>&quot;Celtic Woman Meets The High Kings&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Celtic Thunder</td>
<td>执</td>
<td>&quot;Celtic Thunder&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
<tr>
<td>Celtic Thunder</td>
<td>执</td>
<td>&quot;Celtic Thunder 2&quot;</td>
<td>13</td>
<td>20</td>
<td>11/22/2008</td>
</tr>
</tbody>
</table>

For complete chart data, visit [www.billboard.biz](http://www.billboard.biz)
<table>
<thead>
<tr>
<th>Country</th>
<th>Chart</th>
<th>Date</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>JAPAN</td>
<td>BILLBOARD JAPAN HOT 100</td>
<td>NOVEMBER 11, 2008</td>
<td>FANTASTIC Animal</td>
<td>LEROY</td>
<td>J. WAYNE</td>
</tr>
<tr>
<td>UNITED KINGDOM</td>
<td>SINGLES</td>
<td>NOVEMBER 11, 2008</td>
<td>HERO</td>
<td>NAYA</td>
<td>FANFARES (SYD)</td>
</tr>
<tr>
<td>GERMANY</td>
<td>SINGLES</td>
<td>NOVEMBER 11, 2008</td>
<td>ALLEIN ALLEIN</td>
<td>POLARIS</td>
<td>DOMMICK RICK URBAN</td>
</tr>
<tr>
<td>EURO DIGITAL SONGS</td>
<td>INTERNATIONAL</td>
<td>NOVEMBER 11, 2008</td>
<td>IF I WERE A BOY BLISS</td>
<td>POP</td>
<td>R&amp;B MUSIC</td>
</tr>
<tr>
<td>EURO SINGLES SALES</td>
<td>INTERNATIONAL</td>
<td>NOVEMBER 11, 2008</td>
<td>IF I WERE A BOY BLISS</td>
<td>POP</td>
<td>R&amp;B MUSIC</td>
</tr>
<tr>
<td>FRANCE</td>
<td>SINGLES</td>
<td>DECEMBER 20, 2008</td>
<td>SEX ON FIRE KINGS OF LEON</td>
<td>POP</td>
<td>R&amp;B MUSIC</td>
</tr>
<tr>
<td>CANADA</td>
<td>BILLBOARD CANADIAN HOT 100</td>
<td>DECEMBER 20, 2008</td>
<td>LET IT GO</td>
<td>logg</td>
<td>DECCA</td>
</tr>
<tr>
<td>SPAIN</td>
<td>DIGITAL SONGS</td>
<td>NOVEMBER 13, 2008</td>
<td>TO BE FINE</td>
<td>KATY PERRY</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>GREECE</td>
<td>ALBUMS</td>
<td>NOVEMBER 23, 2008</td>
<td>POLARIS</td>
<td>POLARIS</td>
<td>POLO URBAN</td>
</tr>
<tr>
<td>EURO DIGITAL SONGS SPOTLIGHT</td>
<td>FRANCE</td>
<td>NOVEMBER 13, 2008</td>
<td>LOUISIANA</td>
<td>LADY GAGA</td>
<td>POLARIS</td>
</tr>
<tr>
<td>ITALY</td>
<td>SINGLES</td>
<td>NOVEMBER 13, 2008</td>
<td>BEST NEW SONG</td>
<td>KATY PERRY</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>AUSTRALIA</td>
<td>SINGLES</td>
<td>DECEMBER 20, 2008</td>
<td>AMY, MELODRAMATIC, VERTIGO</td>
<td>AMY MACDONALD</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>EURO DIGITAL SONGS SPOTLIGHT</td>
<td>GERMANY</td>
<td>DECEMBER 20, 2008</td>
<td>LEON</td>
<td>HELA FE</td>
<td>POP</td>
</tr>
<tr>
<td>NETHERLANDS</td>
<td>SINGLES</td>
<td>NOVEMBER 7, 2008</td>
<td>BEAUTIFUL DAZE</td>
<td>JUNE</td>
<td>DECCA</td>
</tr>
<tr>
<td>EURO DIGITAL SONGS SPOTLIGHT</td>
<td>ITALY</td>
<td>NOVEMBER 13, 2008</td>
<td>A BOY</td>
<td>KATY PERRY</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>NORWAY</td>
<td>SINGLES</td>
<td>NOVEMBER 10, 2008</td>
<td>HERO</td>
<td>JAY</td>
<td>DIO FACTOR (SYD)</td>
</tr>
<tr>
<td>DENMARK</td>
<td>SINGLES</td>
<td>NOVEMBER 11, 2008</td>
<td>INFINITY</td>
<td>POLARIS</td>
<td>POP</td>
</tr>
<tr>
<td>EURO DIGITAL SONGS SPOTLIGHT</td>
<td>SPAIN</td>
<td>NOVEMBER 13, 2008</td>
<td>NO MORE</td>
<td>KATY PERRY</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>GREECE</td>
<td>ALBUMS</td>
<td>NOVEMBER 23, 2008</td>
<td>POLARIS</td>
<td>POLARIS</td>
<td>POLO URBAN</td>
</tr>
<tr>
<td>EURO DIGITAL SONGS SPOTLIGHT</td>
<td>ITALY</td>
<td>NOVEMBER 13, 2008</td>
<td>A BOY</td>
<td>KATY PERRY</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>NETHERLANDS</td>
<td>SINGLES</td>
<td>NOVEMBER 7, 2008</td>
<td>AMY, MELODRAMATIC, VERTIGO</td>
<td>AMY MACDONALD</td>
<td>CAPITOL</td>
</tr>
<tr>
<td>EURO DIGITAL SONGS SPOTLIGHT</td>
<td>ITALY</td>
<td>NOVEMBER 13, 2008</td>
<td>A BOY</td>
<td>KATY PERRY</td>
<td>CAPITOL</td>
</tr>
</tbody>
</table>
Moving To Nashville?

