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# No. 1

ON THE CHARTS

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# A Call For Concert Conservatism

American Politics Have Taken A Liberal Turn, But For The Touring Industry, It's Time To Play It Safe

The concert business has been remarkably resilient in the face of an incipient recession economy, but it's not invincible. Hundreds of thousands of people have lost jobs who were employed when 2008 began. Many of them want to go to concerts. The industry needs them at concerts. But they have to eat, too. So now's 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 age 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 an e-blast from Ticketmaster that tells them Dierks Bentley 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 Miley Cyrus ticket for their kids.

But sometimes moving heaven and earth is not enough. In its rapid, technology-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 market. 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: the fan. When secondary revenue is available, artists and managers can't just look

Now's the time to make tickets more affordable. That means bookers may have to lower their expectations about what acts can earn.

at 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 as

showtime approaches.

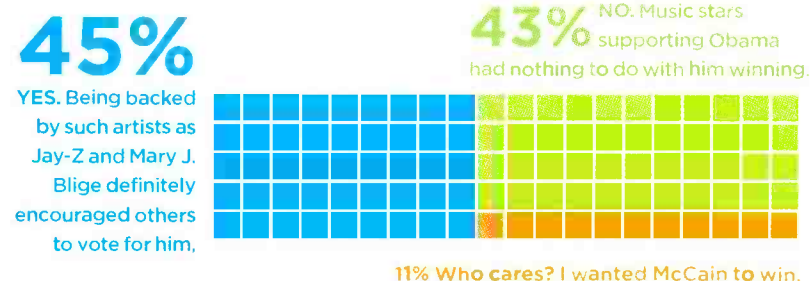
In the concert industry, what's good for the fan has generally been good for the business. And the concert business is nothing if not adaptable, finding creative pricing strategies to deal with its notoriously thin profit margins. Live Nation's three-for-the-price-of-four lawn pack improves attendance and sells more beer in the process. C3 very publicly removed service charges from Lollapalooza tickets. Goldenvoice's Stagecoach festival is now offering layaway tickets, which is brilliant marketing. And Ticketmaster recently said it would "experiment" with eliminating service charges for some Eagles shows. Even if 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 be), 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 of this adaptability in the months to come. If you're planning a band's first arena tour, think about scaling back production plans or playing a run of theaters first. Underplaying and underpricing are the best strategies right now.

This may not be conservative at all—just correct.

## FEEDBACK

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Do you think music stars' support helped elect Barack Obama?



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**>>> BEST BUY CUTS FORECAST**

Best Buy slashed its profit forecast, the latest sign that the deepening economic crisis may bring a bleak holiday season. Best Buy's warning comes just two days after smaller rival Circuit City filed for bankruptcy. Best Buy said it now expects full-year earnings of \$2.30 to \$2.90 per share, down from a prior view of \$3.25 to \$3.40. Analysts, on average, had expected \$3.03, according to Reuters estimates.

**>>> WAL-MART REPORTS BETTER-THAN-EXPECTED PROFIT**

Wal-Mart Stores reported better-than-expected quarterly profit as shoppers seeking relief from deteriorating economic conditions scoured its aisles for discounts. The retailer reported net income of \$3.1 billion for the third quarter ended Oct. 31, up from \$2.9 billion a year earlier. The company said earnings from continuing operations were 77 cents per share; the forecast was for 73 cents to 76 cents per share.

**>>> SONY CEO SIGNS NEW DEAL**

As it prepares to be officially renamed Sony Music Entertainment in early 2009, the major has signed Rolf Schmidt-Holtz to continue as CEO with a new three-year contract. New York-based Schmidt-Holtz was chairman of Sony BMG starting in August 2004 and was appointed CEO in February 2006. Since 2001, he had run BMG as chairman/CEO.



The Boss and the Prez: **BRUCE SPRINGSTEEN** and **BARACK OBAMA**

**POLITICS** BY ANTONY BRUNO

# Who Will Be Obama's Copyright Czar?

Could The Right Presidential Appointee Help Save The Music?

From Bruce Springsteen to Stevie 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 back 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 since.

"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 Daryl 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 traits and experience who would get a broad consensus."

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>>> FEE DROP  
EXPERIMENT FOR  
TICKETMASTER

Ticketmaster Entertainment president and Ticketmaster CEO Sean Moriarty said during a conference call with investors that the company is beginning to experiment with "eliminating add-on fees" for ticket purchases. The first act to test the concept is the Eagles. A statement on Ticketmaster.com for the Eagles' Jan. 17 concert at North Carolina's Greensboro Coliseum Complex reads: "This is a no-fee event! The price you see is the price you pay. No convenience fee. No order processing fee. No delivery fee if you choose to print tickets at home." Tickets range from \$60 to \$100.

>>> JOEL, JOHN  
TEAM FOR TOUR

Billy Joel and Elton John will reprise their wildly successful co-headlining concerts beginning next March. John confirmed the duo would work again together Nov. 11 on "The View," adding that they could be on the road for "at least" two years. But sources say the extent of the pairing is still being determined. At first, Joel and John will play "select cities" in March and May. Details of initial on-sales will be announced soon.

>>> SIRIUS XM  
INTEGRATES  
PROGRAMMING

Sirius XM Satellite Radio updated its channel lineup Nov. 12 as part of the recent merger between the two companies, which has meant a consolidation of duplicate channels and a slew of layoffs. Specific times and exact channel numbers for the new lineups of Sirius and XM can be found at [sirius.com/newlineup](http://sirius.com/newlineup) and [xmradio.com/newlineup](http://xmradio.com/newlineup).

# 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%.

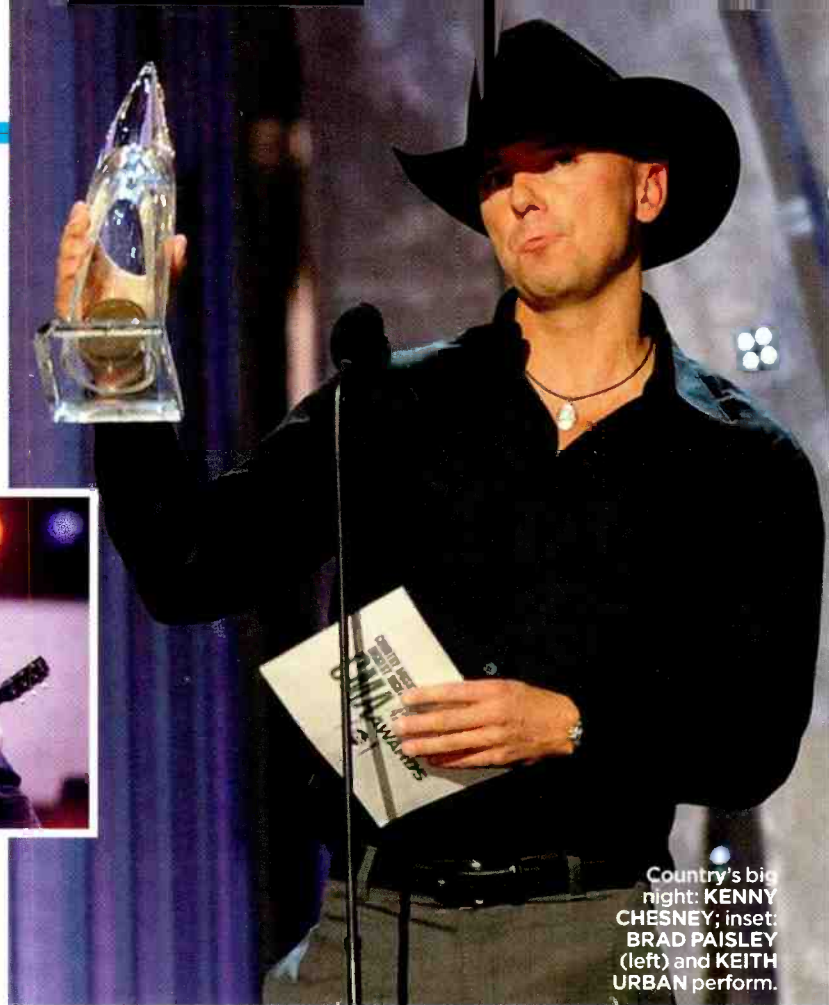
The biggest increases usually go to the artists who are onstage for the most time.



"Performances are the biggest sales driver on the show," sales and marketing consultant Neal Spielberg says. But how long the album has been out is also 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 "Waitin' 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 vo-



Country's big night: KENNY CHESNEY; inset: BRAD PAISLEY (left) and KEITH URBAN perform.

calist 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 best first week on the country charts in more than a year. Whether 18-year-old Swift, who will try to take her act global in 2009, can provide the crossover appeal of a Garth Brooks or Shania Twain and boost album sales remains to be seen.

Other performers included entertainer of the year Kenny Chesney, who was joined onstage by the Wailers for "Everybody Wants to Go to Heaven," his 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 Hootie & 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 Kwatinetz Strikes Out On His Own

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

Kwatinetz's exit in early November from the agency he co-founded in 1997 came on the heels of the damaging departures 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.

Kwatinetz is taking a number of those 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 Kwatinetz's new venture. Kwatinetz and Katsis couldn't be reached for comment.

It has been a remarkable fall from

grace for Kwatinetz, who co-founded the Firm with partner Michael Green and presided over its emergence as one of entertainment's hottest agencies.

By brokering complex, multirights deals for his clients, Kwatinetz 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 Kwatinetz 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.



KWATINETZ

An infusion of private-equity money fueled further moves by the Firm. Thomas H. Lee and Bain Capital, Warner Music Group's leading financial backers, made an estimated \$10 million investment in the Firm in 2004.

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 on 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 Ardy Gould joined Front Line as well, with Rob Zombie 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 Azoff CEO of the soon-to-be-merged company (Billboard, Nov. 1). ●●●



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## >>> WIN \$100K FROM 'REGIS AND KELLY'

"Live With Regis and Kelly" is calling all aspiring musicians and composers to take a shot at reworking the show's theme song and perhaps get a break in the music business. The "Live's One Hundred Grand Theme Song Search" is now open through Dec. 5. The winner will receive \$100,000, meet with an agent from William Morris Agency and sit down with Antonio "L.A." Reid, chairman of Island Def Jam Music Group.

## >>> TIMBALAND VENTURES INTO FILMS WITH 'VINYL'

Timbaland's Mosley Media Group is teaming with Effie T. Brown's Duly Noted to produce "Vinyl," the story of five young women facing life-altering decisions about their relationships with members of a rock band. Writer/director Richard Zelniker's film is set to begin shooting in the spring, with Brown, Marcus Spence and Monique Idlett-Mosley producing. Timbaland is the executive producer.

## >>> UMLE CUTS STAFF AGAIN

As part of its final integration process, Universal Music Latin Entertainment cut six positions in its legal, promotion and administrative departments. None of the cuts affected senior management. UMLE is the company that resulted from Universal Music Group's acquisition of Univision Music Group earlier this year. These are expected to be among the last cuts following the integration of the company, which now controls nearly 50% of the Latin music marketplace.

Compiled by Chris M. Walsh. Reporting by Mike Boyle, Leila Cobo, Gregg Goldstein, Andre Paine, Mitchell Peters, Ken Tucker, Ray Waddell, Chris M. Walsh and Reuters.

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Love bites: PARAMORE; inset: KRISTEN STEWART and ROBERT PATTINSON in 'Twilight'

RETAIL BY KERRI MASON

# 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 "Buffy



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 résumé includes "Gossip Girl" and "Grey's Anatomy."

Atlantic found willing partners in retailers that sensed a multiformat 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 pre-order 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 (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 "Decode."

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."

DIGITAL BY GAIL MITCHELL

# A&R Hero

Rodney Jerkins Launches Virtual World Site

a formal launch expected in February.

Jerkins, 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

Brash, a publisher of movie-based videogames. Serving as COO will be Jonathan Eubanks, another gaming veteran, with videogame production experience at Brash and Activision.

Music Mogul will generate revenue with a combination of advertising (Lionsgate Home Entertainment will be the first sponsor), premium sub-

scriptions 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 fee-based album release parties and sell real and virtual merchandise, such as albums and avatar accessories, Jerkins says.

"We're creating something where labels can make money and artists can make more money through micro-transactions like fans wanting to wear a particular artist's hat or clothes," he says. "They can click on that item and buy it."

—RODNEY JERKINS

Grammy Award-winning songwriter/producer Rodney Jerkins and former Vivendi Games GM/executive VP Nicholas Longano are teaming up on a technology project that will present a basic virtual world—in the tradition of Second Life—on the Web.

The site, Music Mogul, will feature social-networking functions, online games and "live" performances that users can watch in streaming video. Like other online music destinations such as FameCast, myAWOL and rapper Ludacris' WeMix (Billboard, Aug. 9), Music Mogul will use real-life rewards to help build an online audience. Users will be able to upload videos of themselves performing to compete for a three-song demo deal with Jerkins' Darkchild Productions.

Music Mogul will retain ownership of any user-generated videos uploaded to the site.

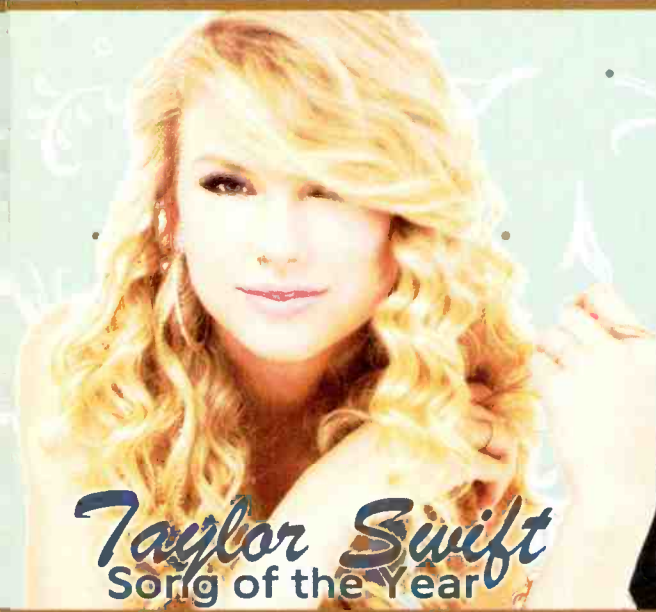
A preview of coming features will be posted at [musicmogul.com](http://musicmogul.com) Nov. 24, with



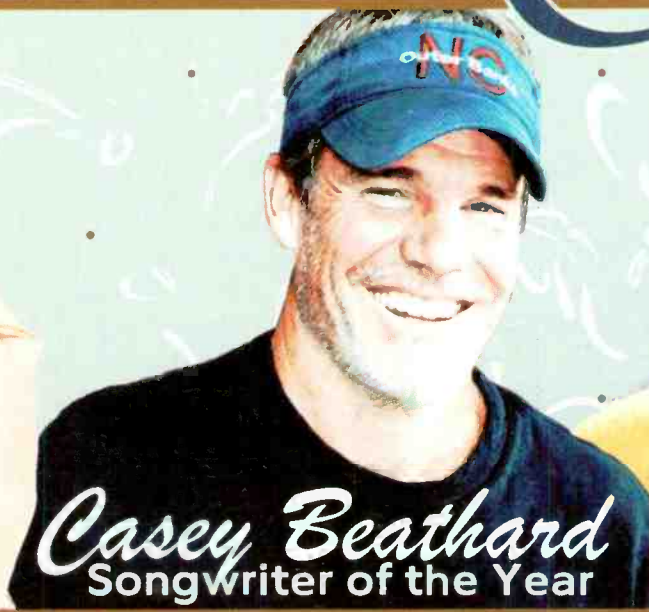
'We're creating something where labels can make money and artists can make more money.'



# BMI Country Awards<sup>08</sup>



**Taylor Swift**  
Song of the Year



**Casey Beathard**  
Songwriter of the Year



**Hank Williams, Jr.**  
BMI Icon

*Teardrops On My Guitar*  
Sony/ATV Tree  
Taylor Swift Music

ALL AMERICAN GIRL  
Carrie Underwood  
Carrie Okie Music

ALL MY FRIENDS SAY  
Luke Bryan  
Jeff Stevens  
House of Full Circle Music  
Murrah Music Corporation  
Planet Peanut Music

ANOTHER SIDE OF YOU  
Carson Chamberlain  
Jamey Johnson  
Big Gassed Hitties  
EMI-Blackwood Music, Inc.  
State One Music America  
WCCR Music

AS IF  
Sara Evans  
Gingerdog Songs  
Universal Music-Careers

BECAUSE OF YOU  
David Hodges  
Ben Moody  
12:06 Publishing  
EMI-Blackwood Music, Inc.  
Smellslikemetal Publishing  
State One Music America

CLEANING THIS GUN (COME ON IN BOY)  
Casey Beathard  
Sony/ATV Acuff Rose

A DIFFERENT WORLD  
Jennifer Hanson  
Tony Martin  
Mark Nesler  
Chaylynn Music  
Gold Watch Music  
Nashvilstaville Songs  
NEZ Music  
Sony/ATV Acuff Rose  
Sony/ATV Tree

DON'T BLINK  
Casey Beathard  
Sony/ATV Acuff Rose

EVERYBODY  
Keith Urban  
Babble On Songs

EVERYDAY AMERICA  
Kristian Bush  
Dirkpit Music  
EMI-Blackwood Music, Inc.

FALL  
Sonny LeMaire  
Shane Minor  
API Country Music  
E Ticket Music  
EMI-Blackwood Music, Inc.  
Shane Minor Music  
State One Music America

FAMOUS IN A SMALL TOWN  
Miranda Lambert  
Nashville Star Music  
Sony/ATV Tree

A FEELIN' LIKE THAT  
Ira Dean  
Rainy Graham Publishing LLC

FIND OUT WHO YOUR FRIENDS ARE  
Casey Beathard  
Ed Hill  
Sagrabeaux Songs  
Sony/ATV Acuff Rose  
Universal Music-Careers

FIRECRACKER  
Shawn Camp  
Pat McLaughlin  
Josh Turner  
Corn Country Music  
International Dog Music  
Scamporee Music

FREE AND EASY (DOWN THE ROAD I GO)  
Brett Beavers  
Robbie Dale Harrington  
Home with the Armadillo Music  
Set The Hook Music

GOOD DIRECTIONS  
Luke Bryan  
Murrah Music Corporation

HIGH MAINTENANCE WOMAN  
Toby Keith  
Danny Simpson  
Tim Wilson  
Franklin Road Music

HOW 'BOUT THEM COWGIRLS  
Casey Beathard  
Ed Hill  
Sagrabeaux Songs  
Sony/ATV Acuff Rose  
Universal Music-Careers

I NEED YOU  
David Lee  
Universal Music-Careers

I TOLD YOU SO  
Keith Urban  
Babble On Songs

IF YOU'RE READING THIS  
Tim McGraw  
Brad Warren  
Brett Warren  
Bucky and Clyde Music  
StyleSonic Music

INTERNATIONAL HARVESTER  
Shane Minor  
Danny Myrick  
Jeffrey Steele  
3 Ring Circus Music  
EMI-Blackwood Music, Inc.  
Jeffrey Steele Music  
Shane Minor Music  
Songs of Windswept Pacific

JOHNNY CASH  
Rodney Clawson  
Vicky McGehee  
Reservoir 416  
Warner-Tamerlane Publishing Corp.  
Writer's Extreme Music

LAST DOLLAR (FLY AWAY)  
Big Kenny  
Reservoir 416

LIVIN' OUR LOVE SONG  
Jason Michael Carroll  
More Than Rhymes Music  
Universal Music-Careers

LONG TRIP ALONE  
Brett Beavers  
Steve Bogard  
Home with the Armadillo Music  
Rancho Papa Music  
Sony/ATV Melody

LOST IN THIS MOMENT  
Rodney Clawson  
Warner-Tamerlane Publishing Corp.  
Writer's Extreme Music

LOVE YOU  
Jay Knowles  
Trent Summar  
EMI-Blackwood Music, Inc.  
Forrest Hills Music  
Songs of Sea Gayle  
Sony/ATV Acuff Rose

LUCKY MAN  
David Lee  
Universal Music-Careers

MORE THAN A MEMORY  
Lee Brice  
Billy Montana  
House of Montana Music  
House of Moraine  
Mike Curb Music  
Sweet Hysteria Music

NEVER WANTED NOTHING MORE  
Ronnie Bowman  
Sony/ATV Tree

OUR SONG  
Taylor Swift  
Sony/ATV Tree  
Taylor Swift Music

PROUD OF THE HOUSE WE BUILT  
Ronnie Dunn  
Mary Green  
Terry McBride  
Showbilly Music  
Sony/ATV Tree  
Still Working For The Man Music, Inc.  
Sycamore Canyon Music  
Turn Me On Music  
Warner-Tamerlane Publishing Corp.

READY, SET, DON'T GO  
Casey Beathard  
Billy Ray Cyrus  
Billy Ray Cyrus Music, Inc.  
Sony/ATV Acuff Rose

SETTLIN'  
Kristian Bush  
Dirkpit Music  
EMI-Blackwood Music, Inc.

SHIFTWORK  
Troy Jones  
Crozier Music Enterprise LLC  
Tiltawhirl Music

SO SMALL  
Luke Laird  
Carrie Underwood  
Carrie Okie Music

STAND  
Blair Daly  
Music of Combustion  
Songs of Windswept Pacific

STARTIN' WITH ME  
Kendell Marvel  
Jake Owen  
Jimmy Ritchey  
Fox Ridge Music  
Shitake Maki Publishing  
Songs of Thortch  
Songs of Windswept Pacific  
Universal Music-Careers

STEALING CINDERELLA  
George Teren  
House of Full Circle Music

TAKE ME THERE  
Wendell Mobley  
Boatwright Baby  
Warner-Tamerlane Publishing Corp.

TEARDROPS ON MY GUITAR  
Taylor Swift  
Sony/ATV Tree  
Taylor Swift Music

TOUGH  
Monty Criswell  
Joe Leathers  
Steel Wheels Music

WASTED  
Marv Green  
Troy Verges  
Songs From The Engine Room  
Songs of Universal, Inc.  
Warner-Tamerlane Publishing Corp.

WATCHING AIRPLANES  
Jim Beavers  
Josey bixtunes  
Sony/ATV Tree

WHAT DO YA THINK ABOUT THAT  
Anthony Smith  
Inventor of the Wheel Music  
Irving Music

WHAT KINDA GONE  
Chip Davis  
Fozzyboy Music

WINNER AT A LOSING GAME  
Jay DeMarcus  
Eileensong  
Sony/ATV Tree

WRAPPED  
Bruce Robison  
Bruce Robison Music  
Tiltawhirl Music

Publisher of the Year

*Sony/ATV Music Publishing Nashville*



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## 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.

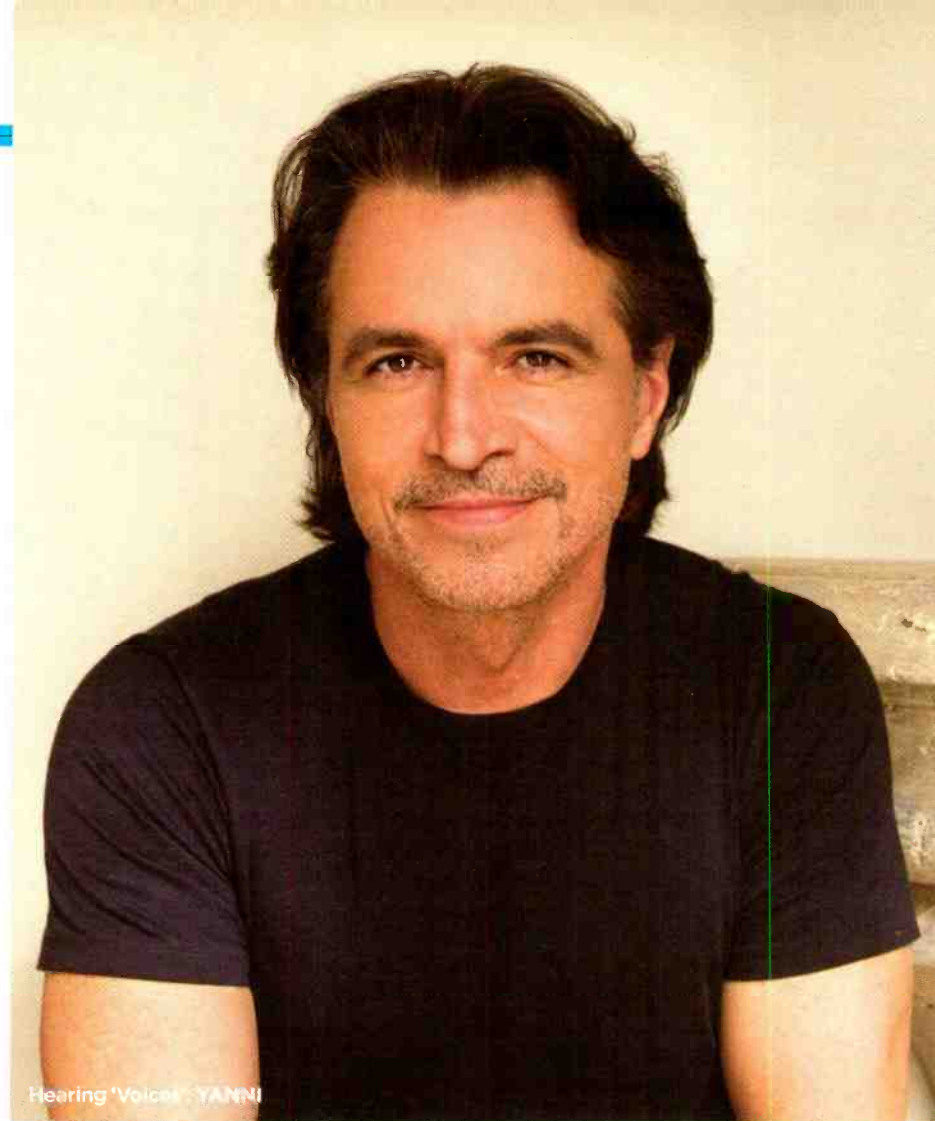
"There's such an opportunity to include the music in Disney motion pictures," says Buena Vista Concerts senior VP/GM Chip McLean, who worked closely with Disney Music Group

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



Hearing 'Voices' - YANNI

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 drubbing. 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, the 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."

**RETAIL** BY MITCHELL PETERS

## MAKING RECORDS

How To Make Money From Vinyl Fetishists

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.

### SOUND MATTERS

Many people prefer vinyl records because they sound better than CDs, according to Acoustic Sounds owner Chad Kassem. 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

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. Sullivan agrees: "The worst thing in the world is when you're sitting on 1,000 LPs—not only did you lose massive amounts of money, but they take up massive amounts of space."

### 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."

### INCLUDE DIGITAL—AND CLEAR IT WITH THE PUBLISHER

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 Biery says. "It costs extra but there's

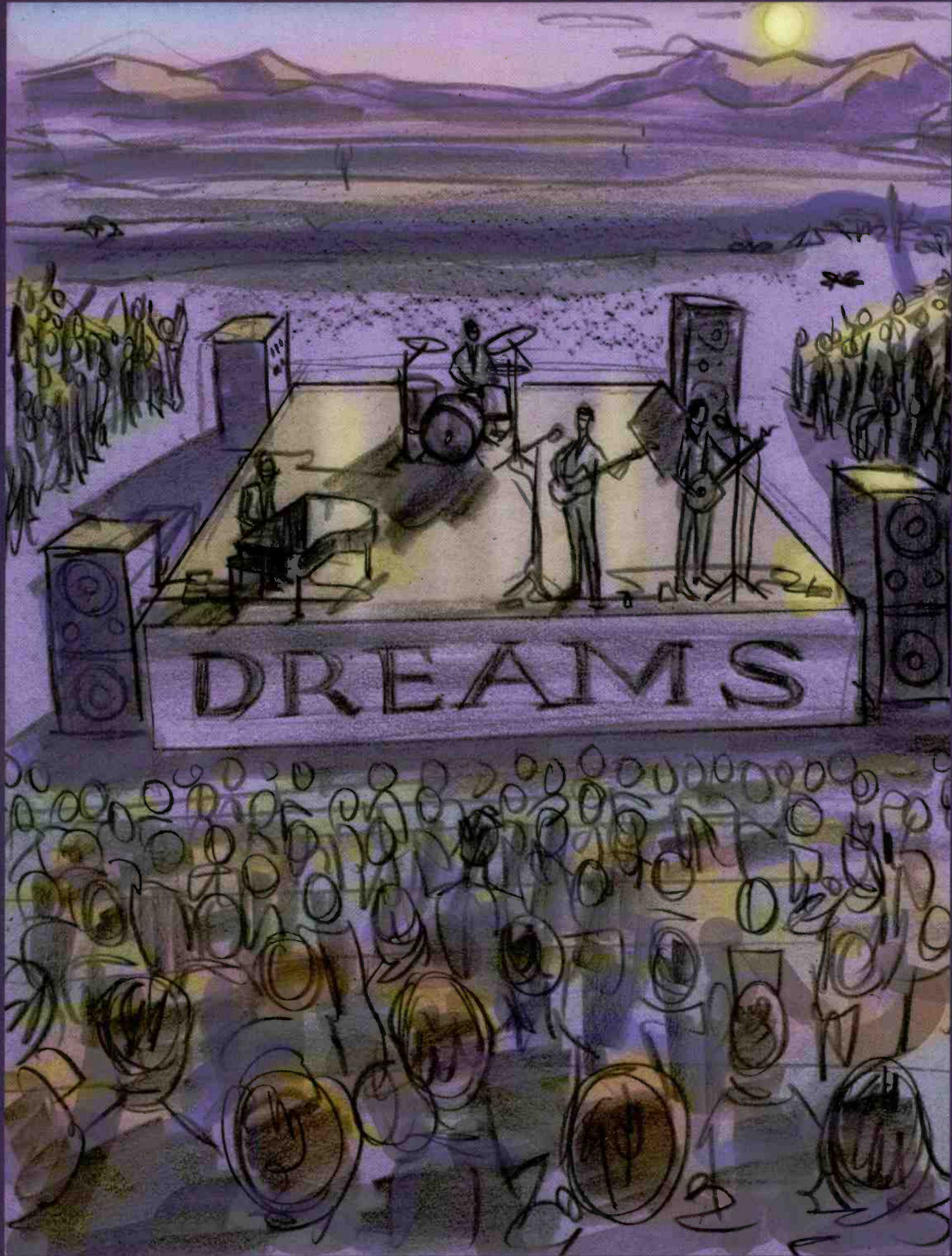
value in doing it." If you decide to include another format, though, check with the publisher. "Publishers can take the position that the vinyl album and the digital download card or CD are two separate products and can collect mechanical royalties for both, even though the package is being sold as one 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 Cortney Harding.

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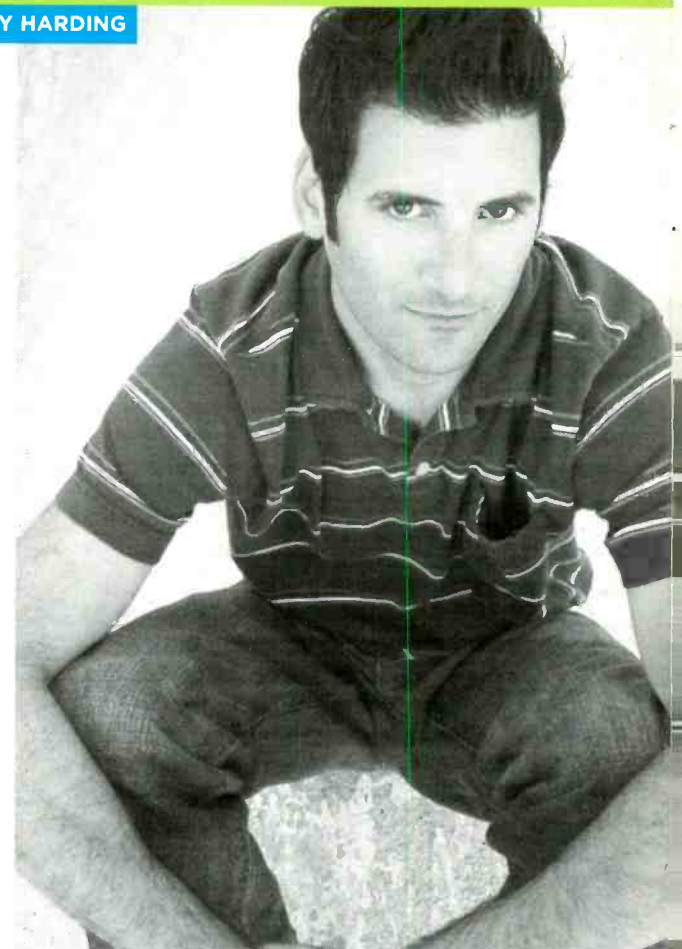


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## 6 QUESTIONS

with GARY RICHARDS  
by CORTNEY HARDING



### Brooklyn Act Finds An Investor

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 in Francis and 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 desires 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 paths to an investor 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 Caplain** says. "A friend of mine invested in a car wash, and though that'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, Lipsher's idea doesn't sound that different from the way Motown 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 so different from what many startups are doing already." ♦♦♦

### The Indies

CORTNEY HARDING



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 a 100,000 records. ♦♦♦

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$14,182,721 (€9,051,649) \$111.25/\$89.31	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Camp Nou, Barcelona, July 19-20	143,804 two sellouts	Dr Music
2	\$11,266,116 (70,876,300 krona) \$126.37/\$78.68	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Ullevi Stadion, Gothenburg, Sweden, July 4-5	115,720 two sellouts	EMA Telstar, Live Nation
3	\$9,773,779 (£4,936,252) \$113.85/\$94.05	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Emirates Stadium, London, May 30-31	91,712 two sellouts	AEG Live U.K.
4	\$9,220,272 (49,990,000 kroner) \$115.28	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Valle Hovin, Oslo, July 7-8	79,984 two sellouts	EMA Telstar, Live Nation
5	\$5,546,856 (€3,540,096) \$111.25/\$89.31	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio Santiago Bernabéu, Madrid, July 17	53,783 55,000	Dr Music
6	\$5,298,725 (26,877,375 kroner) \$133.07/\$98.57	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Parken Stadion, Copenhagen, June 29	45,929 sellout	EMA Telstar, Live Nation
7	\$4,866,576 (£2,495,680) \$107.25/\$78	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Millennium Stadium, Cardiff, Wales, June 14	48,549 50,000	AEG Live U.K.
8	\$4,757,806 (€3,016,042) \$124.62/\$108.85	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Olympiastadion, Helsinki, July 11	42,552 sellout	EMA Telstar, Live Nation
9	\$4,706,802 (€3,003,960) \$133.18/\$95.58	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio de Anoeta, San Sebastián, Spain, July 15	44,384 sellout	Dr Music
		<b>KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR &amp; OTHERS</b> Eagles Stadium Operators, The Messina		

*"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



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Live in Latin America? From left, JOHN TAYLOR and SIMON LE BON of Duran Duran, MIGUEL BOSÉ, ALEJANDRO SANZ and KYLIE MINOGUE.



# 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 are 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 Michel Vega says. "It's very diffi-

cult 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.

## Latin Notas

LEILA COBO



**biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

# BAND MARKETING

Chile's Kudai Shows Licensing Savvy

Of all the new acts nominated for Latin Grammy Awards this year, Chile's Kudai devoted the most attention to branding itself.

When the quartet re-branded itself from a kiddie group to a teen pop act in 2004, manager Pablo Vega offered the group's image and first single for free to baked good company Bimbo for use in a Marinela snack cake commercial in Chile. The campaign worked so well that the company bought subsequent CD singles with bonus wallpapers to include in economy packs of the product.

That's in line with Vega's philosophy that bands need to generate money through corporate partnerships be-



Sneaker pimps: KUDAI and its shoes.

cause kids don't spend money buying music. Vega is working on a similar deal with Bimbo in Colombia for early next year.

Among Vega's next initiatives is getting a food or beverage company to purchase the band's music for use in

free download offers, such as providing consumers with a free song download with each soda purchase. Meanwhile, Kudai's latest album, "Nadha," was preloaded on 100,000 LG phones in Chile and Mexico.

In addition, the band has

put out 50,000 pairs of branded sneakers with Argentine apparel firm Cover Your Bones and has sold hundreds of thousands of Rhein notebooks with its image and even sells banner advertisements on its Web site. (The Spanish-language site is about to launch in Portuguese and English.)

Kudai, which took home two Premios MTV Latin America Awards this year, has benefited from an extremely engaged online fan base and a sound and look that appeals to the pop and alternative crowd, says José Tillán, the channel's senior VP of creative, content and music.

Part of Kudai's strategy has been to reinvest 80% of its revenue into its own career, Vega says, estimating that the band has spent at least \$2 mil-

lion in the last three years on everything from moving the group to Mexico to flying out journalists to see its shows.

These efforts have helped the band make inroads in new markets, most notably Mexico, where "Nadha" has gone gold. Kudai is signed to EMI Mexico, which gives it a bigger recording and promotional budget than it would have in Chile, label chairman Camilo Lara says. "Sponsors are looking for things that are in the public, so it's part of developing" the act, Lara says.

Next on the agenda is breaking the U.S. market, where the band has hired three independent publicists and a radio promoter to work the single "Nada Es Igual." Vega says that the band, whose booking is done by Representaciones Artísticas Apodaca in Mexico (and in the United States on some dates), will seek to penetrate the States with or without the U.S. label's help.

—Ayala Ben-Yehuda

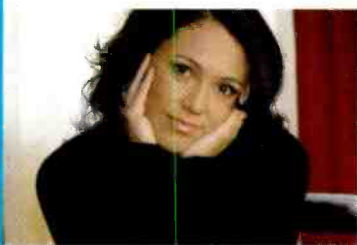
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## THE BILLBOARD Q&A?

After a five-year stint with the independent Maximo Aguirre Music Publishing, Argentine songwriter Claudia Brant (below) signed with Sony/ATV Music Publishing in October. With a song catalog that includes 22 tracks on Billboard's Hot Latin Songs chart (including No. 1 "No Me Doy Por Vencido," which she wrote with Luis Fonsi), Brant is now looking to expand further into mainstream markets.

**You're extremely prolific. How do you like to work?**

Beyond simply writing songs and pitching them, I'm at a point in my career where I think it's most important to work with producers and artists. I can work with a track, but what I like most is collaborating. And obviously, writing with an artist is far easier and more productive; you know what his vocal range is, what he feels more comfortable with—things you can only know if you have him in front of you.



**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



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**11.11.07** Garth Brooks  
**11.12.07** Garth Brooks  
**11.14.07** Garth Brooks  
**11.23.07** The Blue Man Group  
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**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  
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**02.17.08** Kid Rock  
**02.25.08** Matchbox 20  
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**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  
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## THE REAL HIP-HOP NETWORK:

## THE REVOLUTION

WILL BE TELEVISED



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-hops 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."



## THE REAL HIP-HOP NETWORK

A new channel called The Real Hip-Hop Network has as its mission the addressing of both of these challenges; fill the void in hip-hop programming on television, and counter the negative stereotypes propagated in the media. "The Real Hip-Hop Network is the first 24 hour cable channel geared toward real hip-hop lifestyle and culture," says Atonn Muhammad, CEO for the new network. The stated mission of RHN is to "challenge the negativity in hip-hop and introduce to the world what 'real' hip hop represents." The channel approaches this challenge by focusing on what Mr. Muhammad calls "the four elements of hip-hop; deejaying, break-dancing, emceeing and graffiti art." To that he adds an all-important, "fifth element of knowledge, wisdom and understanding." He stresses that "our biggest goal is creating balance." Mr. Muhammad is unequivocal about the role he sees for RHN: "When you're building a brand, it's essential to establish a clear identity." And for RHN, that twin goal of spotlighting "real" hip-hop and countering the negatives is a fundamental theme. "Hip-hop right now is in a state of emergency," he said on CNN, "and RHN is the cure."

## BEGINNING OF RHN

"The hip-hop that I grew up with was educational," says Mr. Muhammad. He speaks fondly of the term "edutainment": for "everything from religion to politics to events going on in the community, hop-hop was the source of information for many young people." It was, he says, "something of a 'black CNN.'" But as hip-hop gained in popularity, it was- to some extent- co-opted by the mainstream. "You saw less and less of the variety that we enjoyed in the late 80s and early 90s," he says.

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 hop-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 begun 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 1AM. 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

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](http://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.

such as The Hip-Hop Honors and Flavor of Love and asserts that "VH-1 has entirely changed its demographic to try and gear 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."

## "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

To paraphrase an ancient aphorism, "with popularity comes responsibility." Atonn Muhammad agrees: "We were invited to express that viewpoint in the halls of Congress. Rep. Bobby Rush, Chairman of the U.S. House Committee on Energy and Commerce, asked us to participate on the 'Imus to Industry' panel. We were there to speak on behalf of independent media that wanted to take responsibility for the messages that were being put out. We use hip-hop as a vehicle to do that, because of its influence."

"With the level of sophistication that we're going to approach the hip-hop demographic, we believe in being more gritty and real. We're drawing a distinction between our approach and that of sanitized 'reality' programming and some music videos; I don't see that as reality. A lot of bikini-clad women draped across Bentleys isn't part of any America that I've ever seen." He chuckles and notes that coming up he "didn't see too much Cristal bottle-poppin'." With the times in which we live-amidst economic upheaval-Mr. Muhammad notes that "there's still a lot of desire for optimism and social change. RHN can help shine a light on that more positive outlook."

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



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 notes that "BET and MTV will not play you if you're not 'SoundScanning' or getting enough spins on radio and records." RHN is positioning itself as a tastemaker, then, to break new talent.

A cornerstone of the programming lineup is Analyze This, hosted by hip-hop legend KRS-One. RHN has developed more than 300 hours of content on its own ("several terabytes full on our hard drives," notes Khalil Muhammad, EVP for Programming). Because RHN focuses on hip-hop, it has greater depth. "Why sacrifice the beauty of hip-hop's diversity," asks Muhammad, "when we can expand our programming? We can go a lot deeper than other networks. We don't have to follow their '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 Kellie 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, Cuba 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. Social responsibility 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.

RHN/Chief Ad. Officer, Varick Baiyina  
Music Artist, Master P. (Percy Miller)  
RHN/CEO, Atonn Muhammad



Prodigy and Friends



Publicist,  
Artist, Dr.  
RHN VP I



RHN/Chief Ad. Officer, Varick Baiyina  
Music Artist, DMC from Legendary RUN-DMC



HSAN CEO, Rev. Ben Chavis  
RHN VP of Promotions, Jerome "Romeo" Leaks  
RHN CEO, Atonn Muhammad



From left to right  
Khalil Muhammad, Varick Baiyina, Rodney Bonds,  
Atonn Muhammad, and Bernard Taft



Recording Artist, **Neyo**  
RHN CEO, **Atonn Muhammad**



RHN Host, **Jason Parker**  
Congresswoman, **Maxine Waters**  
RHN CEO, **Atonn Muhammad**



(Left) **HSAN CEO, Rev. Ben Chavis**  
(Middle) **RHN CEO, Atonn Muhammad**  
(Right) **RHN Exec, William Chappelle**  
(Brother of Dave Chappelle)



Christie w/ an Eye (Left)  
a Brat (Center)  
abel Relations **Bernard Taft** (Right)



RHN CEO, **Atonn Muhammad**  
Real Hip Hop Cares Spokesman, **Richard Williams**  
Father of Venus and Serena



Actor/ Philanthropist, **Bill Cosby**  
RHN CEO, **Atonn Muhammad**

Music Artist, **MARIO**  
RHN HOST, Ade "I-QUE" **Alexander**



"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 R(evolution)" 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."

**REAL HIP-HOP NETWORK**  
**AT A GLANCE**

- **Number of Households Reached:** 35 million
- **Unique Selling Proposition:** The first television network dedicated to all things hip-hop, RHN challenges the genre's negative image, replacing it with the essence of its artistic form.
- **Target Demo:** 18-34 multiracial audience, domestic and worldwide
- **Official Launch:** February 2009
- **Categories of Programming:** music videos; artist collaborations; news, talk and perspective; concert specials, documentaries, movies; children's programming, and more
- **CEO and Founder:** Atonn Muhammad
- **Board Members Include:** Kenny Gamble, Teddy Riley, Rep. Maxine Waters, Richard Williams, Kid Capri, KRS-One, Kenneth Barnes Sr.



www.RHN.tv

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Perlson believes that online radio ad networks like TargetSpot can help, much as display ad 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 alone 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, search ads.

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 Ronning Lipset 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 one thing when the forecast says chance of rain and you might get wet and another when the forecaster is showing 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.

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BITS & BRIEFS

LOCATION, LOCATION, LOCATION

Such multimedia content as music is all well and good, but what will really drive the still-nascent mobile social networking market are location-based services, according to a recent report. ABI Research expects mobile social networks will have more than 82 million U.S. subscribers by 2013, driven by location-based applications like friend finders, local search functions and geo-tagging. For the music industry, that means a greater focus on in-concert applications and other live event possibilities.

WIDGET WONDERLAND

MTV Networks is using Clearspring Technologies' syndication platform to distribute a series of Web widgets to various social networks. The company will make content from all MTVN channels—including

ing MTV, MTV2 and VH1—is being made available on the widgets, which will appear on such sites as MySpace and Facebook. Fans can promote their favorite shows, and their friends can copy and insert the widget into their own blogs and profile pages as well.

HIS PAIN, YOUR GAIN

OurStage, a music discovery Web site that lets aspiring artists upload music for review by other users and judges, is teaming with T-Pain for a contest that will give the winner the chance to record with the artist. Contestants can download the T-Pain track "Everybody Else," listen to the first 30 seconds and then complete the song with their own lyrics. The winner will get to record a track with T-Pain, which he will distribute via his digital-only label Nappy Boy Digital.

DIGITAL BY ANTONY BRUNO

# Nothing But Net

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 ad-

vertising. 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.

Pandora 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 monthly U.S. audience for Internet radio services is about 54 million, no single service commands enough of an audience to attract significant money. Even AOL Radio, with 250 streaming channels, couldn't build a big enough audience on its own; in June it outsourced ad sales to CBS Radio.

## 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 synch them with the device. The Elements W will be available this month for \$400.



—AB

AOL MUSIC TOTAL MONTHLY STREAMS NOV 22 2008

TOP SONGS

- 1 DAVID COOK Light On 19/RCA 984,318
- 2 DAVID ARCHULETA Crush 19/JIVE 263,627
- 3 CLIQUE GIRLZ Here With Me Now INTERSCOPE 212,036
- 4 BRITNEY SPEARS Womanizer JIVE 186,790
- 5 CLAY AIKEN On My Way Here RCA 162,173
- 6 T-PAIN FEATURING LIL WAYNE Can't Believe It KONVICT/JIVE 153,105
- 7 BEYONCE If I Were A Boy COLUMBIA 148,722
- 8 PINK So What LAFACE 121,540
- 9 JORDIN SPARKS One Step At A Time JIVE 98,348
- 10 CHRIS BROWN With You JIVE 84,779



The trio has been featured multiple times on RED, the welcome screen for tween and teen users of AOL.

TOP VIDEOS

- 1 BRITNEY SPEARS Womanizer JIVE 1,068,917
- 2 BEYONCE If I Were A Boy COLUMBIA 339,028
- 3 PINK So What LAFACE 247,029
- 4 DAVID ARCHULETA Crush 19/JIVE 224,752
- 5 CARRIE UNDERWOOD Just A Dream ARISTA 189,020
- 6 TAYLOR SWIFT Love Story BIG MACHINE 180,185
- 7 KATY PERRY Hot N Cold CAPITOL 174,013
- 8 DOLLY PARTON DOLLY Shinola DOLLY 143,639
- 9 BEYONCE Single Ladies (Put A Ring On It) COLUMBIA 137,051
- 10 MARIAH CAREY I Stay In Love ISLAND 77,291



The video received a lot of attention on the AOL Music home page, while the singer is a popular topic on AOL's PopEater.com.

\* First Listen/First View \*\* Network Live † Breaker Artist ‡ AOL Sessions Source: AOL Music for the four-week ending Nov. 6

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GLOBAL BY DIANE COETZER

## 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/tracks 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 direc-

tor 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 radio 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 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."



SAKUPWAN



Chart attack: NADINE

## GLOBAL NEWSLINE

### >>> 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 prior year 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 Eng has been named managing director of SBX. Exposure's own clients include O2, Levi's, Coca-Cola and Virgin. —Jen 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. 8 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

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GLOBAL BY ANDRE PAINE

# 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 nominee 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 German 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. Videoclips 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-



Barack and roll: MTV Europe Music Awards host KATY PERRY and PINK (inset).



ternational senior VP of marketing Tony Harlow had several acts performing, including the Killers and

Take That.

"It's an essential part of our promotional schedule for those acts to raise international awareness of their status," he says. "It has such a good Pan-European awareness and spills into America too."