Call

Grassland Marketing Group
Specialists in Studio’s & Homes with Studio’s
1038 Windsor, Gallatin, TN. $2,650,000
Dark Horse Studio, Franklin, TN. $3,999,000
Sonoma Mountain Studio & Estate, Sonoma, CA. $7,450,000

Please call us for detailed information
Robbie Calvo
615-305-7539
robbiecalvo@comcast.net
Melinda Barrington
615-473-6113
melinda_barrington@comcast.net

www.grasslandrealestate.com

T-Shirts

Looking for Rock T-shirts? You’ve found ’em!

backstage fashion

Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS, STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:
www.backstage-fashion.com
or call for a free price list/flyer (dealers only):
800-644-ROCK
(outside the U.S. - 928-443-0100)

VENICE, CA - CONDO

Financing avail., New Const., 3BR, 2.5BA, 2,200 sq. ft. living area
$1,450,000 (213) 220-2903
www.526eastbroadway.com

FRMUSICCLASSIFIEDS.COM

PROFESSIONAL SERVICES

FREE Music Classifieds!

Call Ben Alcoff - Help wanted advertisement postings in print and online 646-654-5416/Ben.Alcoff@nielsen.com

PROFESSIONAL SERVICES

READY TO RECORD! HOW ABOUT SOME FREE HELP?

Contact us today and we'll send you your FREE Master Tips.
Guide that's full of great recording tips and tricks.

(866) 677-7911
www.discmakers.com/hb

MUSIC MERCHANDISE

HOT DISCO CD & 12 INCH from HARLEM NEW YORK

“Get Down Boy”
by The Paper Dolls
Retail & Wholesale
212-864-9810 or
516-481-8276

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours.

CD’s, LP’s, Books, Cassettes as low as 50 cents. Your choice from the most extensive listings available.

For free catalog, call (809) 890-0247 or write
Scorpio Music, Inc.
P.O.Box Trenton, N.J. 08691-0020
e-mail: scorpiomus@aeol.com

PROMO & MARKETING

WHITE EAGLE MUSIC PROMOTION:

PROMOTING RECORDING ARTISTS,
FILMS WORLDWIDE!

New accepting for Representation. Booking, Distribution, Record, Licensing, and publishing deals, radio promotion, and radio advertising.
Music-Film Conferences Upcoming Promotions

CALL US TODAY AND
ASK ABOUT THE
BILLBOARD CLASSIFIEDS
INTRODUCTORY OFFER
FOR NEW ADVERTISERS!
1-800-223-7524 or
jserrette@billboard.com

CONNECT WITH THE MUSIC INDUSTRY'S MOST IMPORTANT DECISION MAKERS
EXECUTIVE
TURNTABLE
Send submissions to: exec@billboard.com

RECORD COMPANIES: Island Def Jam Music Group promotes Leesa Brunson to senior director of A&R operations. She was director.
Razor & Tie Entertainment names Patricia Joseph VP of music placements and licensing. She was VP of soundtracks/A&R at TVT Records.
Sony Nashville names David Gales senior director of digital marketing. He was a founding partner in brand management firm Gales Network.