The EMAs will air Nov. 16 in the United States on MTV2. While some European executives still privately complain that the event is more of a vehicle for visiting American artists than a truly European event (Billboard, Nov. 17, 2007), Ellis says MTV's 18 local-language Web sites for the EMAs show the network's determination to engage with European audiences.

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# 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 DJ **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

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

**Usha Raghavachari**, a Ford marketing and communication 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

## With The Brand

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Go Flex!: NELLY

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.

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

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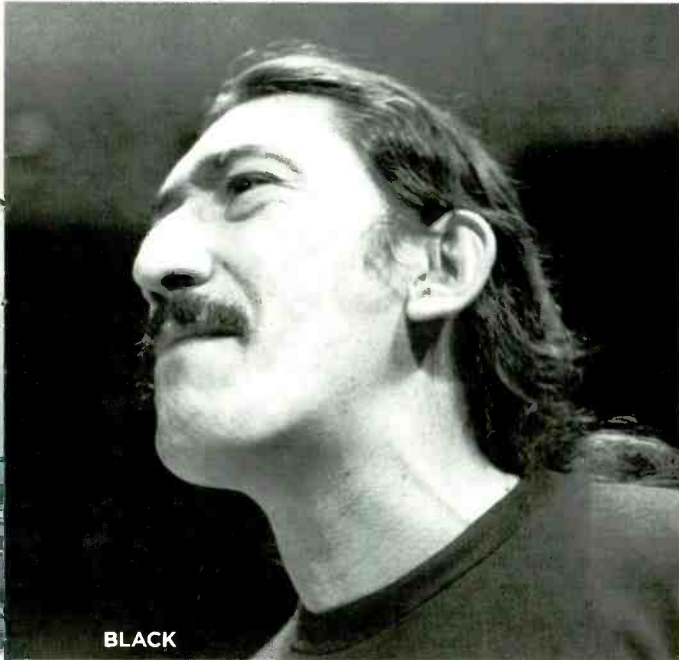
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# Jimmy Carl Black, 70



BLACK

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 band-leader 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 with Jamaica's highest civilian honor, the Order of Jamaica, Oct. 26 at 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, "Dumplings," in 1960, the same year the band was featured playing calypso 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 Meschino

**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, speak-easies 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 Corning Jazz and Harvest 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 Rita; sister Marie; and brother Peter. —Ed Christman

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## UPFRONT



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

# Cold As 'Ice'

AC/DC's New Album Could Be Tip Of A 'Black Ice'-Berg

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 T-shirts, hoodies, hats and other band tchotchkes, 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."

If "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. ♦♦♦

### Retail Track

ED CHRISTMAN



# 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 were president of A&R for 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 million (\$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 marketing 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 at 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 into artists leaving the company. We had the Rolling Stones. We had Radiohead. 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 in-

vestors 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.

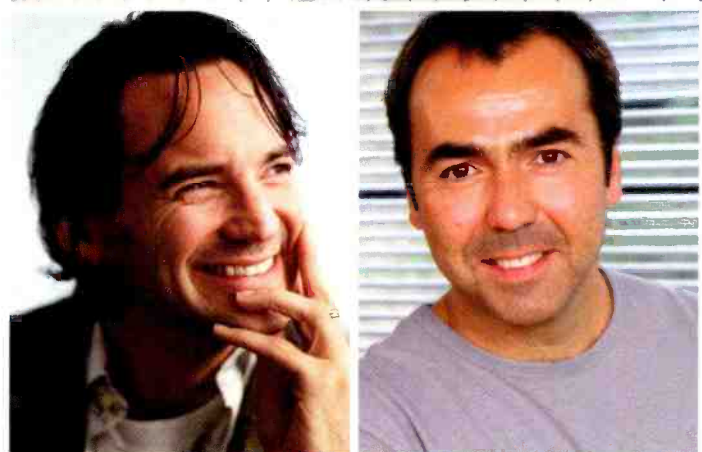
**When you put DRM-free music on iTunes, did you see an increase in piracy?**

**Merrill:** The pirates are doing a busy 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 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



ELIO LEONI-SCETI, EMI Music CEO; DOUGLAS MERRILL, worldwide president of digital for EMI Music (below left); NICK GATFIELD, EMI Music president of A&R for North America, U.K. & Ireland (below right)



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 Renea, we're very excited about. A few artists coming out of Cap Nashville, obviously Lady 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 Joss Stone record.

**How confident are you that you're going to deliver superstars 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?**

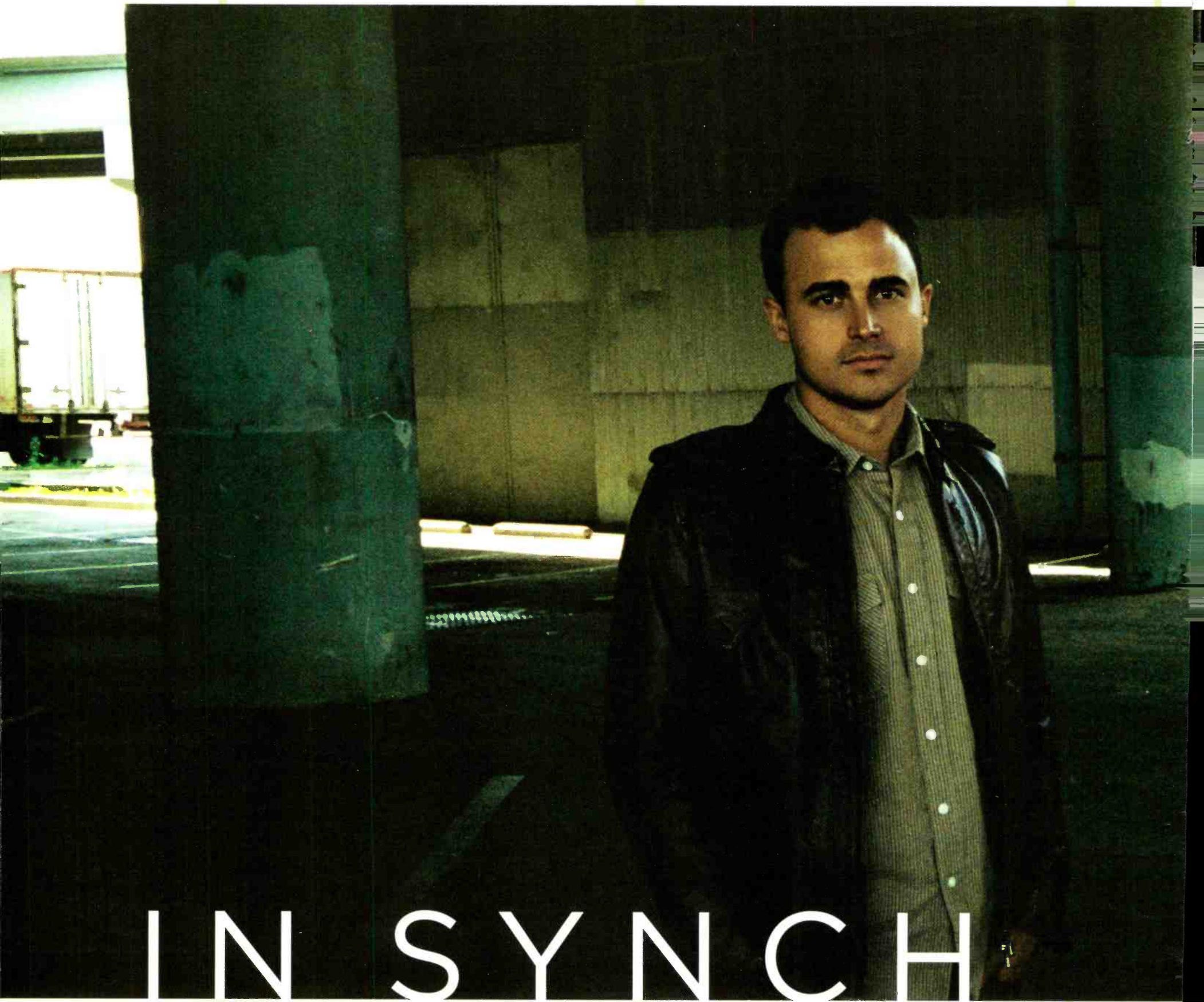
**Gatfield:** Rob Stevenson, who we

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 those 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're very excited about. Adalita's Way—the initial market they made inroads in was very similar to Saving Abel. Trevor Andrew or Trouble Andrew, as he's actually known. This guy is a world-class snowboarder, sponsored by Burton's, a snowboard manufacturer. They're deeply involved in the marketing of him with us as a recording artist. He's already had a degree of success on the snowboard circuit as a performing artist. ...

**.biz** For the full Q&A with Leoni-Sceti, Gatfield and Merrill, go to [billboard.biz](http://billboard.biz).



# 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?

BY AYALA BEN-YEHUDA  
PHOTOGRAPH BY JAMES MINCHIN



## 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?



In a commercial break from the tense elevator confrontations of the Nov. 20 episode of “*Grey's Anatomy*,” a one-minute promo with scenes from the upcoming season of ABC's “*Lost*” will premiere the Fray's new single, “*You Found Me*,” as well as parts of the music video. Viewers will be directed to abc.com, where they can find a three-minute version of the clip as well as a link to iTunes; there they can buy the single, which goes to radio the next day.

The partnership between ABC and the Fray—Slade, guitarists Joe King and David Welsh and drummer Ben Wysocki—also includes an agreement for the band to appear on the American Music Awards, “*Good Morning America*” and the outdoor concert series on “*Jimmy Kimmel Live!*” ABC will use “*You Found Me*” as the promo song for this season of “*Lost*,” and discussions are under way to use the band's music on sister channel ESPN during the height of football season.

“Because this band appeals to everyone from 8 to 80, television really does play a great role in exposing the music to a wider audience,” Epic executive VP of marketing Lee Stimmel says. “And the band writes amazing songs that work with a picture.” (Asked if he watches “*Grey's Anatomy*,” Slade says, “I have seen it a few times. It's a really good show.”)

According to the Fray's manager, Gregg Latterman, “if you're a commercial band in this new era, you have to have TV.” With radio taking its cues from TV more and more, “there is nothing negative to a great exposure,” says Latterman, whose A-Squared Management also represents Liz Phair, Brandi Carlile and Mat Kearney.

Before music supervisor Alexandra Patsavas opened the doors to Seattle Grace, the Fray had gotten some radio airplay and toured with Weezer and Ben Folds. But the week after “*How to Save a Life*” was first featured on the show, its



Sound trackers: ISAAC SLADE (top) and DAVID WELSH (bottom) recording at the band's Denver studio. The Fray's new album is 'a little more extreme' than its 2005 debut, Slade says.

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 gen-

erates. 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 CBS-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 over to 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" synch, "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 Stimmel 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" stemmed 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 fallout 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 time 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. Stimmel 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 \$2.7 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." . . .

'I've always had that camera rolling in my head when I write the songs, and I think that has helped us.'

—ISAAC SLADE, THE FRAY

## SOUND AND VISIONS

### ABC's Show Promo Videos Boost Bands

For three years, ABC has been making promo spots that combine scenes from its upcoming shows with music videos. "Music is a huge driver for us," ABC Entertainment executive VP of marketing Michael Benson says. While it's difficult to track any effect on ratings, pairing the promos with music helps the network convey "an emotional connection and communicate the story lines of our programming," Benson says. ABC shows could also benefit when the label touts the videos: "When they are marketing their music, they can use 'Lost' as a partner."

Most of the videos ABC produced this year were shown only online, though the songs themselves were used in on-air promos. And songs that got TV time beyond promo spots fared particularly well. Chris Cornell's "Ground Zero" sold

2,000 downloads the week his promo video for "Life on Mars" went up online and aired after "Grey's Anatomy." That was a 90% increase over the previous week, according to Nielsen SoundScan. Developing U.K. artist Bryn Christopher scored a triple-whammy; his single "The Quest" was used in the May season finale of "Grey's," which ABC repeated in September. Sales of the song spiked around each of those airings: It had 3,000 downloads its first week, in June, and 2,000 and 3,000, respectively, the week the show reaired in September and the one after that.

"It was an opportunity you can't pass up," Interscope product manager Julie Hovsepian says, "no matter what stage of the game you're at with an artist's release."

Other show promo music videos produced this year include Lady Gaga's "Beautiful Dirty Rich" for "Dirty Sexy Money," Kari Kimmel's "Low" for "Private Practice," Lenka's "The Show" for "Ugly Betty" and Madonna's "Fever" for "Desperate Housewives." —ABY



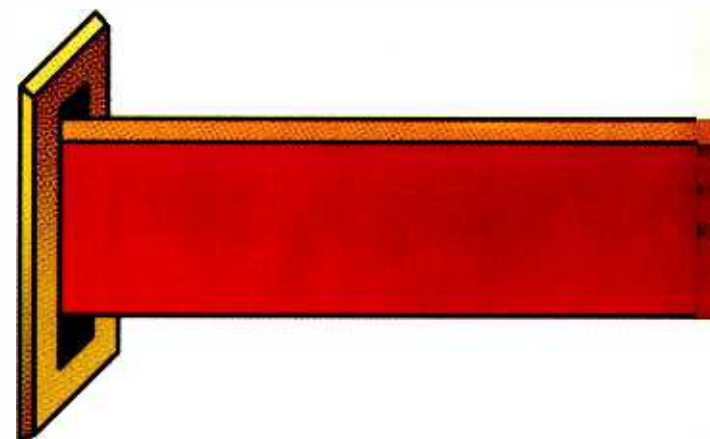
Sound judgment: ABC's MICHAEL BENSON

# THE TICKET THAT EXPLODED

**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 intensely 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?

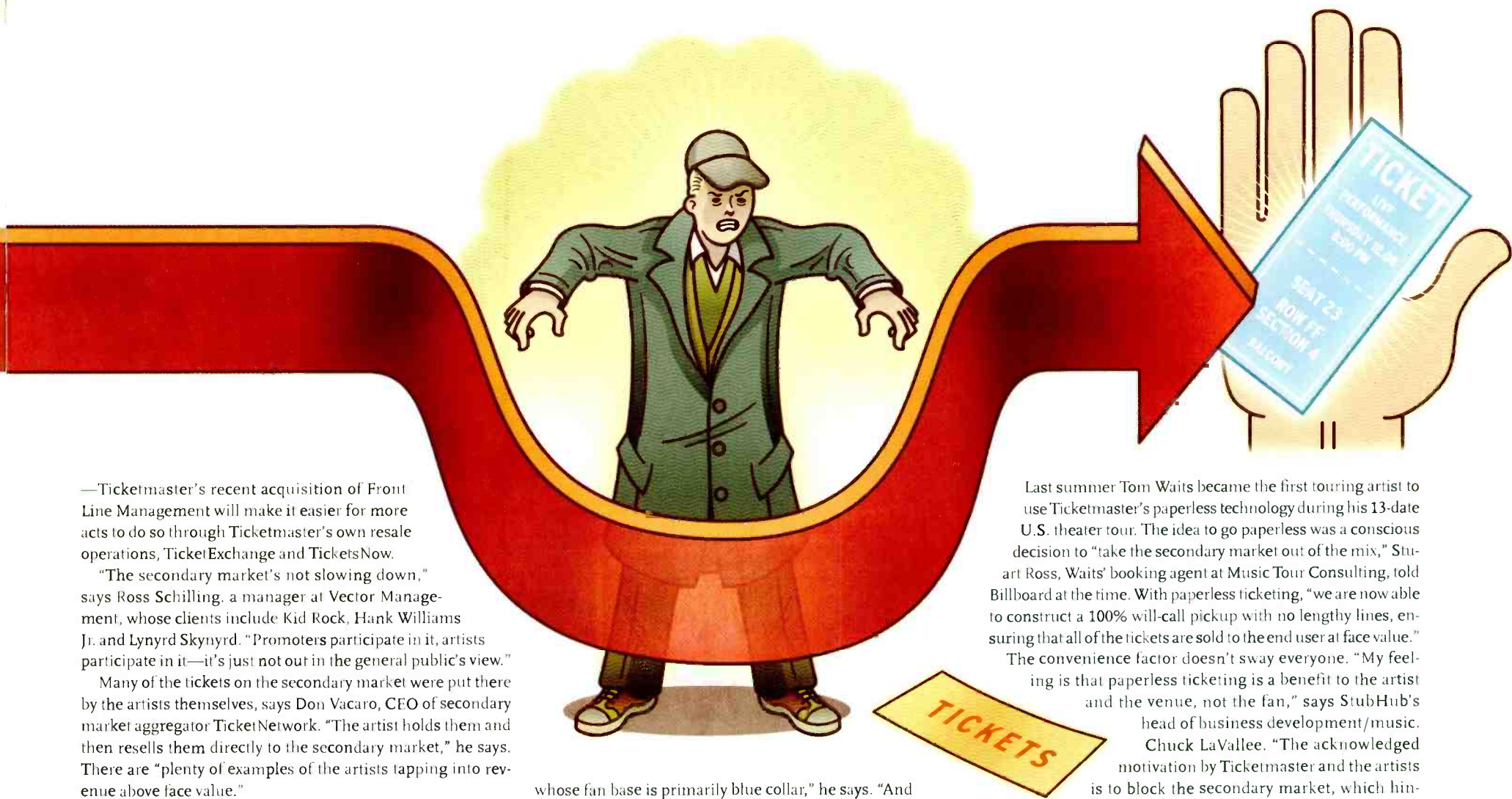
“Paperless ticketing is going to change things dramatically for the artists that want them to change,” says Rob Light, managing partner for Creative Artists Agency, the agency for AC/DC. “What paperless ticketing has allowed them to say is, ‘I would like my fans to get the tickets at the value I’ve created.’ 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's 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 results opened his eyes to the possibilities of the secondary market. "With Lynyrd Skynyrd and Hank Williams Jr., our P1 [highest-priced] ticket was around \$79, 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 \$300-\$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."

The convenience factor doesn't sway everyone. "My feeling is that paperless ticketing is a benefit to the artist and the venue, not the fan," says StubHub's head of business development/music.

Chuck LaVallee. "The acknowledged motivation by Ticketmaster and the artists is to block the secondary market, which hinders the fan's ability to choose.

"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 big 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 built 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."

FLASH SEATS  
BATTLES  
TICKETMASTER  
OVER ITS  
PAPERLESS PLAN

# HOOP DREAMS

The music industry isn't the only business looking into the possibilities of paperless ticketing. For more than two years, a company called Veritix has used its Flash Seats ticketing system to help the Cleveland Cavaliers control the sale of tickets to their games.

"Flash Seats was created not so much to slow down the secondary market but to embrace it," Veritix president Jeff Kline says.

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.

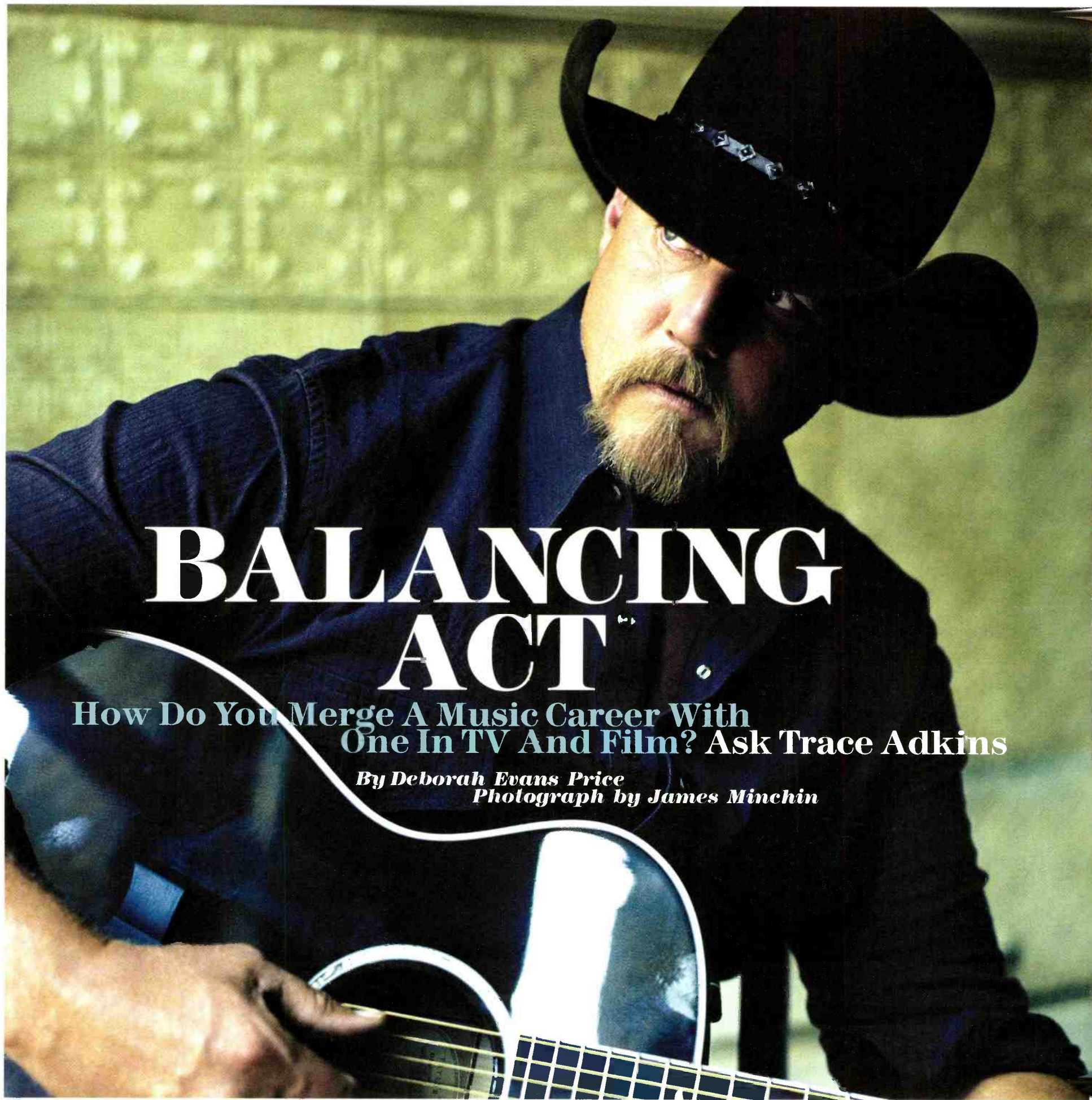
The Cavaliers control and brand the

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 lifeline 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 it—the people who have the exposure and the risk, whether that's the artist or the team." —RW



# BALANCING ACT

How Do You Merge A Music Career With One In TV And Film? Ask Trace Adkins

By Deborah Evans Price  
Photograph by James Minchin

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.

Adkins is one of the few artists to appear across the pop culture landscape—movies, awards shows, reality TV—without losing his country-music cred. After appearing on NBC's "The Celebrity Apprentice"—and withstanding the spittle-flecked judgment of Donald Trump to finish second, no less—his "You're Gonna Miss This" topped Billboard's Hot

Country Songs chart and he earned Country Music Assn. (CMA) Awards nominations in the categories of single, song and video of the year. (This article went to press before the CMAs aired Nov. 12.)

It comes down to weighing the risks and rewards of projects outside music. "This has been something that I've always wanted to do," he says of acting in films, "but my music comes first on my career list of priorities." So far, his instincts have been dead on—ratings for his "Apprentice" finale totaled 12.1 million viewers—and Adkins plans to continue moonlighting.

Adkins admits he was initially hesitant to do "The Celebrity Apprentice." "My managers and everybody had to convince

me," he says. "The last thing in the world that I wanted people to think is that I'm just this hack and my career is in the crapper, so the last option I have is reality TV. I was terrified that people would really think that, because that simply was not the case."

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

## HONKY-TONK HITS

ADKINS MIXES UPTEMPO SONGS AND BALLADS ON ALBUMS THAT HIT BIG

Nielsen SoundScan U.S. Sales:	1,049,000	465,000	250,000	590,000	854,000	933,000	1,738,000	788,000	519,000
Debut:	40	9	9	4	1	1	1	1	8
Debut Date:	7/13/1996	11/8/1997	11/20/1999	10/21/2001	7/26/2003	12/20/2003	4/9/2005	4/2/2006	12/22/2007
Top Country Albums Peak:	6	1	9	4	1	3	1	1 (2 weeks)	3
Top Country Albums Peak Date:	3/29/1997	11/15/1997	11/20/1999	10/27/2001	7/26/2003	12/20/2003	4/9/2005	9/2/2006	4/12/2008
Weeks on Chart:	104	44	53	43	104	85	104	78	40
	"Dreamin' Out Loud" Capitol 1996	"Big Time" Capitol 1997	"More..." Capitol Nashville 1999	"Chrome" Capitol Nashville 2001	"Greatest Hits Collection, Volume 1" Capitol Nashville 2003	"Comin' On Strong" Capitol Nashville 2003	"Songs About Me" Capitol Nashville 2005	"Dangerous Man" Capitol Nashville 2006	"American Man: Greatest Hits Volume 2" Capitol Nashville 2007

SOURCE: Top Country Albums through the Nov. 22 chart. Sales through the week ending Nov. 2

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 foot 6 inches tall, Adkins fit 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 519,000 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," Dungan says. "The anticipation for Trace music is higher than it's ever been."

Adkins plans to continue blending his photogenic and phonogenic 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 "Marry for Money" has made him one of country most successful artists since he debuted in 1996 with the top 20 hit "There's a Girl in Texas." Then his momentum slowed on his second and third albums. What happened?

"The answer to that question is very simply two words: Pat Quigley," Adkins says, referring to the head of Capitol Nashville at that time. "When Pat Quigley took over Capitol Records, he came to Nashville with one directive and that was to get Garth Brooks to 100 million sales, and he just really didn't concern himself with any of the other artists on the label. I'm the only one from that time period that is still at that label. Everybody else's career suffered too and they're all gone now."

Dungan, who succeeded Quigley, has a different take. "On his second and third albums, the music was good, but it was maybe not the flavor of the day . . . it's time for Trace to quit blaming it on other people and maybe just look at the work he was doing; maybe it just didn't fit at the time." (Quigley, now in banking, responds: "I certainly believed in Trace and if he needs to blame me, that's the job of the record label pres-

ident. The last thing you want to say is it's the product.")

Dungan calls "X" "absolutely the most diverse record he's ever made." "Let's Do That Again" is a sexy R&B-flavored ballad; "Sometimes a Man Takes a Drink" is a hardcore country examination of the perils of alcohol; "I Can't Outrun You" is a poignant song about heartbreak and loss.

On the ballad "All I Ask for Anymore," the singer talks about how his prayers have changed through the years and now all he wants is for God to take care of his wife and children. "[Songwriter] Casey Beathard is a good friend of mine, and when I got that song I called him immediately and said, 'Boy, you've done it again.'" "Happy to Be Here" is an autobiographical tune on which Adkins sings, "I shouldn't be alive/I've seen the other side/All I can say is I'm just happy to be here." It's an apropos statement from a man whose second wife shot him through the heart and lungs during an argument. (He has also sustained numerous other injuries, including nearly losing a finger in an oil rig accident.)

"I will admit it's one that I was a little uncomfortable and a little hesitant about putting on the album," Adkins says, "because I don't want to make hay out of that stuff. I don't dwell on it and don't talk about it all the time. The past is the past. I guess it helped maybe develop my character."

"X" also includes some of the upbeat fun tunes Adkins' fans have come to expect, such as "Better Than I Thought It'd Be," "Hillbilly Rich" and "Marry 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."

Capitol'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."

**'The last thing I wanted people to think is that my career is in the crapper, so the last option I have is reality TV. Because that simply was not the case.'**

—TRACE ADKINS



Christmas movie: TRACE ADKINS (left) and KEVIN P. FARLEY in 'An American Carol.'

# MILWAUKEE VENUES AS DIVERSE AS OUR SKYLINE



PHOTO BY: ADAM KAMINSKI

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TOURING  
CONFERENCE  
&  
AWARDS  
TOURING



From top:  
BRUCE  
SPRINGSTEEN,  
MADONNA,  
Journey's  
ARNEL PINEDA  
(left) and DEEN  
CASTRONOVA,  
and CELINE  
DION. All are  
finalists for this  
year's Billboard  
Touring Awards.



**Billboard Touring  
Award Finalists  
Represent The Top  
Crop Of Winners  
On The Road**  
BY RAY WADDELL

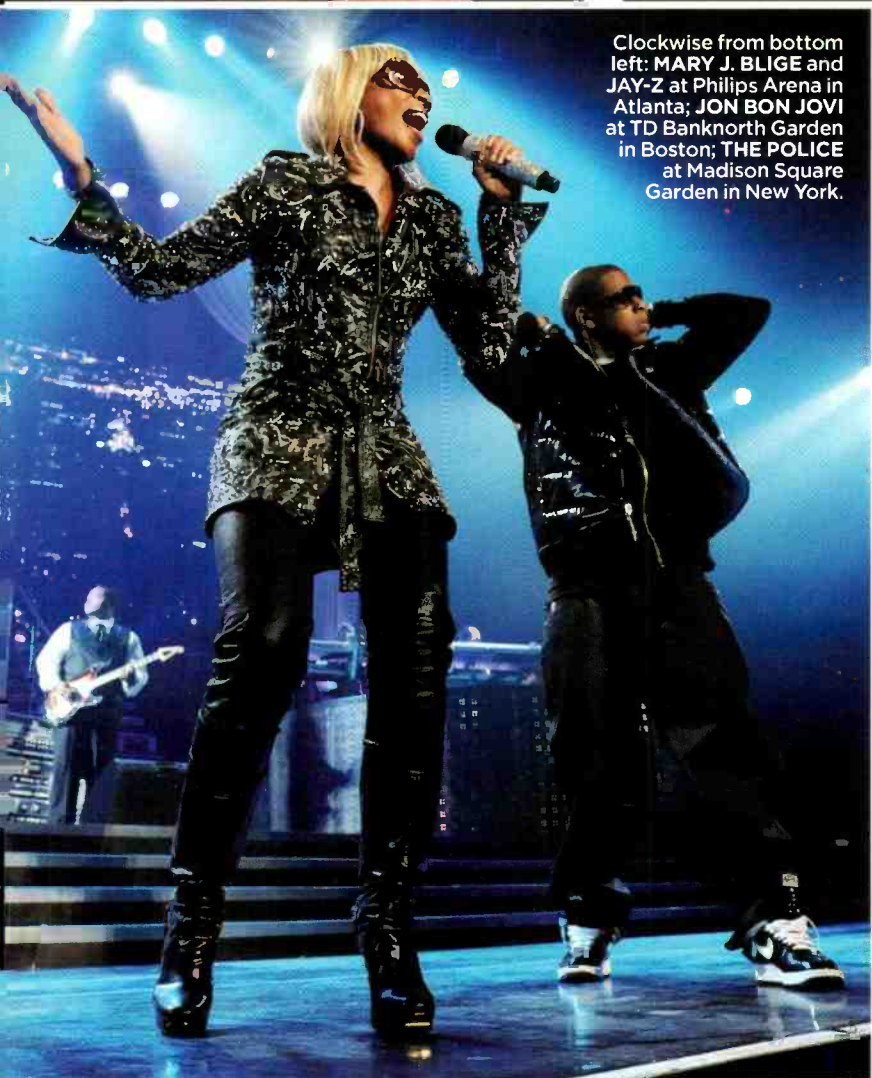
BRUCE SPRINGSTEEN: MICHAEL BUSH/UPI PHOTO/LANDOV; MADONNA: LE FLOCH/PASCAL/SIPA; JOURNEY: ROBERT E. KLEIN/AP IMAGES; CELINE DION: GRAHAM HUGHES/THE CANADIAN PRESS/AP IMAGES



TOURING  
CONFERENCE  
&  
AWARDS  
TOURING



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.



Clockwise from bottom left: MARY J. BLIGE and JAY-Z at Philips Arena in Atlanta; JON BON JOVI at TD Banknorth Garden in Boston; THE POLICE at Madison Square Garden in New York.

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 Korzilius, 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 amphitheatres.

"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, amphitheatres 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**

**'THE SHOWS WERE AS GOOD AS ANY TOUR I CAN REMEMBER.'**

**—BARRY BELL, AGENT FOR TOP TOUR FINALIST BRUCE SPRINGSTEEN & THE E STREET BAND**

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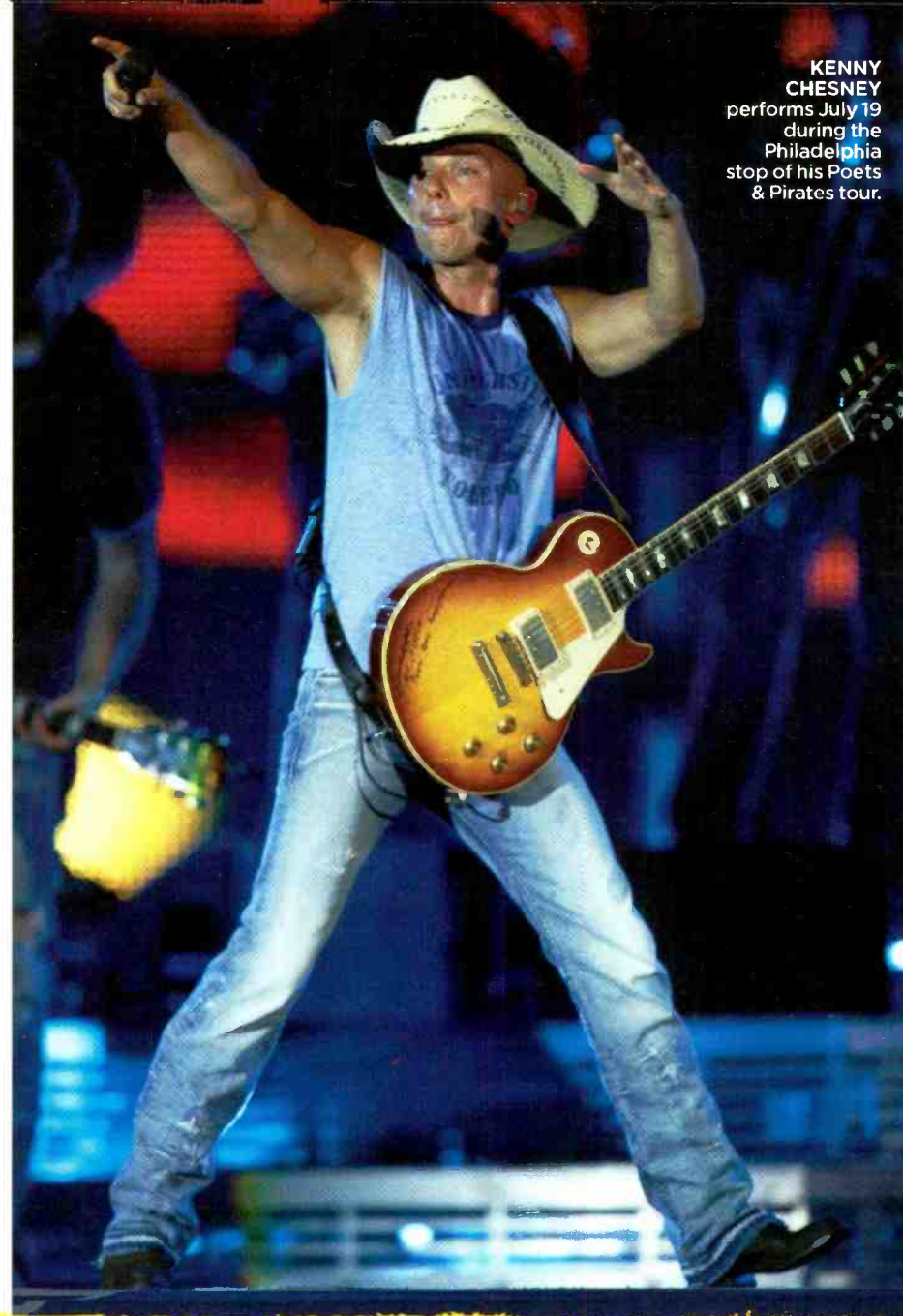
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**KENNY CHESNEY**  
performs July 19 during the Philadelphia stop of his Poets & Pirates tour.

**from >>p38** Journey showcased 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 for tour promoter Live Nation. "Really, it's a symbol that there is 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 the 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."

#### 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**

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from >>p40 [for] 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.

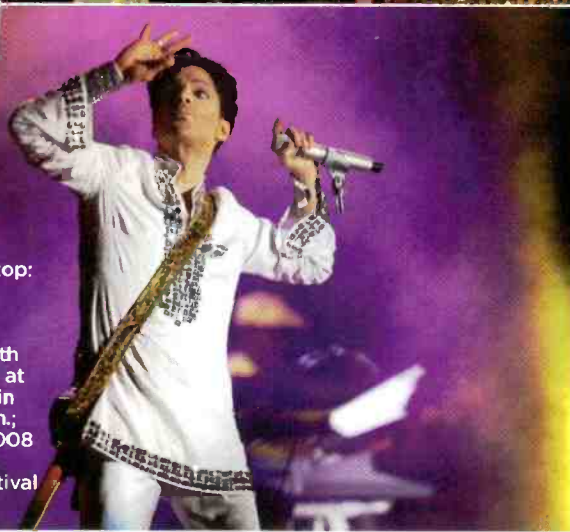
#### GET FESTIVE

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**

## TOURING CONFERENCE & AWARDS TOURING

Clockwise from top: Lollapalooza in Chicago; Pearl Jam's **EDDIE VEDDER**, left, with **JACK JOHNSON** at Bonnaroo 2008 in Manchester, Tenn.; **PRINCE** at the 2008 Coachella Valley Music & Arts Festival in Indio, Calif.



LOLLAPALOOZA: BRENT HUMPHREYS; PRINCE: CHRIS PIZZELLO; AP IMAGES; EDDIE VEDDER AND JACK JOHNSON: C. TAYLOR CROTHERS/FILMMAGIC.COM

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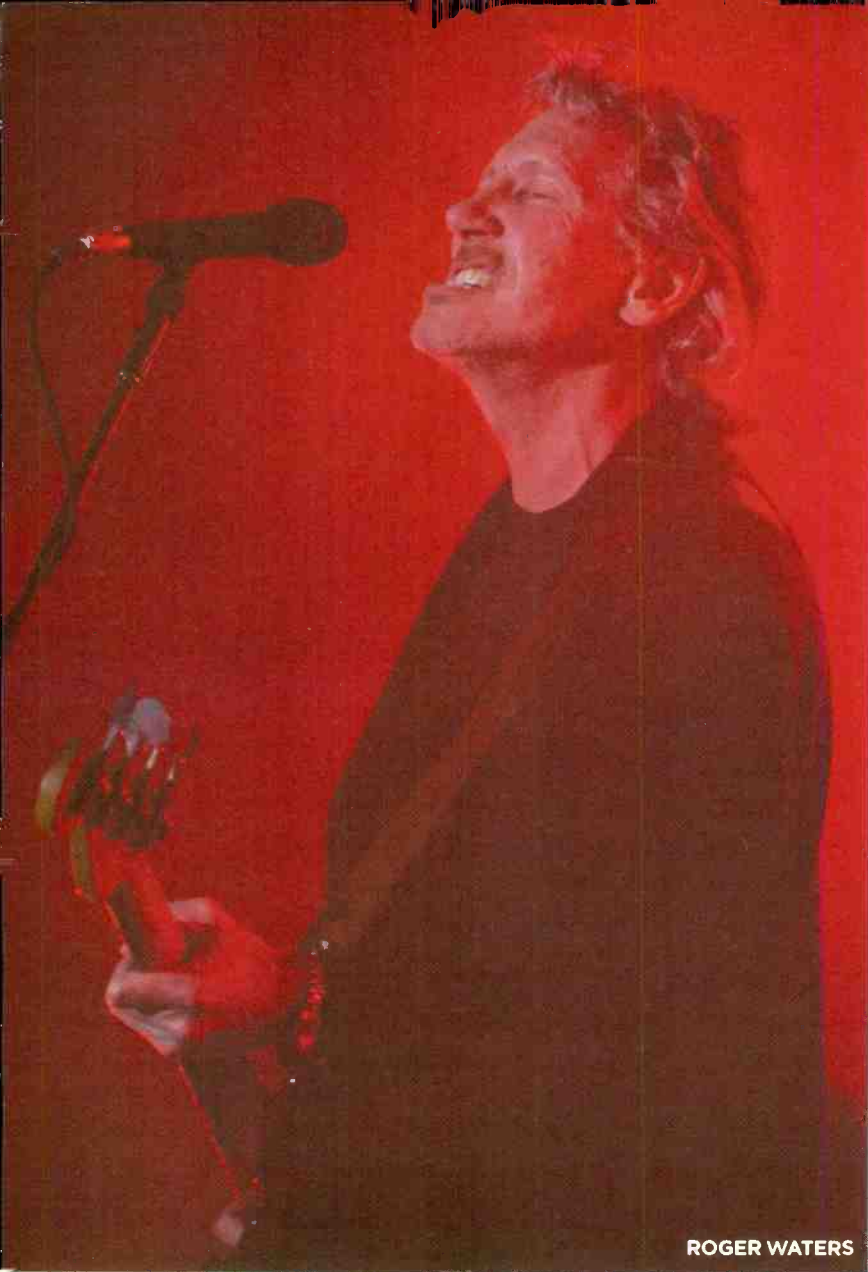
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ROGER WATERS

from >>p42 Roger Waters. With all three of these festivals, the top of the bill 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 Mayers, president of Superfly Presents, co-producer of Bonnaroo with AC Entertainment.

AC president Ashley Capps adds, "It's becoming almost a cliché, 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."

"Lolla really hit its stride this year and the stars aligned for the lineup," says Charles Attal, 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 moonlit sky, to one of the great



## 'A NEW GENERATION OF AMPHITHEATER SUPERSTAR HAS ARRIVED.'

—JASON GARNER,  
LIVE NATION

est 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. Jam 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 changing market," Outback president Mike Smardak 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**

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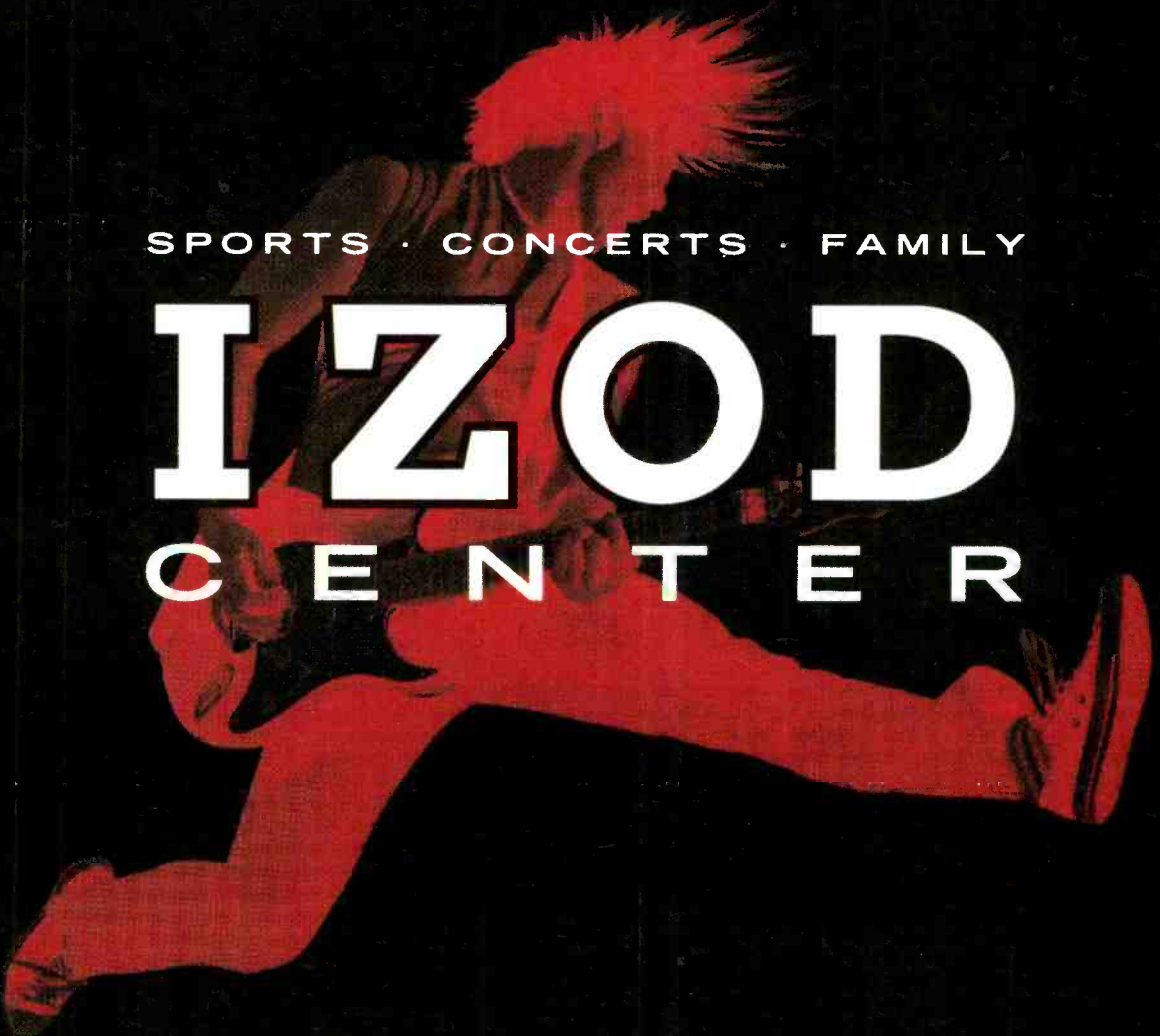
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30 SECONDS TO MARS at Lollapalooza 2006

THE SPICE GIRLS



CHRIS ROCK

from >>p44 Jam, partner Arny 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.'"

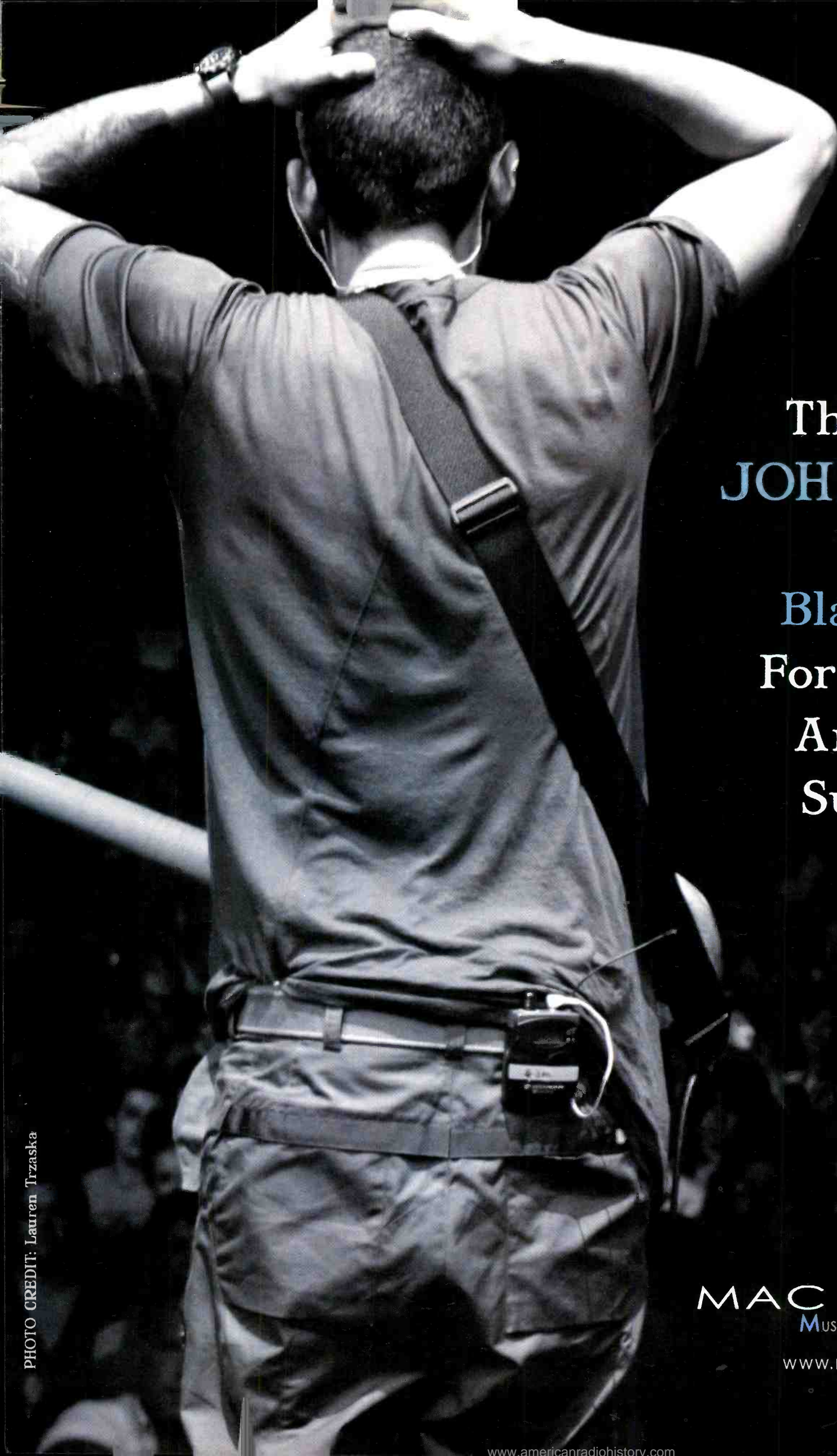
For four-time winner Live Nation, Garner's prediction of "the summer of dreams" came to fruition. "We were blessed with a talent lineup that was second to none," he says. "Everyone on our team all over the world, from the promoters to the venue GMs, to the marketers, to the box-office people, everybody 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 [Rapino] 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.