PUBLISHING: Warner/Chappell Music promotes Greg Sowers to senior VP/head of A&R in the United States. He was senior VP.
BMI elevates Asad A Jafri to senior director of business development. He was director of business affairs at BMI’s media licensing group.

TOURING: Pinnacle Entertainment appoints Scott Sokol to president. He was a senior agent.
Global Spectrum names Troy Flynn GM of the new 12,000-seat Spaladium in Split, Croatia. He was assistant GM of the Global Spectrum-managed Sovereign Bank Arena in Trenton, N.J.

MEDIA: MTV Networks Music/Logo/Films Group appoints Stephen K. Friedman GM. He was GM/executive VP of mtvU.

—Edited by Mitchell Peters

GOOD WORKS

JACK’S MANNEQUIN HELPS LIGHT THE NIGHT
This year’s recent nationwide Light the Night Walk, hosted annually by the Leukemia & Lymphoma Society received a $100,000 boost with the help of Jack’s Mannequin frontman Andrew McMahon and the rock band’s fans.

“This year we set the goal of $100,000, which is more than triple what our goal was in previous years,” says McMahon, whose Dear Jack Foundation has participated in the event for the past three years. “We’re obviously excited to see it hit its mark.”

The walk, designed to raise money for cancer research, is especially significant to McMahon: Several years ago he was diagnosed with acute lymphatic leukemia. At the time, he had recently split from former band Something Corporate and was about a month into a tour with his new solo project, Jack’s Mannequin.

“I once got sick. I had this outsourcing from my fan base to send me gifts,” he says. However, McMahon urged his fans to make small donations to the Pediatric Cancer Research Foundation instead. Later, after recovering, the musician started the nonprofit Dear Jack Foundation.

“We collect donations and distribute the donations that are given to us through (dearjackfoundation.com) and various donors,” he says, noting that the organization also assists hospitals in Los Angeles. “We also do a big grant for the medical team at UCLA, who ended up saving my life.”

Meanwhile, McMahon, who participated in this year’s L.A. and Anaheim, Calif., walks, says he used the Web site to help educate fans about the 2008 walk. “A lot of times these walks are held in major cities, far away from where people can actually get to. So a lot of people who couldn’t attend the walks themselves were able to donate through the Web site.” — Mitchell Peters

INSIDE TRACK

SEAL’S GOT SOUL
A “collective consciousness” that led to the election of Barack Obama is what inspired Seal to record his latest single, a cover of Sam Cooke’s “A Change Is Gonna Come,” and the other R&B covers on the British singer’s new “Soul” album.

“The initial inspiration came from what I perceived to be a collective consciousness of people,” Seal tells Billboard, “not only in America but around the world, saying, ‘Look, the whole place is in turmoil, the economy’s in the toilet, people are reckless, frustrated and irresponsible.’ And I think the collective got together realizing there’s something that needed to change.

Seal recorded “A Change Is Gonna Come” with producer David Foster and then filmed a video for the song “that we were just going to put out on the internet so people would feel as if they weren’t alone in their quest for answers and relief. And then David said, ‘Look, this is incredible. We can’t stop here. You just have to keep going,’ and so we did. Three weeks later, we had an album.”

“Soul” features another civil rights anthem, the Impressions’ “People Get Ready,” as well as other favorites by James Brown, Otis Redding and Al Green. “It was a case of not trying to reinvent the wheel, as that wasn’t necessary,” Seal says, “but instead trying to pick the songs that David and I collectively felt best showcased his arrangement skills, his musicianship and my voice.”