LOLLAPALOOZA: DAVE READ; SPICE GIRLS: PA PHOTOS/LANDOV; CHRIS ROCK: DAVID LACHAPPELLE



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# VIEW FROM THE ROAD

## Billboard Touring Conference Tackles Top Industry Issues

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.

Moderated once again by Madison Square Entertainment (MSG) VP of marketing Liana Farnham, the panel includes C3 Presents partner Charles Attal, 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 Bob McLynn (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 help foster artist development.

"The basic economics of touring for a baby 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 Mozes VP of music industry sales Chris Stacey, Jambase CEO Dave Rosenheim, Verizon Wireless director of digital music Ed Ruth, Davie Brown Entertainment music president Adam Smith, Eventful 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 >>p50

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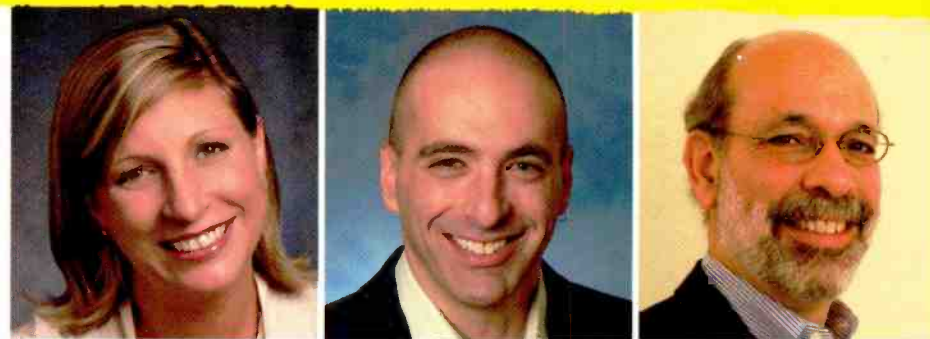
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from >>p48 amine other topics of interest in the world of ticketing, including auctions, presales, data control and box-office trends.

Moderated by Havkins Rosenfelds Ritzert & Varriale partner Carla Varriale, the panel includes Veritix director of sales Charlotte Alison, Live Nation Ticketing executive VP of business development and strategy Gregg Bettinelli, 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 fate of the Prize, a fictional superstar act plotting a large North American tour, with the fictional Boomtown 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 McGhee, Paradigm agent Marty Diamond, Concerts West/AEG Live co-CEO John Meglen, Live Nation Southwest music chairman Danny Zelisko, Superfly Presents president Jonathan Mayers and I.M.P. president Seth Hurwitz.

Corporate sponsorships play a bigger role in the touring industry than ever before, as companies increasingly turn to live music to reach coveted 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 challenging. "We Can Work It Out" is moderated by IEG Sponsorship Report senior editor Bill Chipps and features MAC Presents president Marcie Allen Cardwell, George P. Johnson senior marketing strategist Andre Gaccetta, TBA Global executive VP for branded entertainment Brian Murphy, GMR Entertainment managing director of global operations Bobby Oppenheim, Toyota director of engagement sales Kim Kyaw and Live Nation Alliances president Russell Wallach.

The explosion in the North American festival business is perhaps the biggest development 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 Bourbonnais, AC Entertainment president Ashley Capps, Buddy Lee Attractions president/CEO Tony Conway, C3 Presents partner Charlie Jones, AEG Live Denver president Chuck Morris and Festival Network founder

From left: Madison Square Entertainment VP of marketing LIANA FARNHAM, Agency Group live events department head JIM LEWI and Carroll, Guido & Groffman entertainment industry attorney ELLIOTT GROFFMAN

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 festivals 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 Crüe, Buckcherry), Mike Martinovich (My Morning Jacket), Michael McDonald (John Mayer) and Scott Siman (Tim McGraw).

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 Elliott Groffman, this year's premier panel boasts AEG Live CEO Randy Phillips, Live Nation Connecticut chairman Jimmy Koplik, Metropolitan 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



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Above: JON BON JOVI, right, and Philadelphia Soul Charitable Foundation vice chairman CRAIG SPENCER with families from the Bayou Area Habitat community. Inset: Foundation executive director MIMI BOX and Bon Jovi.

# WHO SAYS YOU CAN'T GO HOME

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

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.

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 **continued on >>p54**

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from >>p52 heartfelt phrase in philanthropy, Box quotes Bon Jovi as saying the foundation's goal is to offer "a hand up, not a handout."

Bon Jovi's passion for the foundation is "enormous," according to Jack Rovner, the band's co-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 it 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, Coty, Comcast, Condé Nast and SAP have been big believers in the foundation's mission and have supported it financially and with volunteer labor, Box 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 Lost 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 Korzilius 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



Top: One of the foundation's first projects on North 23rd Street in Philadelphia in March 2007; Below, from left: BILL CLINTON greets JON BON JOVI and Project H.O.M.E.'s Sister MARY SCULLION and JOAN DAWSON McCONNOR.



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The Allman Brothers Band, from left: DEREK TRUCKS, WARREN HAYNES, BUTCH TRUCKS, GREGG ALLMAN, JAIMOE, MARC QUINONES and OTEIL BURBRIDGE.



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# 40 YEARS OF LEGENDS 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.

Previous Legends of Live include Rolling Stones promoter Michael Cohl (2004), Cellar Door Concerts founder Jack Boyle (2005), Elton John (2006) and pioneering agent Frank Barsalona (2007).

Allman calls the award "quite an honor," and band manager Bert Holman considers it a recognition not just of the past but the present and future for a band that celebrates its 40th anniversary next year.

"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 acrimonious 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





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**GREGG** (left) and **DUANE ALLMAN** performing in summer 1971 at the Sunset Concert Series Summerthing at Boston on the Common.



from >>p56 The recording process is “kind of academic,” Allman says. “You write the songs 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 people 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 enticed his brother Gregg to step in as vocalist, the onstage alchemy has been among rock’s best.

“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 listening 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.’ 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 buttons. 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. “I 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 immediately and its career started to explode.

The trajectory was fueled by a remarkable musical 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 chemistry 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 got 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 the most balance I’ve ever seen with this band, spiritually 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.”

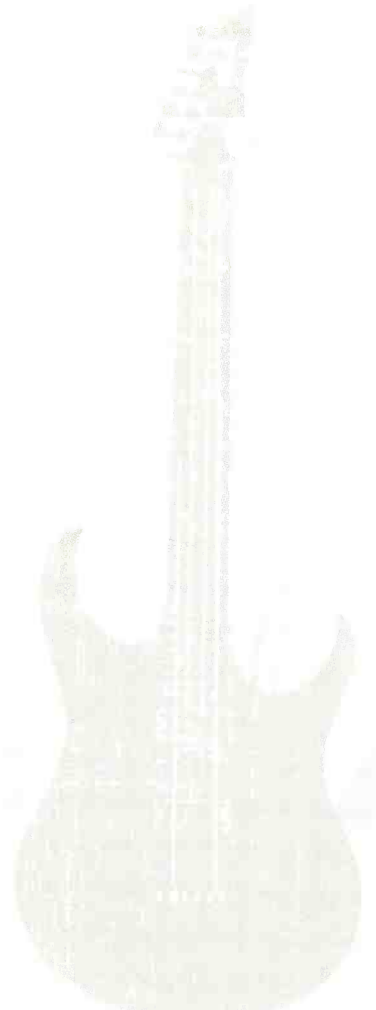
Trucks agrees that the band has renewed onstage vigor. “I’m having more fun playing now than I have since before Duane died,” he says. Why? “To be honest with you, I like the guys I’m playing with.”

For his part, Podell remains impressed. “At the risk of sounding sacrilegious, I believe this is the best the band 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 represent them.”

The consistent thread in the Allman Brothers family is a lack of **continued on >>p60**

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# The Allman Brothers Band

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from >>p58 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 pulpit. 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.'"

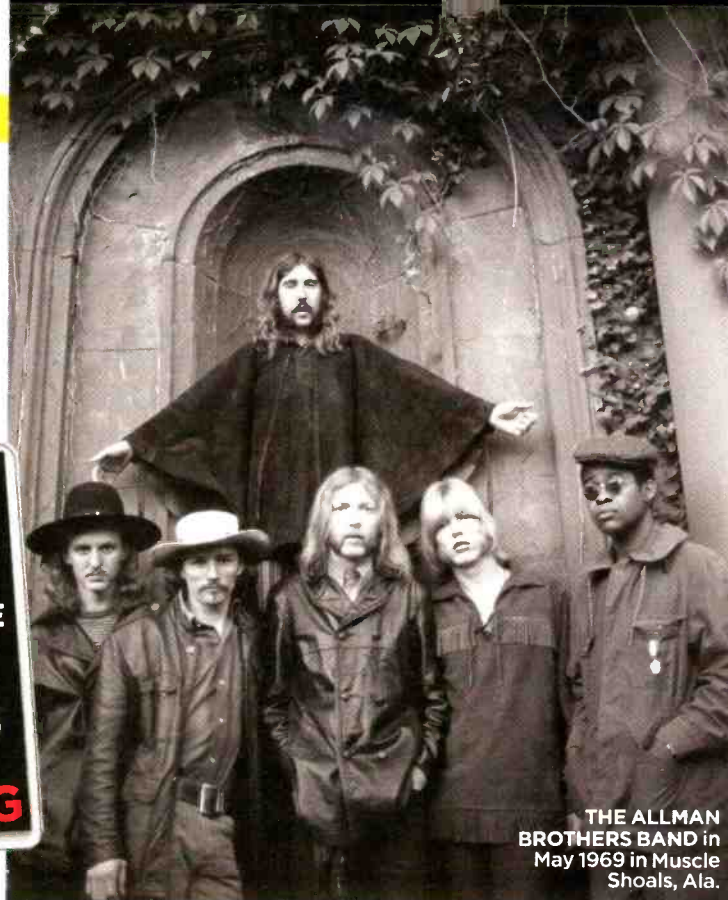
Trucks says it takes only "about 10 minutes" to get back into the groove after a break. "We used to have to get together and spend several weeks in rehearsal just trying to refresh what we did before," he says. "With this band, we can go three or four months and put the band back on-stage with no rehearsal 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 ol' 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

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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 those 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 of 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 slayed 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 wang dang doodle all night long."  
—Ray Waddell

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LEVELLING UP

## 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 Bubl , 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 outing 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 **continued on >>p64**

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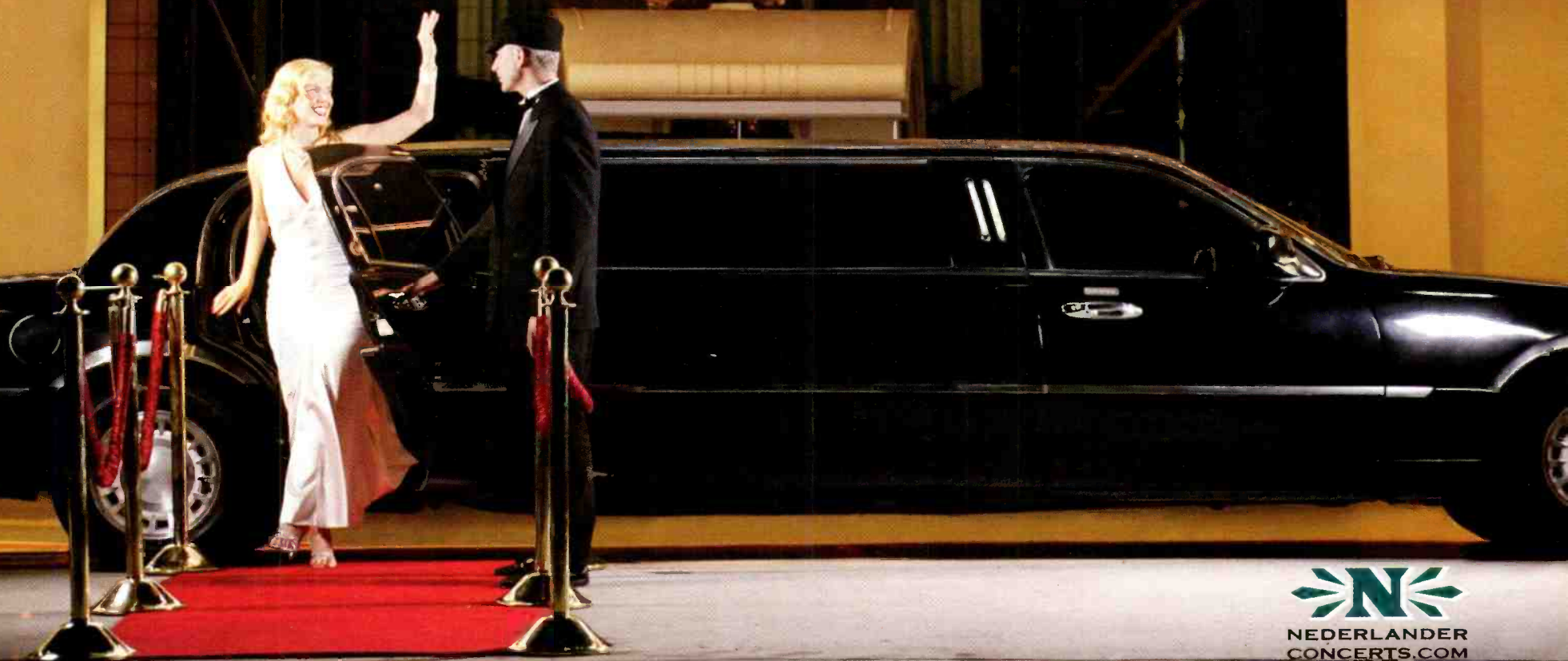
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**JONAS BROTHERS** at Bethel Woods Center for the Arts in Bethel, N.Y. Above: **MICHAEL BUBLÉ** at the Sydney Entertainment Centre.

from >>p62 exercise in capitalizing on the enormous success of the Disney Channel's No. 1-rated show and, at the same time, giving the lead actress the opportunity to showcase her limitless musical talent. It succeeded in both goals and was a huge success at the box office."

In the live pop world of 2008, it's been all about Jonas Brothers, whose Live Nation-produced Burning Up tour has solidified the brothers' stature as legitimate arena-level headliners. Live Nation touring VP Brad Wavra, no stranger to major pop tours, says, "In 30 years of working in this industry, there is no one more deserving. These guys work every day to fine-tune their craft."

Wavra points out that Jonas Brothers have plenty of ammo in their arsenal. "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 to 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 Bubl , 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 Bubl  "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. "Bubl '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."

Bubl  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 global artist," 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 Bubl  has definitely made his mark."

**'I WOULD CHANGE THE TITLE OF THIS AWARD FROM 'BREAKTHROUGH' TO 'TIP OF THE ICEBERG.'**

—RANDY PHILLIPS, AEG LIVE

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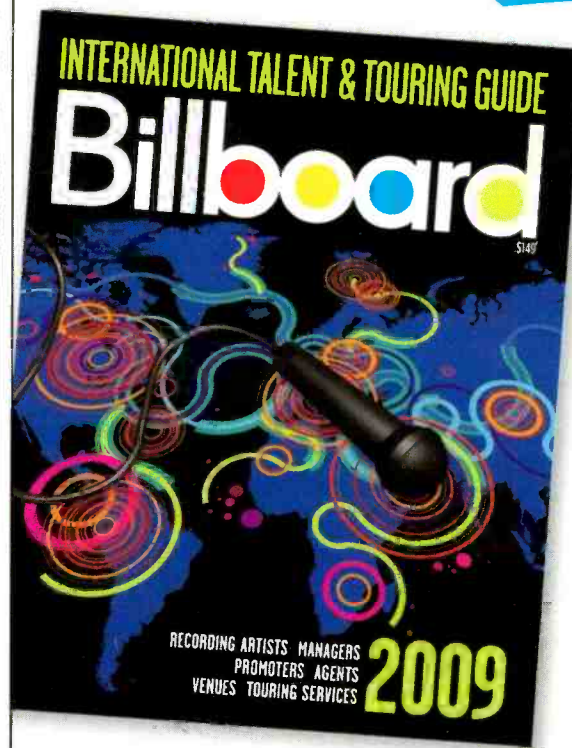


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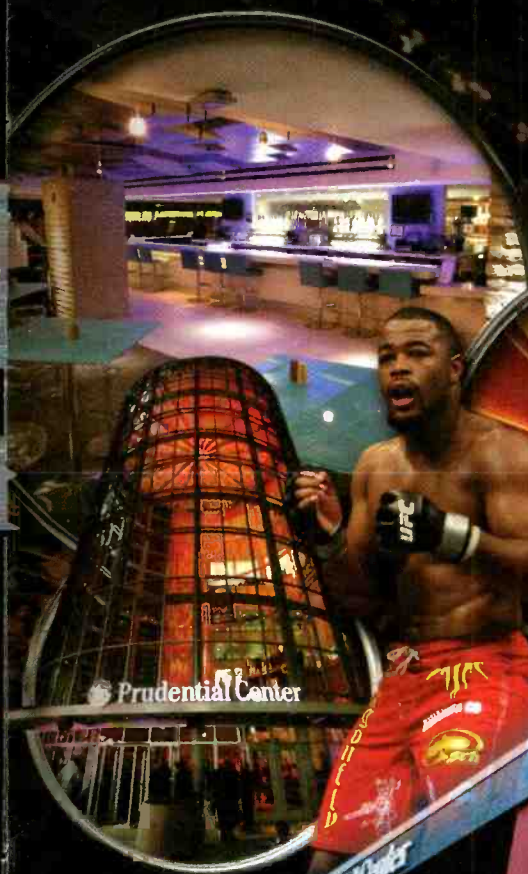
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# GRANDING SPACES

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Top Venue Finalists  
Honored At Billboard  
Touring Awards  
BY MITCHELL PETERS

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.

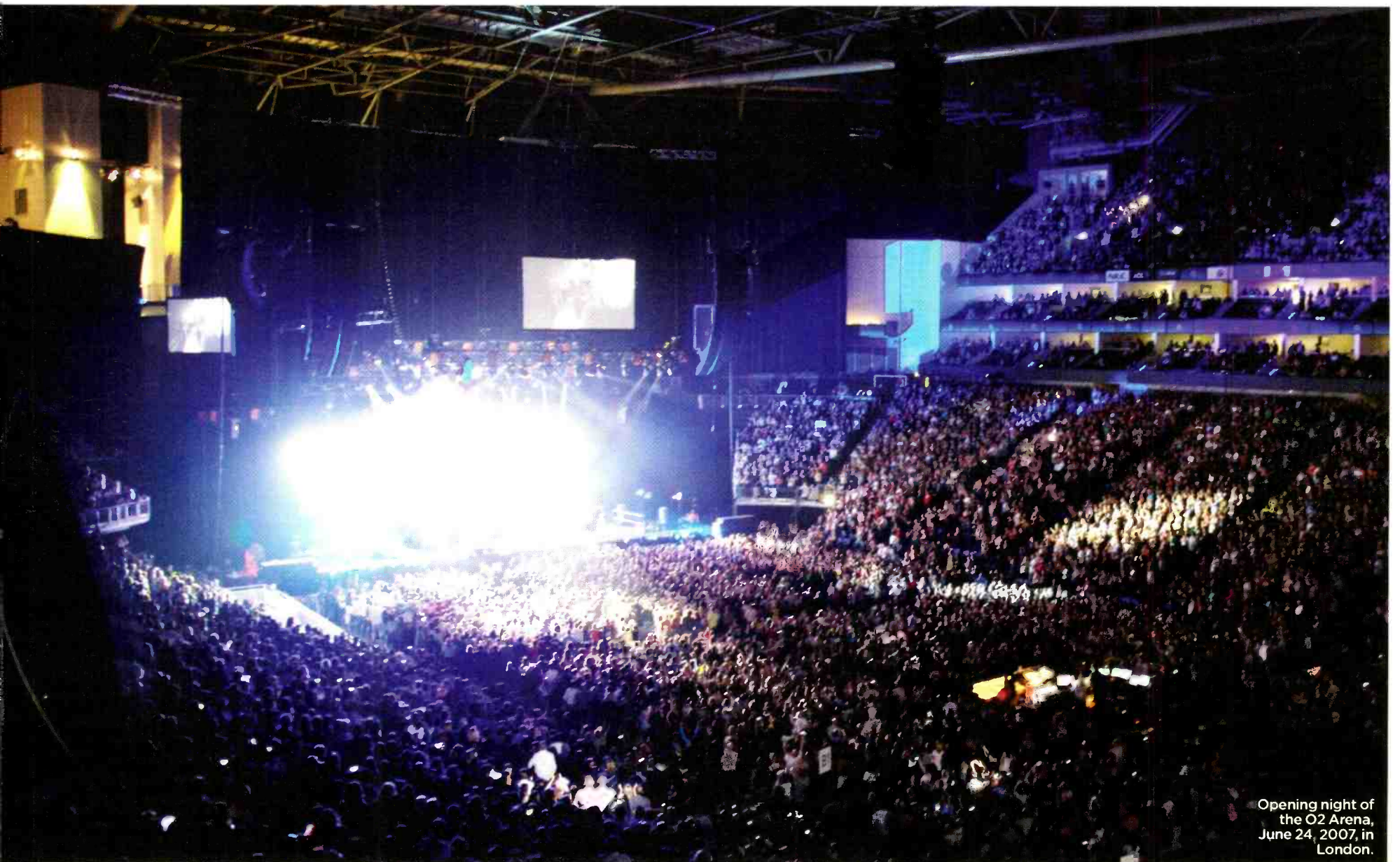
#### TOP ARENA

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 (MSG) 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

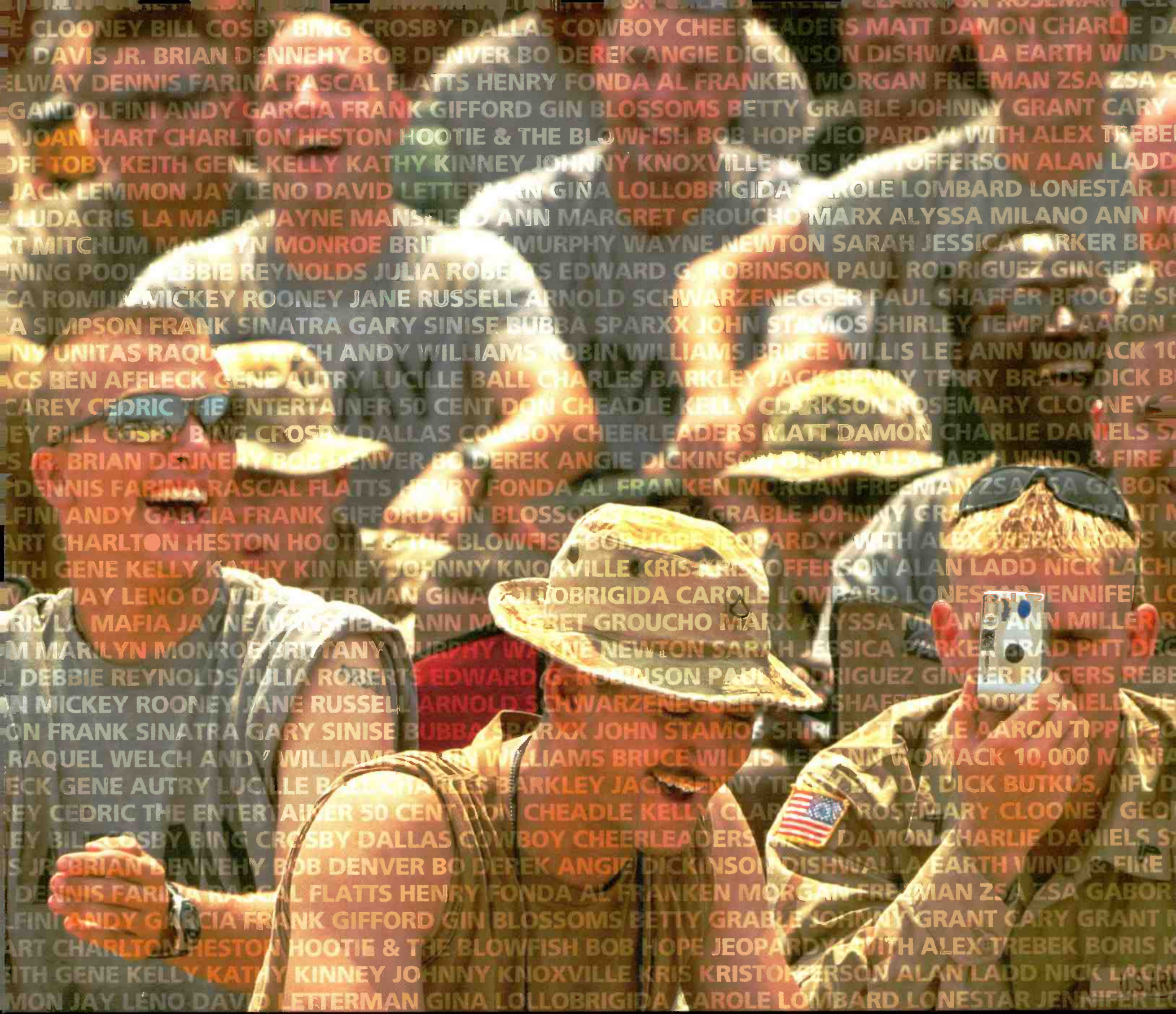
during this year's NBA and NHL playoff seasons, she adds, "we had greater accessibility to dates in the arena, which we aggressively booked with top acts, including the Eagles and Kanye West. The pursuit of booking new productions, along with securing longer runs from top artists, contributed to what 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**



Opening night of the O2 Arena, June 24, 2007, in London.

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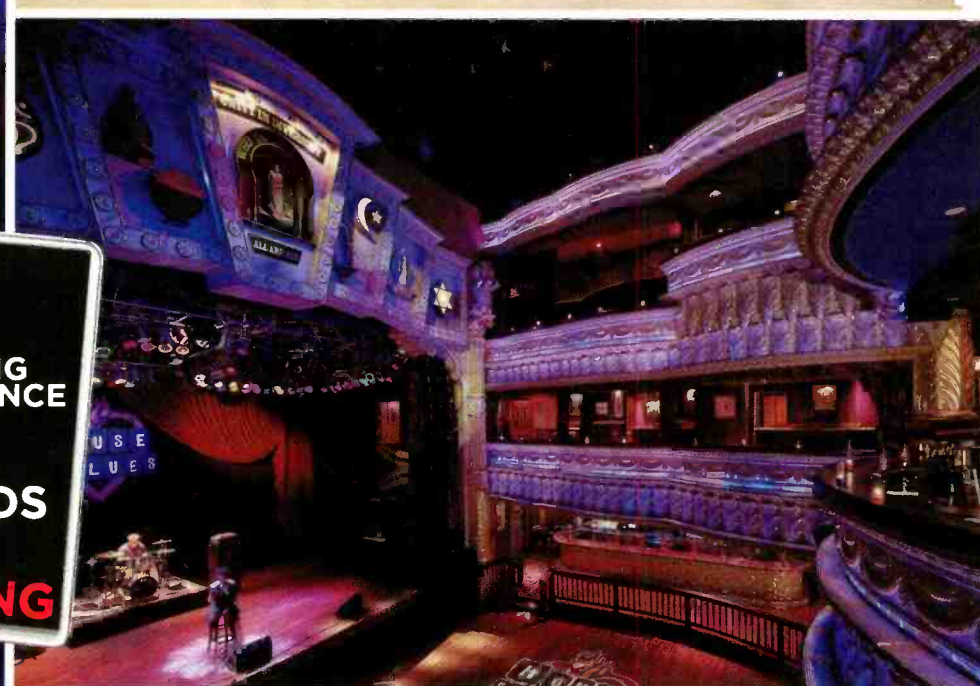
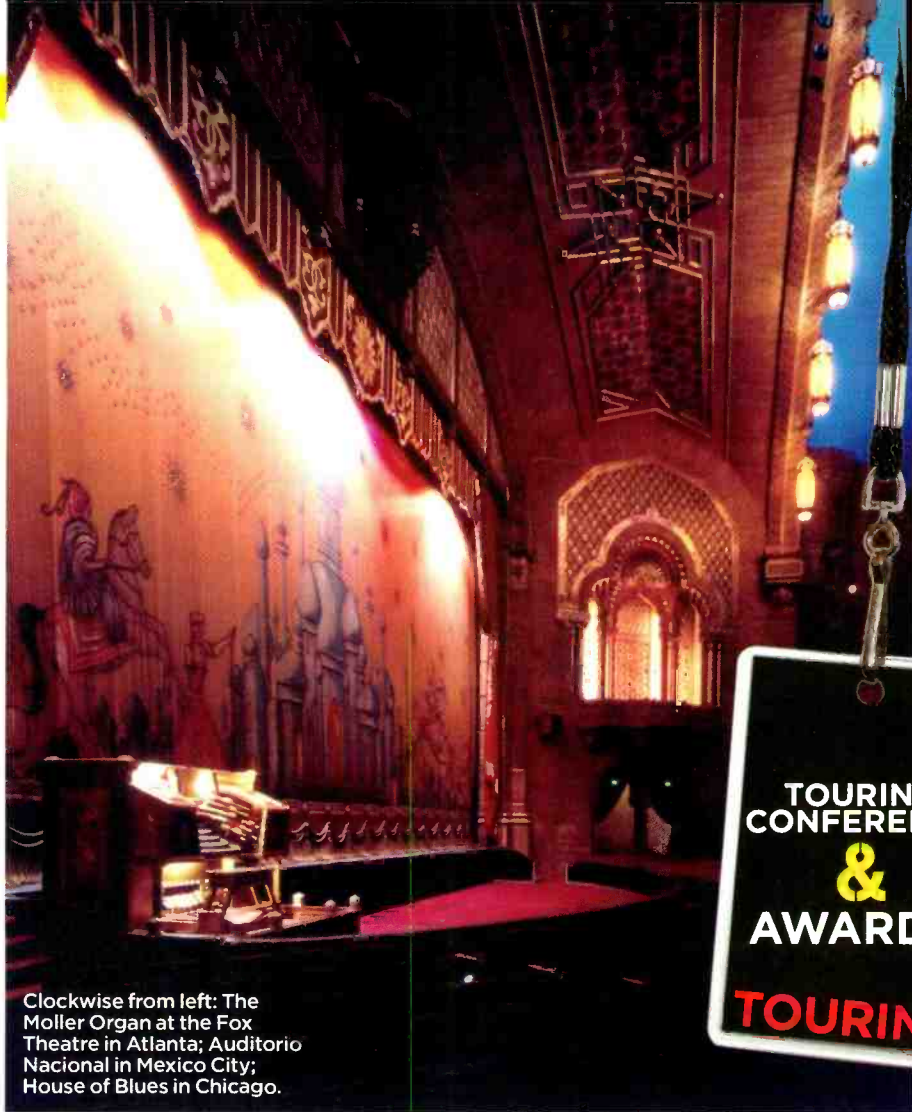
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Clockwise from left: The Moller Organ at the Fox Theatre in Atlanta; Auditorio Nacional in Mexico City; House of Blues in Chicago.

from >>p66 [the] first of two sold-out shows at the O2 to 18,000 Queen fans: 'Isn't this a beautiful place? London needed an arena like this.'

Montreal's Bell Centre, a 2007 finalist for the top arena award, received a boost this year from Canadian native Dion, according to Gillett Entertainment Group VP/GM Jacques Aubé. "We had eight sold-out Celine Dion shows at the Bell Centre; a number of huge tours; a successful [Ultimate Fighting Championship] event, which was a first for our building and for Canada; not to mention all of the strong local talent which has played our building," he says. Gillett operates and books the Bell Centre.

#### 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 Buffett, 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 (Projekt Revolution, Rock the Bells, Rockstar Mayhem Festival, Vans Warped tour, Crüe Fest), mix with signature events (such radio station shows as Kiss Concert, Country Fest, Summerjam, River Rave), sprinkle with co-headliner bills offering 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 staffers 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 María 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 assorted 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, Ormond 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 Rock, 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 Lisi 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 comedian 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 Tiësto," 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 booking 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.

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# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$11,527,375 \$350/\$60	<b>MADONNA</b> Madison Square Garden, New York, Oct. 6-7, 11-12	61,586 four sellouts	Live Nation Global Touring
2	\$6,356,171 (\$7508.545 Canadian) \$296.28/\$50.79	<b>MADONNA</b> Air Canada Centre, Toronto, Oct. 18-19	34,324 two sellouts	Live Nation Global Touring
3	\$5,976,410 (\$4,626,385) \$49.09/\$23.25	<b>NIGHT OF THE PROMS: SIMPLE MINDS, LIVE &amp; OTHERS</b> Sportpaleis, Antwerp, Belgium, Oct. 23-26, 29-31, Nov. 1, 5-10	189,756 191,860 14 shows	PSE Belgium
4	\$5,777,490 \$350/\$55	<b>MADONNA</b> United Center, Chicago, Oct. 26-27	30,968 two sellouts	Live Nation Global Touring
5	\$5,391,881 (\$6,774,090 Canadian) \$278.58/\$47.76	<b>MADONNA</b> Bell Centre, Montreal, Oct. 22-23	34,301 two sellouts	Live Nation Global Touring, Gillett Entertainment Group
6	\$5,389,762 (\$6,553,950 Canadian) \$287.83/\$45.23	<b>MADONNA</b> B.C. Place Stadium, Vancouver, Oct. 30	52,712 sellout	Live Nation Global Touring
7	\$4,964,765 \$350/\$55	<b>MADONNA</b> Oracle Arena, Oakland, Calif., Nov. 1-2	28,198 two sellouts	Live Nation Global Touring
8	\$4,719,907 (\$5,537,717 Australian) \$127.76/\$110.72	<b>RIHANNA, CHRIS BROWN</b> Acer Arena, Sydney, Nov. 7-9	41,231 three sellouts	Michael Coppel Presents
9	\$3,658,850 \$350/\$55	<b>MADONNA</b> TD Banknorth Garden, Boston, Oct. 15-16	26,611 two sellouts	Live Nation Global Touring
10	\$2,812,250 \$350/\$55	<b>MADONNA</b> Izod Center, East Rutherford, N.J., Oct. 4	16,896 sellout	Live Nation Global Touring
11	\$2,662,865 \$172.18/\$168.15/ \$49.50	<b>COLDPLAY, DUFFY</b> Izod Center, East Rutherford, N.J., Oct. 26-27	32,460 two sellouts	Live Nation
12	\$1,782,684 \$146/\$21.75	<b>BRIDGE SCHOOL BENEFIT: NEIL YOUNG, JACK JOHNSON &amp; OTHERS</b> Shoreline Amphitheatre, Mountain View, Calif., Oct. 25-26	35,970 two sellouts	Live Nation
13	\$1,483,405 \$115/\$75	<b>RASCAL FLATTS, TAYLOR SWIFT</b> Mohegan Sun Arena, Uncasville, Conn., Nov. 1-2	14,339 two sellouts	Live Nation
14	\$1,396,750 \$92.50	<b>AC/DC, THE ANSWER</b> Palace of Auburn Hills, Auburn Hills, Mich., Nov. 5	15,189 sellout	Live Nation, Palace Sports & Entertainment
15	\$1,256,599 \$100/\$52	<b>COLDPLAY, DUFFY</b> TD Banknorth Garden, Boston, Oct. 29	14,559 sellout	Live Nation
16	\$1,188,903 \$97.50/\$49.50	<b>COLDPLAY, DUFFY</b> Verizon Center, Washington, D.C., Oct. 31	14,452 sellout	Live Nation
17	\$1,185,632 (15,367,885 pesos) \$150.44/\$21.60	<b>SARAH BRIGHTMAN</b> Palacio de los Deportes, Mexico City, Nov. 8-9	19,566 23,928 two shows	CIE
18	\$1,049,967 \$120/\$85/\$55	<b>NEIL DIAMOND</b> Scottrade Center, St. Louis, Nov. 2	11,522 sellout	Concerts West/AEG Live
19	\$999,473 (\$1,474,540 Australian) \$98.96/\$67.10	<b>SNOOP DOGG, ICE CUBE, BONE THUGS-N-HARMONY</b> Acer Arena, Sydney, Oct. 31-Nov. 1	12,728 17,146 two shows	Andrew McManus Presents
20	\$971,930 \$150/\$70	<b>LUIS MIGUEL</b> Madison Square Garden, New York, Oct. 31	10,474 12,940	Live Nation, NYK Prods., Cardenas Marketing Network, Latin Ent.
21	\$885,633 \$74.50/\$36.50	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Madison Square Garden, New York, Oct. 27	14,031 sellout	Live Nation
22	\$867,500 \$120/\$85/\$55	<b>NEIL DIAMOND</b> Resch Center, Green Bay, Wis., Nov. 4	9,010 sellout	Concerts West/AEG Live
23	\$854,765 \$75.50/\$55.50	<b>METALLICA, DOWN, THE SWORD</b> Sprint Center, Kansas City, Mo., Oct. 25	13,501 15,310	AEG Live
24	\$850,830 \$75/\$35	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, TAMI CHYNN</b> Allstate Arena, Rosemont, Ill., Oct. 24	13,387 sellout	Live Nation
25	\$796,675 \$49.50/\$39.50	<b>TRANS-SIBERIAN ORCHESTRA</b> Giant Center, Hershey, Pa., Nov. 2	16,834 two sellouts	Live Nation
26	\$753,395 \$77.50/\$37.50	<b>NEW KIDS ON THE BLOCK, NATASHA BEDINGFIELD, LADY GAGA</b> Arenas at Gwinnett Center, Duluth, Ga., Oct. 29	10,400 sellout	Live Nation
27	\$716,650 \$75.50/\$55.50	<b>METALLICA, DOWN, THE SWORD</b> Qwest Center, Omaha, Neb., Nov. 6	12,339 15,994	Jam Productions
28	\$671,251 \$193/\$47.75	<b>JAY-Z, T.I., SANTOGOLD</b> John Paul Jones Arena, Charlottesville, Va., Oct. 25	10,678 sellout	Live Nation, Red Light Management
29	\$665,775 \$129.75/\$53.75	<b>JANET JACKSON</b> Phillips Arena, Atlanta, Oct. 19	7,503 9,698	Live Nation
30	\$645,166 \$91.94/\$75.50/ \$71.94/\$55.50	<b>METALLICA, DOWN, THE SWORD</b> i wireless Center, Moline, Ill., Nov. 8	10,930 sellout	Jam Productions
31	\$631,765 (\$491,390) \$45/\$25.71	<b>NATALIA</b> Lotto Arena, Antwerp, Belgium, Nov. 7-8, 10	16,792 16,875 three shows	Stageplan
32	\$598,102 (7,559,432 pesos) \$93.36/\$22.15	<b>SARAH BRIGHTMAN</b> Arena VFG, Guadalajara, Mexico, Nov. 6	11,974 sellout	CIE
33	\$593,466 \$54.50/\$37.50	<b>SO YOU THINK YOU CAN DANCE TOUR</b> Agganis Arena, Boston, Oct. 29-30	11,776 12,511 two shows	AEG Live
34	\$587,025 \$135/\$85	<b>ROBIN WILLIAMS</b> Mohegan Sun Arena, Uncasville, Conn., Oct. 26	7,328 7,715	Live Nation, in-house
35	\$555,952 (\$413,375) \$47.07/\$29.59	<b>DE KREUNERS</b> Lotto Arena, Antwerp, Belgium, Oct. 17, 31, Nov. 1	16,165 16,744 three shows	PSE Belgium

RAY WADDELL

rwaddell@billboard.com

# ON THE ROAD

## 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 concerts as a national pastime are sustained by bands that work the road, year in and year out.

At the Billboard Touring Awards, **Widespread Panic** will receive the first Road Warrior Award. This honor was conceived to recognize work ethic, steadfast dedication to touring and 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 charts (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 very 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 the 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 guitarist/singer **John Bell**, bassist **Dave Schools**, drummer **Todd Nance**, percussionist **Domingo "Sunny" Ortiz**, keyboardist **John "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 Spreadheads opt to see this band for runs of consecutive dates is because the act has an informal policy not to repeat a song within



WIDESPREAD PANIC

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 ArenaNetwork and the folks at Immersion Edutainment 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.

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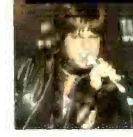
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Groove is in the heart  
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Framing Hanley rocks  
out on Lil Wayne hit

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# MUSIC

POP BY CHUCK TAYLOR

## 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—installment in an album series aimed squarely at pre-baby boomers. Their zest 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 2 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 "Eighties" 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: Nostradavis."

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 Reba 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."



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BARRY MANILOW

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. Once 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 syndicated 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."

## LATEST BUZZ

### >>>REBA MOVES ON

Reba McEntire has ended her 25-year association with MCA Nashville and signed with Valory Music. Terms of the deal were not disclosed. McEntire's debut single on Valory will ship to country radio in early spring 2009, with her new studio album to follow later that summer. The artist crowned her MCA tenure with a three-disc boxed set, "50 Greatest Hits," released late last month.

### >>>UNCLE BEN'S BAND

Ben Harper is recording an album with a new band, Relentless7, and will play a handful of club shows next month to introduce the material. "White Lies for Dark Times" is due in May via Virgin and finds Harper backed by guitarist Jason Mozersky, drummer Jordan Richardson and bassist Jesse Ingalls, the latter two of the Los Angeles band Oliver Future.

### >>>LUPE BOWS OUT?

Atlantic Records is declining comment on reports that rapper Lupe Fiasco will retire from music after releasing a triple-disc album titled "LupEND." Fiasco made the announcement during a Halloween show in Chicago, explaining that "END" stands for "everywhere," "nowhere" and "down here." A release date hasn't been confirmed. If true, the news shouldn't come as much of a surprise, considering Fiasco told Billboard as much last December.

### >>>ULTRA, MEGA, OK

U.K. pop/rock outfit Ultravox's '80s lineup will reunite for a 2009 tour, marking this version of the band's first performance since Live Aid in 1985. Drummer Warren Cann, bassist Chris Cross, violinist/keyboardist Billy Currie and guitarist/vocalist Midge Ure will play 14 dates beginning April 10 in Edinburgh, Scotland. For now, the itinerary is limited to the United Kingdom. Cann left Ultravox in 1986 and the band split two years later, although it re-formed without Ure in 1992.

Reporting by Jonathan Cohen and Ken Tucker.



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 Sicature 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 is all about me when I know what people face out there," says Cure, who wound up serving eight years. "So the 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 alleged victim, as well as several Jamaican women's rights groups, expressed outrage at the artist's newfound celebrity and the sympathy his hits generated.

"The Universal Cure" includes "Reflections," Cure's seminal penitentiary recording. But it's also significant for roots reggae tracks like "Sufferation," "Freedom" and "U 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. Jailer." 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 Garnet Silk," says Wayne Jobson, host of the show "Reggae Smoke-In" on modern rock KDL/DKLE (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 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 album 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 it 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 very tough years," he says, "but it was worth it, because my career was made from that struggle." ...

COUNTRY BY KEN TUCKER

## 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, soul and other music of 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 busted my butt doing everything you can think of down in Mississippi and I planned on coming here to do the

## GLOBAL PULSE

EDITED BY TOM FERGUSON

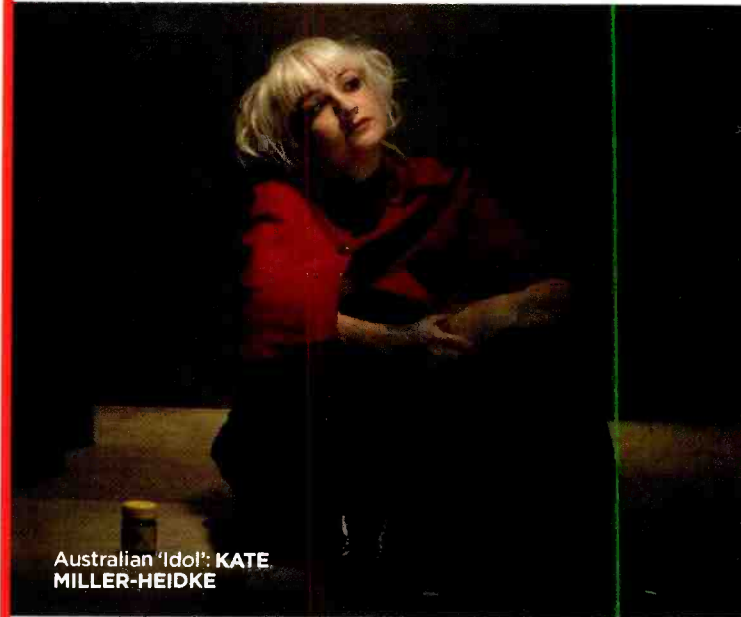
### >>>CURIOUS KATE

Despite four Australian Recording Industry Assn. (ARIA) Award nominations for her gold-certified (35,000-plus) 2007 debut album, "Little Eve," Brisbane-based singer/songwriter Kate Miller-Heidke opted to take an alternative route for her follow-up, "Curiouser" (Sony BMG).

"A lot of the first album was written by me in a room—very

private, very introspective," the alternative/pop artist says. But "I escaped the second-album syndrome thing because of the power of collaboration." Miller-Heidke's collaborator on the songwriting for the sophomore album was her partner, guitarist Keir Nuttall.

The album itself was cut in Los Angeles with Mickey Petralia (Beck, Flight of the Conchords) handling pro-



Australian 'Idol': KATE MILLER-HEIDKE

CURE: JONATHAN MANNION; HOUSER: KRISTIN BARLOWE; THE KILLERS: TOREY MUNDKOWSKY



Plaid and proud:  
RANDY HOUSER

same thing, but I was just really lucky getting to work at what I loved to do pretty quickly."

After a short stint on Universal Music Group's MCA Nashville—Houser jokingly refers to it as the "quickest record deal in history"—Universal South staff producer Cliff Audretch III, who was familiar with Houser from his days at publisher Windswept Music, lobbied label chief Mark Wright to sign him.

While Houser co-wrote eight of the album's tracks, he didn't

write the single. "It's important as an artist to cut other people's songs, especially when they're better than mine," says Houser, who co-wrote Trace Adkins' "Honky Tonk Badonkadonk" with Jamey Johnson and Dallas Davidson. "I wouldn't be here now if somebody hadn't cut my songs."

Foster says a conscious decision was made to release a ballad rather than an uptempo track, which is the preferred vehicle for new artists. "This stood out as a song of the year-type of song," Foster says. "If we were going to lose, at least we'd have some respect doing it. And we would have made a statement about who he is as a vocalist and how he can deliver a song."

Country WSOC Charlotte, N.C., OM/PD DJ Stout says that while he liked what he heard on a sampler, it was a station visit from Houser that sealed the deal. "He blew everyone away when he sang the single," Stout says. "It was so impressive that I asked him to go into the studio and do it live. I don't usually

do that, but he was that good. Our listeners loved it and I started playing it."

Because the single is still climbing the country airplay chart and isn't expected to peak until early 2009, Universal South will stagger its marketing push for the album. The label is focusing on markets like Atlanta, Dallas, Denver and Austin, among others, where the record is performing well at radio. "We're going in and doing micromarketing," Foster says, citing advertising, club promotions, flyaway contests and Web site contests with radio stations as examples. "Then we're going to regroup and support it into December at retail." Houser is an iTunes discovery artist for the month of November and his video is airing on CMT and GAC.

After the first of the year, the label will focus more on media and Internet initiatives. "We're trying to get to the core country consumer on the release of this record," Foster says, "and then focus on the masses later. ..."

duction. With hefty national radio support from the top 40 network Nova, it opened at No. 8 on the ARIA Top 50 Albums chart one week after its Oct. 18 release, eclipsing the No. 11 peak of its predecessor. Miller-Heidke recently signed with Sony/ATV Publishing and is booked by the Harbour Agency in Sydney.