Seal says he plans to tour in support of “Soul,” most likely in 2009. “I don’t see why these songs can’t co-exist with my existing stuff,” he says. “We’ll just move some things around and make them really fit seamlessly.”
Mia Davis Properties and Columbia/Legacy recently celebrated the four-times-platinum RIAA certification of R&B artist Pink's "Kiss of Blue" and the release of the 50th-anniversary collector's edition at the Bookman Hotel in New York. From left: Davis' niece, Vincent William Jr., Davis' son Erik Davis, collector's edition product director Neil Mulderry, music executive Jimmy Cobb, Legacy Recordings senior VP of A&R Steve Berkowitz, Davis' daughter Cheryl Davis and Legacy Recordings senior VP GM Adam Block. (PHOTO COURTESY OF STEVE BURKOWITZ)

Singer Santogold performs during the Blackberry Bold launch party. Oct. 30 at a private residence in Beverly Hills, Calif. (PHOTO COURTESY OF JONATHAN BAGLEY/WMG)

Mia Davis Properties and Columbia/Legacy recently celebrated the four-times-platinum RIAA certification of R&B artist Pink's "Kiss of Blue" and the release of the 50th-anniversary collector's edition at the Bookman Hotel in New York. From left: Davis' niece, Vincent William Jr., Davis' son Erik Davis, collector's edition product director Neil Mulderry, music executive Jimmy Cobb, Legacy Recordings senior VP of A&R Steve Berkowitz, Davis' daughter Cheryl Davis and Legacy Recordings senior VP GM Adam Block. (PHOTO COURTESY OF STEVE BURKOWITZ)

"Amadeus idol" alum Melissa Doctolito, right, Missed by Billboard's New York offices Oct. 31 to play the single "It's Your Love" from her debut album, "Coming Back to You," which is scheduled for release Feb. 3. Pictured with Doctolito is Billboard.com associate editor Katie Hast.

"The Ellen DeGeneres Show" throw a release party for Taylor Swift's sophomore album, "Fearless," Nov. 11. After performing "Low Country Blues" and "Should've Said No," Swift was surprised by Ellen DeGeneres with a visit from Justin Timberlake. From left: Timberlake, Swift and DeGeneres. (PHOTO COURTESY OF MONICA ROZMAN/WARNER MUSIC GROUP)

MUSIC INDUSTRY TRUSTS chairman/CEO Lucian Grainge was presented with the Music Industry Trusts' Award by the members of U2 at a ceremony held Nov. 3 at London's Grosvenor House Hotel. More than 1,200 guests attended the event, including acts Girls Aloud, Sugababes, the Fratellis, the Feeling, Snow Patrol, members of ABBA, Ray Davies and James Morrison. The Music Industry Trusts' Award benefits Nordoff-Robins Music Therapy and the BIRT School and is sponsored by Nicsa, ingenious Media, PRS and PPL. (PHOTO COURTESY OF JOHN HARMARL/IMMEDIATE)

A Download on the Digital Music Revolution

Billboard’s Digital Music Live! offers insight from industry insiders on the digital transformation of the music business including: new music services, social media, ad-supported free streaming revenue models, digital DIY artist services and more.

This one-day event - the exclusive digital music track of CES - features compelling keynote interviews and panel discussions with managers, artists, record label executives, investors and their technology partners.

Join Billboard to Learn From and Network With the Best in the Digital Music Business!

REGISTER NOW & SAVE!

Billboard digital music LIVE!

JANUARY 7, 2009

LAS VEGAS CONVENTION CENTER

A Download on the Digital Music Revolution

Billboard’s Digital Music Live! offers insight from industry insiders on the digital transformation of the music business including: new music services, social media, ad-supported free streaming revenue models, digital DIY artist services and more.

This one-day event - the exclusive digital music track of CES - features compelling keynote interviews and panel discussions with managers, artists, record label executives, investors and their technology partners.

Join Billboard to Learn From and Network With the Best in the Digital Music Business!

KEYNOTES ANNOUNCED:

DOUGLAS MERRILL
President, Digital Business
EMI Music Group

ALEX RIGOPULOS
CEO and Co-Founder
Harmonix

PAUL DEGOOYER
SVP of Electronic Games & Music
MTV

Register Today!

www.BillboardEvents.com

$299
Pre-Registration Rate
REGISTER BY 5PM on JAN 2

www.americanradiohistory.com
NOW
LA HAS
TWO MUST PLAYS!

For Booking Information Contact: Christy Castillo Butcher, 213.742.7272, ccastillo@staplescenter.com