Now Miller-Heidke's team is making plans to bring the singer to audiences further afield. "The wheels are in motion to release in Japan in January and be in that market for February and back again for the summer," Brisbane-based manager Leanne de Souza says. With an international showcase itinerary being drawn up, she adds, "The hard work is just beginning." —Lars Brandle

## >>>EVERYTHING'S ALOUD

Welsh male voice choir Only Men ALOUD is due to unveil the first fruits of a four-album deal with Universal Classics & Jazz Nov. 17. That's the U.K. release date for the self-titled debut album by the 20-person choir, which won in August the BBC TV talent show "Last Choir Standing," a competition the broadcaster says drew 6 million telephone votes.

"It's the first time a choir has had such a huge impact on a mass-market TV platform" in the United Kingdom, Universal Classics & Jazz U.K. managing director Dickon Stainer says. "They're a predominantly young, small group. Previous choirs who have had success have generally been older and larger, such as [Universal signings] Fron Male Voice Choir."

The choir formed in January 2000. "I knew that the Welsh male voice choir had currency that something young and fresh would be marketable," founder/conductor Tim Rhys-Evans says. "We've had hundreds of people e-mailing to see whether they could join."

The album contains choral versions of a variety of songs ranging from the Beach Boys' "God Only Knows" to the Jimmy Webb-written classic "MacArthur Park." Universal doesn't yet have international plans for the choir. —Hazel Davis

## >>>YES WE CAN

Making an artist's new release stand out from the crowd is a perennial problem. A recent experiment by U.K. label Domino Records suggests the answer could be to package it as cans of soup.

London-based dance artist Max Tundra received that honor with his third album, "Parallax Error Beheads You," released Oct. 20. The album was available as a limited run of 500 cans of kosher chicken soup, available from selected independent retailers and Domino's online store. Each can featured a unique code enabling the owner to download the album from Domino's site, along with an exclusive album of bonus material.

Tundra (real name: Ben Jacobs) says the experiment—inspired by lyrics on the album and his own Jewish roots—proved highly successful in terms of marketing and as a way of engaging his fans. "People have been pretty excited by it," he says. "Because it's been so limited, they were crazily ordering."

Tundra will play European dates throughout November and December, booked through Berlin-based Puschen.

A U.S. release of "Parallax Error Beheads You" is scheduled for Nov. 18 via Domino in North America and plans are in place for Tundra to play U.S. shows in early 2009, booked through the Windish Agency. Tundra is published by Domino Publishing. —Richard Smirke

# 6 QUESTIONS

with BRANDON FLOWERS

by CORTNEY HARDING

Chameleonic Killers frontman Brandon Flowers seems to sport a new look for every album his band releases. He was a dandy for 2004's "Hot Fuss" and an urban cowboy on 2006's "Sam's Town." For "Day and Age," due Nov. 25 from Island Def Jam, he's remade himself as a new waver. The looks makes sense, since "Day and Age" was produced by Madonna collaborator Stuart Price and sometimes sounds like it was beamed straight out of an '80s disco. But Flowers stopped dancing long enough to answer some questions.

**1 Many popular rock bands live very public lives online, yet you and the Killers are much more private. Do you feel any pressure to start a Web site and tell everyone what you ate for breakfast?**

I'm not very good at talking to fans. I don't think we try to be mysterious on purpose, but most of this blogging and twittering doesn't make a lot of sense to me. I grew up before everyone had a computer and a Web site. It's not that we don't care about our fans, but we don't see the need to communicate with them in that way. Hell, we're so old-school we don't even pay someone to blog for us.

**2 How much input do you and the rest of the band have when it comes to making decisions about marketing the new album?**

We're very involved in the process. We had very specific ideas in mind for the "Human" video and we actively sought out different treatments. We get along with the label and in the past we've split the cost of the videos or they've paid for it outright. We've proven to them that we're usually right and they give us the space and breathing room to do what we need.

**3 The "Human" video was shot in the desert close to your hometown, Las Vegas. Was it important for you to shoot the video there? Do you still feel close to Vegas?**

We all love the Southwest. We've made the mistake of doing photo shoots in Manhattan and it hasn't worked out. I still feel like I'm connected to Vegas, although I wouldn't say I'm part of the scene. When we were starting out, there was no scene—we would just go out and play with anyone.

**4 Nike recently ran an ad featuring the first album's "All These Things That I've Done." How do you feel about licensing?**

I was really inspired by the Nike commercial, because I felt like that song didn't get its due in America and it was great to see it get some attention. In terms of other licensing deals, we have a monthly approval meeting where we go through all the proposals we get and vote on what we think would be best. We've never taken a hard and fast position to say we're never going to work with certain people or a certain company.

**5 The new album is a departure from the last one—it's much more pop. What brought about that change and how do you think your fans will respond?**

We don't think about demographics when we're recording—we want to please ourselves. We figure that if we like it, there are bound to be other people that like it too. In terms of putting the album together, we go with the best songs, but we also want to make sure the album has a certain flavor overall. We did have more rock songs that didn't make it onto the record, and I do think what made it on does have rock moments. In terms of our fans, I'd like to think they're smart and open-minded and don't want us to keep reinventing the wheel. If you've been a fan for a long time, you're prepared for change.

**6 The Killers had a meteoric rise in the touring world after the debut album. How will you tour this time?**

I think we keep getting better live and we want to go as far as this will take us. I want to play bigger arenas this time around, for sure. ...



Flowers power:  
THE KILLERS



## 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.

—Mariel Concepcion

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## VON IVA

On Dec. 19, Von Iva will make a big splash—not onstage but on the big screen. Audiences will be treated to four original songs from the group in the Heyday/Warner Bros. Pictures film "Yes Man," starring Jim Carrey and actress/musician Zooey Deschanel.

The San Francisco-based trio was cast to appear in the movie, as well as on its soundtrack, after music supervisor Jonathan Karp ("Superbad," "The 40 Year Old Virgin") found the band's album, "Our Own Island," while in the stacks at Amoeba Music in Los Angeles.

"We had a friend who would sneak our CDs in the end caps of the rows there," drummer Kelly Harris says. "He was drawn in by the cover and ended up loving the music."

The three became four as the band was cast as the movie's fictional group Munchausen by Proxy, with Deschanel installed as lead singer. Von Iva's regular lead singer, the fierce, soulful Jil-lian Iva, helped rewrite the tunes to cater to Deschanel's voice.

Von Iva was originally a quartet when it formed six years ago, when founders Elizabeth Davis (former bassist for Seven Year Bitch) and Harris picked up Iva and dexterous keyboardist Becky Kupersmith. Davis eventually dropped out and the trio went on to embrace a more minimalist sound.

The group has gone on to self-release a full-length set, a music video and two EPs, the most recent being, appropriately, "Girls on Film," on Oct. 28. With help from the Royalty Network, Von Iva has scored around a dozen TV placements, including Logo's "Curl Girls," a Nokia phone spot and Showtime's "The L Word." The band has also been tapped to open for such acts as the Walkmen, the Gossip and the Go-Go's with the aid of the M.O.B. Agency.

—KH

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## 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."

—KH

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## 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 . . . Anathallo (April 1, 2006) signed with Anticon. Records and will release its new album, "Canopy Glow," Nov. 18 . . . "Mary" by Joe Purdy (April 4, 2008) is featured in the film "The Secret Life of Bees."

# THE BILLBOARD REVIEWS

## ALBUMS

### POP

#### IL DIVO

##### The Promise

Producer: Steve Mac  
Columbia

Release Date: Nov. 18

▶ Opera and ABBA: two great tastes that taste great together? In Il Divo's hands, definitely. Unlike some in the wildly lucrative pop-classical scene, the four hunks in this baritone-beefcake 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-crammed 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 to post-"Mamma Mia!" ears sounds quite a lot like cha-ching.—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 sophisticated lyrics with catchy hooks and mass-appeal messages. On his debut for Warner after a lifetime with Sony, Ricardo Arjona also gives his 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 "Cómo Duele" to the incisiveness of "Que Nadie Ve," 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 "Cómo Duele" and a more acoustic rock vibe for "La Vida Está de Luto." There's also a duet with ranchera queen Paqita 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

#### DAVID COOK

##### David Cook

Producer: Rob Cavallo  
19 Recordings/RCA

Release Date: Nov. 18

"American Idol" season seven champ David Cook already scored a solid hit with his first single, "The Time of My Life," the kind of sentimental ballad every winner is forced to churn out. Much like his predecessors' quick-turnaround debuts, Cook's is fairly generic, but its rock edge is dirtied up with crunching guitars and the artist's tuneful growl. There are a host of big, anthemic choruses that highlight the power of Cook's voice, namely the soaring "Declaration" and Chris Cornell/Brian Howes-penned "Light On." Elsewhere, Cook exercises his right to rawk with the swaggering, gritty "Bar-ba-sol" and bares his soul alongside a delicate piano and string arrangement on "Permanent." There are some lyrical missteps ("Life on the Moon," which marvels at the titular concept), but as the lone rocker winner of "Idol" to date, Cook stands apart from cookie-cutter pop.—JM



▶ Blake Shelton announces that "I'm a lucky man" near the start of his fifth album, which is exactly how someone dating fellow country singer Miranda Lambert should probably feel. That relationship 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" offers an anthemic salute to boot-wearin' men and women, "Home Sweet Home" pays tribute to just that, and "This Is Gonna Take All Night" is a pronouncement of sexual intent so direct it would make the late Barry White smile. The "Fires," it seems, have more than merely started.—GG

### ZAC BROWN BAND

#### The Foundation

Producer: Keith Stegall  
Atlantic/Home Grown/Big Picture

Release Date: Nov. 18

▶ Touring tour-de-force Zac Brown Band's major-label debut is as refreshing a set as has come down the pike in quite some time. Infectious first single "Chicken Fried" celebrates the simple things in life like cold beer and "jeans that fit just right," while "What-

ever It Is" addresses the mystifying power of love. "Toes" is a tropical treat in the tradition of Jimmy Buffett ("I got my toes in the water, ass in the sand") and "Where the Boat Leaves From" also celebrates the island life. Traditional country toe-tapper "Mary" highlights the group's tight harmonies, and the touching "Highway 20 Ride," about shared custody of a child, is a stone-country smash. Uptempo barn-burner "It's Not OK" follows the tradition of the Charlie Daniels Band, and "Sic 'Em On a Chicken" is just plain fun.—KT

### 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 unexplored musical settings to accompany Chad Gray's unapologetically angsty lyrics. "Fish Out of Water" opens things with a staccato gallop before careening through a series of prog-rock-styled dynamic shifts. A ringing mixture of acoustic and electric guitars bring fresh textures to "Do What You Do," the album's first single; "Scarlet Letters"; and "Never Enough," while the politically toned "Have It Your Way" is a forthright and furious 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

### SAMMY HAGAR

#### Cosmic Universal Fashion

Producers: Sammy Hagar, Bob Daspit  
Loud & Proud/Roadrunner

Release Date: Nov. 18

Sammy Hagar isn't all tequila and sunburns on his first solo disc in eight years: This new set kicks off with a lightly industrial collaboration with young Iraqi songwriter Steven Lost that finds him reviving the "Right Now" approach to addressing deeper issues than the nation's unreasonable speed limits. Hagar spends half the record in such uncharted waters, but before things get too serious, there's "Loud," a Spandex-and-codpiece rocker that teleported in from 1986; a cover of "(You Gotta) Fight for Your Right (To Party!)," which did the same; and a country track called "When the Sun Don't Shine," basically a tribute to Jimmy Buffett, rock's other premier tequila pitchman. The second half of the record depends on how you process the phrase "album-closing nine-minute unplugged version of 'Dreams.'" But if you're a 61-

year-old beach bum with a pretty decent day job, what else would you do?—JV

### SOUL

#### MAVIS STAPLES

##### Live: Hope at the Hideout

Producer: Rob Schnapf  
Anti-

Release Date: Nov. 4

▶ Last year, Mavis Staples released a revelatory collection of protest songs ("We'll Never Turn Back") that, though such a thing was hardly needed, reaffirmed her vitality in the current music scene. "Hope at the Hideout" is her victory lap, a joyous house party that benefits from a wonderful alignment of the stars: It was recorded in her return to a cozy, sold-out blues house in Staples' Chicago hometown and released on Election Day. At 69, Staples' power-train voice is close to rugged perfection throughout, and she's wonderfully fired up. And while the studio versions of these tracks are driven by a singular purpose, their live cousins shimmer and shake. Nowhere is that clearer than on a lively and soulful "For What It's Worth," a soaring "This Little Light" and the singularly majestic "We Shall Not Be Moved."—JV

### JAZZ

#### ROGER KELLAWAY

##### Live at the Jazz Standard

Producer: Roger Kellaway  
IPO

#### DIDO

##### Safe Trip Home

Producer: Jon Brion  
RCA

Release Date: Nov. 18

Dido's haunted voice is a flat line:

Whether she's singing bold dismissals like "I can't look at you this morning," or loving declarations like "My heart has found its home," those gauze-covered pipes never modulate. So the sonic settings into which they're placed are all the more important. Her third studio album employs fewer electronic whooshes and more real instruments than the previous two, making it smaller, finer and a better showcase for her uncluttered melodies and lyrics. There are a lot of perfect little songs here; they run less than four minutes, but are rich and deep. "Quiet Times" is a shuffling, string-laden shanty that recalls great Brit folk-pop band the Sundays. "It Comes and It Goes" has an irresistible sway, while "The Day Before the Day" is quietly devastating. There isn't a standout single, but this is Dido's most fully realized and elegantly rendered collection.—KM



#### BEYONCÉ

##### I Am . . . Sasha Fierce

Producers: various  
Music World/Columbia

Release Date: Nov. 18

Beyoncé devoted half of the tracks

on this double-disc 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 "Diva," 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



# THE BILLBOARD REVIEWS

## SINGLES

**Release Date:** Nov. 4

★ A choice group of players joined Roger Kellaway for this May show at New York's Jazz Standard: Russell Malone (guitar), Stefon Harris (vibes), Jay Leonhart (bass) and Borislav Strlev (cello). Disc one opens with a vibrant cover of Duke Ellington's "Cottontail" and also features a stylish performance of Paul Desmond's classic "Take Five," a song not often covered, much less reimagined this proficiently. On disc two, make note of the wonderful treatment of the cowboy tune "Tumbling Tumbleweeds," with an amazingly cool Kellaway arrangement. The song lopes along appealingly while Kellaway and Malone lay down an instrumental commentary that's one of the major highlights of this wholly engaging album.—*PVV*

**DVD**

**CHARLIE DANIELS**  
**Preachin', Prayin', Singin'**  
**With Charlie Daniels & Friends: Live From Nashville**

**Producer:** David Corlew  
*Blue Hat Records/Koch Entertainment*

**Release Date:** Nov. 11

★ Filmed in black and white at the intimate Ford Theater inside Nashville's Country Music Hall of Fame and Museum, this project showcases music from "Songs of the Longleaf Pines," Charlie Daniels' 2005 homage to the bluegrass gospel music of his North Carolina youth. Guest turns by members of bluegrass first families like the Scruggses, McCourys and Whites make the DVD a historical treasure. After a rousing opening version of "Walkin' in Jerusalem" spotlighting Dani-

els, Mac Wiseman and the Whites, the highlights are many, including Daniels and the Scruggs family doing "Salty Dog Blues," Daniels and Del McCoury duetting on "Uncle Pen" and an all-star finale on "I'll Fly Away." The bonus features find Daniels visiting U.S. troops in Iraq and reminiscing with his concert guests in interviews. A night to remember and just as powerful when viewed at home.—*DEP*

**VITAL REISSUES**

**BELLE & SEBASTIAN**  
**The BBC Sessions**

**Producer:** none listed  
*Matador*

**Release Date:** Nov. 18

★ A chronological set of live in-studio musical snapshots, "The BBC Sessions" illustrates this Scottish septet's organic and determined rise to soft-spoken fame. Endearing sour trumpet and recorder notes on uptempo tracks like "Judy and Her Dream of Horses" and a stunning 1998 version of "Slow Graffiti" capture the essence of early Belle & Sebastian, while the four unreleased songs from 2001 find the group experimenting with funky, spoke-sung vocals ("Shoot the Sexual Athlete") and haunting atmospherics ("Nothing in Silence"). Those tracks were also the last that B&S recorded with Isobel Campell, and the melancholy in her voice is the perfect cliffhanger for the story of a much-loved band about to ascend into the mainstream. For completists, the first pressing includes a 2001 Belfast concert enriched with covers of the Beatles' "Here Comes the Sun" and Thin Lizzy's "The Boys Are Back in Town."—*LJW*

## LEGEND & CREDITS

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

**CONTRIBUTORS:** Leila Cobo, Mariel Concepcion, Gary Graff, Kerri Mason, Michael Menachem, Jill Menze, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Jeff Vrabel, Chris Williams, Mikael Wood, Lavinia Jones Wright

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

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

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

**COUNTRY**

**JULIANNE HOUGH**  
**My Hallelujah Song (3:29)**  
**Producer:** David Malloy  
**Writers:** C. Wiseman, S. McEwan  
**Publishers:** Big Loud Shirt, ASCAP, EMI Blackwood/Birds With Ears, BMI Mercury Records

▶ A two-time professional dance champion on ABC's "Dancing With the Stars," Julianne Hough proves on her Mercury self-titled debut—which launched in May at No. 1 on Billboard's Top Country Albums chart—that she's just as skilled at delivering a great country song. Her latest single is a vibrant uptempo track penned by Music Row hitmakers Craig Wiseman and Steve McEwan, a joyous celebration of finding your place in life and reveling in having dreams come true. It seems particularly apropos for this talented artist and she delivers a sweet, soaring performance oozing with charisma and charm. The lively tempo and uplifting lyrical content, combined with Hough's buoyant vocal, make this a delicious gift, just in time for holiday airplay.—*CT*

**AC**

**IDINA MENZEL**  
**Hope (3:26)**

**Producer:** Steve Lipson  
**Writer:** P. Hampton  
**Publisher:** Paul Hampton/WhoDENE, ASCAP Reprise

The 2008 Stand Up to Cancer initiative has raised more than \$100 million to fight breast cancer. Joining the cause is Tony Award-winning actress Idina Menzel, who launched her pop career with top 20 AC song "Brave" and top five club hit "Gorgeous." "Hope," recently recorded at Abbey Road Studios, is a devastatingly beautiful story song about "a bird with no wings, certain that it can fly" and beating the odds: "Only hope can light the way, can heal the heart, can keep the clouds from hiding the moon and the stars." Quiet piano-driven production allows Menzel's stunningly emotional performance to drive the message home—just try and listen without blurring with a tear or two. iTunes sales go directly to Stand Up.—*CT*

**TRIPLE A**

**EDDIE MONEY**  
**Build Me Up Buttercup (3:27)**

**Producers:** Eddie Money, Randy Forrester  
**Writers:** T. Macauley, M. D'abo  
**Publishers:** Unichapel/EMI Unart Warrior Records

★ Eddie Money hasn't always been taken seriously as a rocker, but 11 top 40 hits can't be dismissed—from "Baby Hold On," "Two Tickets to Paradise" and "I Wanna Go Back" to his biggest, 1986 No. 4 Billboard Hot 100 smash "Take Me Home Tonight." Eleventh album "Wanna Go Back" includes Money's take on "Ain't No Mountain High Enough," "Higher and Higher" and "Build Me Up Buttercup," which pays homage to the Foundations' 1968 No. 3 hit. Production is joyous and crests neatly between retro and contempo, while the singer's scratchy vocal is on the money. A fun romp for fans and worthy contender for classic rock stations indulging fresh product from name brands, as well as triple A, the destination for open-minded grown-ups.—*CT*

**ROCK**

**RA**  
**Broken Hearted Soul (3:34)**  
**Producer:** Sahaj Ticotin  
**Writer:** S. Ticotin

**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 drove onto the scene in her "Fast Car." Back then she was a breath of fresh air, injecting the pop world with an earthy, 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"), in the midst of grunge no less. Chapman's new single previews her optimistically titled CD "Our Bright Future" (Nov. 11) and finds the singer in pop lullaby mode, reminiscing on simpler times when she would sing along with the radio to her lover. This is exactly the type of song that Jason Mraz would score big with at pop radio, with its sunny, adhesive "doo-doo-doo" and accessible toe-tapping rhythm section. At best, this will score big at triple A and AC and reintroduce the fine talent to new listeners. TV placement, anyone?—*CW*

**JOHN LEGEND FEATURING ANDRÉ 3000**

**Green Light (4:49)**  
**Producers:** Malay, KP  
**Writers:** J. Stephens, A. Benjamin, R. Nowels, J. Ho, F. Greenall  
**Publisher:** not listed G.O.O.D./Sony

John Legend "gets lifted" by André 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 André 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*



**Publisher:** Sahajmusic@ascap Sahaj Music

★ Former Universal/Republic act Ra has been on the indie path since 2006, stepping out with "Raw," a superb live recording of the band tearing up the stage at Machine Shop in Flint, Mich. The next phase of the journey is "Black Sun," which iTunes spotlighted with a prerelease feature on its rock page early this fall. That attention is justified by first single "Broken Hearted Soul," a hit so blatant the deaf can hear it. A fla-

menco-style intro and bridge nimbly flicker in and out of a track packed with more hooks than a tackle shop—its riffs and beats commanding attention with undeniable authority. And did we mention vocalist Sahaj's charismatic performance? Rock stations aren't the only ones totally asleep at the wheel on this one. "Broken Hearted Soul" should be spinning alongside Daughtry, Hinder and Nickelback at top 40.—*CLT*

**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**  
*Jeff Meegan*

**LEDISI**  
**Be There for Christmas**  
*Verve Forecast/Verve*



The last shall be first: **THE LAST VEGAS** performing (far left) and celebrating with **MÖTLEY CRÜE**

**ROCK** BY MITCHELL PETERS

# Introducing The Band

The Last Vegas Wins Spot On Mötley Crüe 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 Mötley Crüe, 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 Mötley Crüe'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 Mötley Crüe have given an opportunity to a band like us, who have been working hard and pursuing our dreams for a re-

ally 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 Mötley Crüe's tour, which begins Feb. 2, 2009, at Cox Arena in San Diego 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 e-mail 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 Hinz.

Guitar Center will provide the Last Vegas with tour support, which could be in the six-figure range, according to Hinz. "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 "help-

ing us develop a new band" but also getting out "the message [that] they're on our tour."

Kovac, who has served as Mötley Crüe's manager since 1994, says the band's winter jaunt picks up where this past summer's Crüe 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 Crüe Fest—which also featured rock acts Buckcherry, Papa Roach, Trapt and Sixx:A.M.—grossed \$16.6 million and drew more than 613,000 concertgoers, according to Billboard Boxscore. The trek followed the June release of "Saints of Los Angeles," the first Mötley Crüe 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 on-sales beginning Nov. 21 in various markets. Other tour partners besides Guitar Center include American Express and Fuse, according to Kovac.

After March, Mötley Crüe 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 Crüe Fest, Kovac says. Support acts for the summer tour are still in the works. Kovac says, "We're going to open it up to everyone and see how it goes."

Additional reporting by Kristina Tunzi.

# 'STRICTLY' 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 2000 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 1's "Strictly Come Dancing," the U.K. version of "Dancing With the Stars."

"The Boy Does Nothing," written by Dixon and pop production powerhouse Xenomania, debuted at No. 8 on the Official Charts Co.'s Nov. 9 singles listing on downloads alone. An album, "The Alesha Show," follows Nov. 24 on Asylum/Atlantic.

"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. 13 in Johannesburg, with an estimated TV audience of 2 billion. Anticipating "widespread mainstream success" for the artist, senior international marketing manager at Warner Music International Victor Aroldoss 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 Smirke



DIXON

# 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/KonLive/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 558,000 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-dove), hosted Miami nightclub Set's Halloween bash and performed on "Jimmy Kimmel Live!" The flamboyant blonde also accused 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 tour Nov. 26 and was just added to the lineup of top 40 WHTZ New York's Jingle Ball holiday show Dec. 12 at Madison Square Garden.  
—Kerri Mason



Radio Ga Ga: LADY GAGA

MÖTLEY CRÜE: ALIM URMANCHIEV



ROCK BY MARIEL CONCEPCION

# Block-Rockin' Beats

Lil Wayne Cover Opens The Door For FRAMING HANLEY

**W**hen one of Framing Hanley's guitarists quit the band due to health issues earlier this year, the group never imagined a practice session with his future replacement would result in an out-of-left-field hit.

"We came home from tour in April, and we were trying to get our new guitar player, Ryan, in the band. We wanted to see how things would work out between us musically," lead vocalist Kenneth Nixon says. "During rehearsal, I'd mentioned we should cover Lil Wayne's 'Lollipop' at our next show. Next thing I knew, Ryan was playing the intro on his guitar and an hour later we had our

own rock rendition of it."

The band played the reimagined track at a show in its hometown of Nashville a few days later and shortly after that, fans began requesting it via the act's MySpace page. The demand prompted Framing Hanley to record the song and upload it. "The plays went through the roof," Nixon says.

The song, which will be available on a rerelease of Framing Hanley's debut album, "The Moment," due Nov. 18 from Silent Majority, is No. 37 on Billboard's Modern Rock Tracks chart. Thus, Lil Wayne, a ubiquitous presence on Billboard's pop and R&B/hip-hop charts, scores his first appear-

ance on a Billboard rock tally.

Other songs on the album include "Built for Sin," about a girl battling addiction, and "Home," which relates to the group members' own experiences of being away from their loved ones while on tour.

Originally called Embers Fade, Framing Hanley was formed by high school friends Chris Vest (drums) and Luke McDuffee (bass). The two met Nixon in college and released a five-song EP, "With October Came the Fall," later that year. In 2006, they teamed up with former Creed bassist Brett Hestla, who agreed to record two tracks with them: "Hear Me Now" and "Wave Goodbye." The former became their

first official single.

In January 2007, manager Jeff Hanson (Creed, Paramore, Sevendust) heard a demo of "Hear Me Now" and offered the group a deal with his independent label Silent Majority. The subsequent name change was a tribute to a friend the band had lost in a car accident a few months prior.

"The Moment" was released digitally in May 2007, a month before Silent Majority inked a distribution deal with Warner's Independent Label Group. On Aug. 7, the album was released on CD.

With curiosity reaching a new high, the "Lollipop" cover sold 7,500 of its 22,000 to-date downloads this week (the video is also included on the new version of "The Moment"). Framing Hanley just began a month-long North American tour with Theory of a Deadman and hopes to work in some TV appearances before year's end, according to ILG executive VP/GM Stu Bergen.

For his part, Nixon is just hoping Wayne, who plays guitar himself and is an avowed rock'n'roll fan, is happy with the band's take on the track. "I love Wayne. He's the originator, and I hope he believes imitation is the sincerest form of flattery," Nixon says. "The fact of the matter is, that song is what took people to find out about our band, and I'd be crazy to complain about it. Our music does speak for itself, though. So if you like the song, then chances are you'll be a fan of the entire record." ...



He writes the songs: JEFFREY STEELE

## 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 "Somethin' 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 3 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 "Countryopolitan" 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 Girlfriend" (Steve Holy); and "Hell Yeah" (Montgomery Gentry).

Meanwhile, Steele and Miley Cyrus co-wrote a song for the new Disney animated movie "Bolt," which features the voices of Cyrus and John Travolta in the lead roles. —Ken Tucker

# 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 as 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 if it's real life," he said. "I'll play in his band anytime." —Larry Blumenfeld



'Married' man: DONALD HARRISON



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## HEAVY METAL

>> With 1.2 million sold in three weeks, AC/DC's "Black Ice" has now surpassed the total sales of each of its last two studio sets: 2000's "Stiff Upper Lip" (947,000) and 1995's "Ballbreaker" (1.2 million). This week, "Ice" is No. 2 on the Billboard 200.

## 'LOST' AND FOUND

>> Coldplay's "Lost" rises to No. 1 on the Triple A radio chart (see page 84)—the band's third chart-topper in just 25 weeks. That's the shortest span in which an act has notched three leaders in the chart's 13-year history. "Lost" follows "Violet Hill" and "Viva La Vida."



## ANIMANIACS

>> Alvin & the Chipmunks' "Undeniable" arrives at No. 3 on Top Kid Audio (see page 84) and No. 77 on the Billboard 200. On the latter list, it's the trio's 12th album to chart, if you include the soundtrack to the 2007 film "Alvin and the Chipmunks."

# CHART BEAT

>> The debut of "Rehab" on the Billboard Hot 100 at No. 91 gives Rihanna her eighth hit from her "Good Girl Gone Bad" album. That's the highest number of actively promoted singles any artist has extracted from one album since Shania Twain had eight hits from "Come on Over" in a two-year period from 1997 to 1999. Rihanna's octet of hits arrived a little faster, in one year and seven months—the time elapsed between the debut of "Umbrella" in April 2007 and this week's arrival of "Rehab."

>> Kanye West already had the second-highest Hot 100 debut of 2008 with "Love Lockdown," which started at No. 3. Now he scores the third-highest new entry of the year, with a No. 4 bow for "Heartless." It's the 12th song to debut in the top four this century.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

# Billboard CHARTS

## 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 overtake the tally.

However, this week, the list's No. 1 debut arrives in the form of a rather un-Christmas-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/Chop Shop/Atlantic) starts with a handsome 165,000 copies and bows at No. 1 on the Billboard 200. It's the best 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 download sales 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 flying 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 soundtrack to "Juno," Danity Kane's "Welcome to the Dollhouse," Day 26's self-titled album, Death Cab for Cutie's "Narrow Stairs" and T.I.'s "Paper Trail." Overall, "Twilight" is the 64th No. 1 on the Billboard 200 for the Atlantic family, stretching back to its first chart-topper, Cream's "Wheels of Fire" on the Atco label in 1968.

Moreover, "Twilight" is the third soundtrack to top the Billboard 200 in 2008, after "Juno" and "Mamma 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 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—

a streak of success unmatched in the 52-year history of the regularly published weekly albums chart.

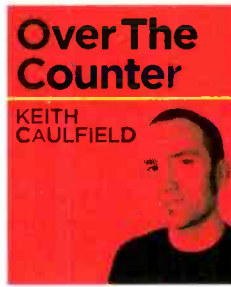
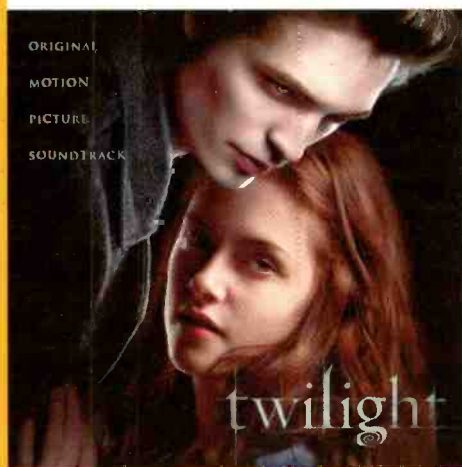
We did come close once, in the three-year frame of 1993-1995, when eight soundtracks spent time at No. 1: "The Bodyguard," "Sleepless in Seattle," "The Crow," "The Lion King," "Murder Was the Case," "Friday," "Pocahontas" and "Dangerous Minds."

**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 to 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 year to date (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.



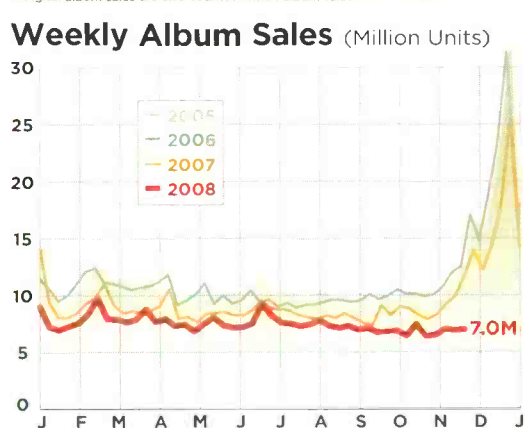
## Over The Counter

KEITH CAULFIELD

## Market Watch A Weekly National Music Sales Report

Weekly Unit Sales	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,028,000	1,168,000	18,609,000
Last Week	6,960,000	1,252,000	18,068,000
Change	1.0%	-6.7%	3.0%
This Week Last Year	9,947,000	964,000	16,210,000
Change	-29.3%	21.2%	14.8%

\*Digital album sales are also counted with album sales.



Year-To-Date	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	390,069,000	339,393,000	-13.0%
Digital Tracks	702,520,000	905,715,000	28.9%
Store Singles	1,923,000	1,440,000	-25.1%
<b>Total</b>	<b>1,094,512,000</b>	<b>1,246,548,000</b>	<b>13.9%</b>
Albums w/TEA*	460,321,000	429,964,500	-6.6%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.



SALES BY ALBUM FORMAT	2007	2008	CHANGE
CD	347,277,000	283,313,000	-18.4%
Digital	41,667,000	54,458,000	30.7%
Cassette	252,000	74,000	-70.6%
Other	873,000	1,548,000	77.3%

For week ending Nov. 9, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

YEAR-TO-DATE SALES BY ALBUM CATEGORY	2007	2008	CHANGE
Current	236,803,000	194,461,000	-17.9%
Catalog	153,266,000	144,932,000	-5.4%
Deep Catalog	108,556,000	104,338,000	-3.9%



Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

Main Billboard 200 chart table with columns for Week, Last Week, Peak, Artist, Title, Cert., and Peak Position. Top entries include Soundtrack (Twilight), AC/DC (Black Ice), Soundtrack (High School Musical 3), Hinder (Take It To The Limit), Pink (Funhouse), John Legend (Evolver), T.I. (Paper Trail), Andrea Bocelli (Incanto), Brad Paisley (Play), Rascal Flatts (Greatest Hits Volume 1), Q-Tip (The Renaissance), Metallica (Death Magnetic), Toby Keith (That Don't Make Me A Bad Guy), Kid Rock (Rock N Roll Jesus), Kenny Chesney (Lucky Old Sun), Jennifer Hudson (Jennifer Hudson), Celine Dion (My Love: Essential Collection), Ne-Yo (Year Of The Gentleman), Lil Wayne (Tha Carter III), Yo-Yo Ma (Yo-Yo Ma & Friends: Songs Of Joy & Peace), Rihanna (Good Girl Gone Bad), Faith Hill (Joy To The World), Young Jeezy (The Recession), Coldplay (Viva La Vida or Death And All His Friends), Jonas Brothers (A Little Bit Longer), Taylor Swift (Taylor Swift), Jason Mraz (We Sing. We Dance. We Steal Things.), Sugarland (Love On The Inside), Katy Perry (One Of The Boys), James Taylor (Covers), Various Artists (WOW Hits 2009: 30 Of The Years' Top Christian Artists And Hits), Michael W. Smith (A New Hallelujah), Casting Crowns (Peace On Earth), Leona Lewis (Spirit), Snow Patrol (A Hundred Million Suns), Soundtrack (Mamma Mia!), Jazmine Sullivan (Fearless), Sarah Brightman (A Winter Symphony), Kings Of Leon (Only By The Night), The Game (LAX), Mary Mary (The Sound), Various Artists (Winter Wonderland), Ryan Adams & The Cardinals (Cardinology), Slipknot (All Hope Is Gone), Miley Cyrus (Breakout), Robin Thicke (Something Else), Shiny Toy Guns (Season Of Poison), Harry Connick, Jr. (What A Night! A Christmas Album), Carrie Underwood (Carnival Ride), Adele (19).



Hinder's sophomore album arrives with 81,000. The band's debut, "Extreme Behavior," spent 96 weeks on the chart, peaking at No. 6, on its way to 2.7 million sold.



Bocelli's last studio set, 2006's "Amore," began at No. 3 with 113,000. His latest starts with a relatively mild 62,000.



The Christmas set becomes the singer's fourth top 40 album and follows quickly on the heels of her January release "Symphony," which bowed and peaked at No. 13.



The Starbucks-exclusive holiday set boasts familiar favorites like Ella Fitzgerald and Dean Martin but also includes acts like Goldfrapp and Pink Martini (pictured).



The band easily earns its best sales week (12,000) and a new chart high as its second album enters the list. Its single "Ricochet" stands at No. 18 on the Modern Rock tally.

Continuation of the Billboard 200 chart table. Top entries include Darius Rucker (Learn To Live), Lady Gaga (The Fame), Duffy (Rockferry), Saving Abel (Saving Abel), Hezekiah Walker & LFC (Souled Out), Soundtrack (Camp Rock), Ray Lamontagne (Gossip In The Grain), Jamey Johnson (That Lonesome Song), Various Artists (NOW 28), The Cure (4:13 Dream), Elvis Presley (Christmas Duets), Demi Lovato (Don't Forget), Buckcherry (Black Butterfly), Rise Against (Appeal To Reason), Various Artists (NOW That's What I Call Country), Various Artists (Nightmare Revisited), Marco Antonio Solis (No Molestar), Mannheim Steamroller (A Candlelight Christmas), Disturbed (Indestructible), Sarah McLachlan (Closer: The Best Of Sarah McLachlan), The Pussycat Dolls (Doll Domination), Mannheim Steamroller (Christmasville), Tim McGraw (Greatest Hits 3), Lucinda Williams (Little Honey), New Kids On The Block (The Block), Hollywood Undead (Swan Songs), Randy Owen (One On One), Alvin And The Chipmunks (Udeniable), Linkin Park (Minutes To Midnight), Various Artists (The Essential NOW That's What I Call Christmas), Bloc Party (Intimacy), Jonas Brothers (Jonas Brothers), George Strait (Troubadour), Amy Grant (The Christmas Collections), Theory Of A Deadman (Scars & Souvenirs), Shinedown (The Sound Of Madness), 3 Doors Down (3 Doors Down), Bob Dylan (The Bootleg Series Vol. 8: Tell Tale Signs: Rare And Unreleased 1989-2006), Staind (The Illusion Of Progress), Kellie Pickler (Kellie Pickler), MGMT (Oracular Spectacular), Usher (Here I Stand), Journey (Revelation), Daughtry (Daughtry), Chris Tomlin (Hello Love), Toby Keith (35 Biggest Hits), Alan Jackson (Good Time), Jeff Dunham (Jeff Dunham's Don't Come Home For Christmas), M.I.A. (Kala), Lady Antebellum (Lady Antebellum).

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes entries like 3 Doors Down (87), Alvin And The Chipmunks (78), Tony Bennett (48), Colbie Caillat (143), Harry Connick, Jr. (48), Disurbed (69), Vicente Fernandez (186), Ernie Haase & Signature Sound (182), Jack's Mannequin (151), Alicia Keys (188), John Legend (6), Maroon 5 (165), Ryan Adams & The Cardinals (43), Trace Adkins (187), Eric Benet (110), T.I. (6), Kenny Chesney (15), Celine Dion (17), Eagles (175), The Game (40), Amy Grant (84), The Game (40), Amy Grant (84), Kaiser Chiefs (149), Keane (111), Toby Keith (13, 96), Alan Jackson (97), Lady Antebellum (100), Lady Gaga (52), Miranda Lambert (140), Ray Lamontagne (57), Led Zeppelin (107), John Legend (6), Maroon 5 (165), Mary Mary (41), John Mayer (174, 184), Tim McGraw (73, 127), Loreena McKennitt (198), Sarah McLachlan (70), Metallia (12), Metro Station (57), M.I.A. (99), Ingrid Michalson (177), Grupo Montez De (57).

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HOT 100 AIRPLAY™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 15, #1 WHATEVER YOU LIKE, T.I. (GRAND HUSTLE/ATLANTIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 26, 29, 5, GOTTA BE SOMEBODY, NICKELBACK (ROADRUNNER RRP).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51, 38, 13, PAPER PLANES, M.I.A. (XL INTERSCOPE).

1,296 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 1, 1, 1, #1 HEARTLESS, KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 26, 27, 22, FALL FOR YOU, SECONDHAND SERENADE (GLASSNOTE/ILG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), CERT. Top entry: 51, 57, 6, HUMAN, THE KILLERS (ISLAND/IDJMG).

ALBUM CHARTS

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

- Albums with the greatest sales gains this week.
GREATEST GAINER: Where included, this award indicates the title with the chart's largest unit increase.
PAGE SETTER: Where included, this award indicates the title with the chart's biggest percentage growth.
MEATSEAKER GRADUATE: Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION/AVAILABILITY
CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓢ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts. EX after catalog number indicates title is exclusive to one account or has limited distribution.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS
Hot 100 Airplay, Hot Country Songs, Hot Rap Songs and Hot Latin Songs are compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. Mainstream Top 40, Adult Contemporary, Adult Top 40, Modern Rock, Mainstream R&B/Hip-Hop, Adult R&B, Rhythmic, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.
GREATEST GAINER: Where included, this award indicates the title with the chart's largest airplay increase.

RECURRENT RULES
Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Hot R&B/Hip-Hop Songs charts, respectively, if they have been on for more than 20 weeks and rank below No. 50. Songs are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Descending songs are removed from the Adult Top 40, Adult R&B, Hot Dance Airplay, Hot Christian AC Songs, Hot Gospel Songs and Smooth Jazz Songs charts if they have been on for more than 20 weeks and rank below No. 15 (No. 20 for Mainstream Top 40, Modern Rock, Mainstream R&B/Hip-Hop and Rhythmic).

CONFIGURATIONS
Ⓢ CD single available. Ⓜ Digital Download available. Ⓞ DVD single available. Ⓢ Vinyl Maxi-Single available. Ⓢ Vinyl single available. Ⓢ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR
★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

HOT DANCE CLUB PLAY
Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.
POWER PICK: This award indicates the title, currently below the top 20 and on the chart the week before, with the largest increase in points.

AWARD CERT. LEVELS

ALBUM CERT. LEVELS
● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold).
■ RIAA certification for net shipment of 1 million units (Platinum).
◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes.
○ Certification for net shipments of 100,000 units (Oro).
□ Certification of 200,000 units (Platino).
Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS
● RIAA certification for 500,000 paid downloads (Gold).
■ RIAA certification for 1 million paid downloads (Platinum).
Numerical within platinum symbol indicates song's multi-platinum level.
○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS
● RIAA gold certification for net shipment of 25,000 units for video singles.
○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.
■ RIAA platinum certification for net shipment of 50,000 units for video singles.
□ RIAA platinum certification for sales of 100,000 units for shortform or longform videos. Numerical within platinum symbol indicates song's multi-platinum level.

DVD SALES/VHS SALES/VIDEO RENTALS
● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price.
■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price.
○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles.
□ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

**POP 100**

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 2, 16, HOT N COLD, KATY PERRY (CAPITOL).

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51, 48, 14, MY LIFE, THE GAME FEAT. LIL WAYNE (Geffen/Interscope).

**MAINSTREAM TOP 40**

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 12, SO WHAT, PINK (LAFACE/ZOMBA).

**ADULT CONTEMPORARY**

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 25, THE TIME OF MY LIFE, DAVID COOK (19/RCA/RMG).

**ADULT TOP 40**

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 33, I'M YOURS, JASON MRAZ (ATLANTIC/RRP).

**MODERN ROCK**

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1, 1, 16, YOU'RE GONNA GO FAR, KID ROCK & THE OFFSPRING (COLUMBIA).

Katy Perry posts back-to-back career-opening Pop 100 No. 1s, as "Hot N Cold" follows "I Kissed a Girl" to the top. The song also rises 2-1 on Pop 100 Airplay (66 million in audience) and goes top 10 (11-9, Greatest Gainer) at Adult Top 40.



Incubus extends its string of top 20 hits at Modern Rock to 13—its entire chart output—as "Love Hurts" jumps 21-16. The quintet matches Foo Fighters for the longest current top 20 streak and third-longest in the chart's 20-year history.



POP 100: The most popular songs, according to Nielsen SoundScan Data Systems, and sales compiled by Nielsen SoundScan. Greatest Gainer/Digital and Airplay are awarded, respectively, for the largest increase in the chart. 130 MAINSTREAM TOP 40, 104 ADULT CONTEMPORARY, ADULT TOP 40, 70 MODERN ROCK stations are electronically monitored 24 hours a day. 7 days a week. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.













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# EXECUTIVE TURNTABLE

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**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.

Warner Bros. Records names **Mark Bright** president/CEO of Word Entertainment. The veteran producer formerly served as VP of EMI Music Publishing and co-founded Teracel Music.

Sony Nashville names **David Gales** senior director of digital marketing. He was a founding partner in brand management firm Gales Network.



BRUNSON

JOSEPH

BRIGHT

FRIEDMAN

**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. Jaferi** 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

## GOODWORKS

### 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 of 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 with former band Something Corporate and was about a month into a tour with his new solo project, Jack's Mannequin.

"Once I got sick I had this outpouring 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](http://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

# BACKBEAT



ASCAP congratulates the legendary Crickets at their recent Musicians Hall of Fame induction, held at the Schermerhorn Symphony Center in Nashville. The Crickets were formed by Buddy Holly in the '50s and scored their first hit with "That'll Be the Day" in 1957. From left: ASCAP VP **John Briggs**; ASCAP Nashville director of member relations **Mike Sistad**; Crickets members **Joe B. Mauldin**, **J.I. Allison** and **Sonny Curtis**; Merrill Lynch Private Banking Group first VP **Rich Baker**; and ASCAP VP of international and domestic membership group **Ralph Murphy**.



The Firm's Five Finger Death Punch scored a knockout with its 2007 debut, "The Way of the Fist." The album's first two singles peaked at No. 9 on Billboard's Hot Mainstream Rock Songs chart, and third track "Stranger Than Fiction" has begun a run up the list. Displaying the way of the fist Oct. 23 at the Fillmore New York at Irving Plaza are, from left, Five Finger Death Punch bassist **Matt Snell**, FFDP manager **Jackie Kajzer** of the Firm, guitarists **Zoltan Bathory** and **Darrell Roberts**, and FFDP day-to-day band manager **Mark Phillips** of the Firm. PHOTO: COURTESY OF CHRISTA TITUS



...lane's Addiction singer **Perry Farrell**, center, poses for pictures with his wife, **Etti**, and guitarist **Nick Maybury** following Farrell's recent performance in the Florida Room of the Delano hotel in Miami Beach. PHOTO: COURTESY OF SETH BROWARNIK/RED EYE PRODUCTIONS



**Kid Rock** had the audience on its feet while taping an episode of "VHI Storytellers" Oct. 18 at the Factory in Franklin, Tenn. Rock performed songs from his double-platinum-selling album, "Rock N Roll Jesus," in addition to past hits, and was backed by his Twisted Brown Trucker Band. From left: Atlantic GM/executive VP **Livia Tortella**, Kid Rock's manager **Ken Levitan** of Vector Management, Atlantic president **Julie Greenwald**, VHI executive VP of music programming and talent relations **Rick Krim**, Rock, VHI producer **Patrizia DiMarla**, VHI executive VP/editorial director **Bill Flanagan**, VHI executive VP of music production **Lee Rolontz** and Atlantic senior VP of video content, programming and production **David Saslow**. PHOTO: COURTESY OF ED RODE/AP

### 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 Track, "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 saw the video and 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."



SEAL



Miles Davis Properties and Columbia/Legacy recently celebrated the four-times-platinum RIAA certification of Miles Davis' "Kind of Blue" and the release of the 50th-anniversary collector's edition at the Beekman Hotel in New York. From left: Davis' nephew **Vince Wilburn Jr.**, Davis' son **Erin Davis**, collector's edition product director **Nell Mulderry**, musician **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 DANIEL ROOT



LaFace/Zomba artist **Pink** celebrated the release of her fifth studio album, "Funhouse," with lucky fans at a private WHTZ (Z100) New York event at the Highline Ballroom. "Funhouse" debuted at No. 2 on the Billboard 200. From left: manager **Roger Davies**, Zomba Label Group executive VP/GM **Tom Carrabba**, Pink and BMG Label Group chairman/CEO **Barry Weiss**.



## MUSIC INDUSTRY TRUSTS

Universal Music Group International 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-Robbins Music Therapy and the BRIT School and is sponsored by Nokia, Ingenious Media, PRS and PPL. PHOTOS: COURTESY OF JOHN MARSHALL/INTERNATIONAL

ABOVE: From left: U2's **Adam Clayton** and the **Edge**, **Lucian Grainge** and U2's **Larry Mullen** and **Bono**.

LEFT: **Lucian Grainge**, center, with "American Idol" judge/TV personality **Simon Cowell**, left, and 19 Entertainment founder **Simon Fuller**.



"The Ellen DeGeneres Show" threw a release party for **Taylor Swift's** sophomore album, "Fearless," Nov. 11. After performing "Love Story" 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 MICHAEL ROZMAN/WARNER BROS



Singer **Santogold** performs during the BlackBerry Bold launch party Oct. 30 at a private residence in Beverly Hills, Calif. PHOTO: COURTESY OF JOHN SHEARER/WIREIMAGE.COM



"American Idol" alum **Melinda Doolittle**, right, stopped 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 Doolittle is Billboard.com associate editor **Katie Hasty**.



Members of **New Kids on the Block** were hangin' tough with Global Spectrum's public relations staff before they took the Wachovia Center stage Nov. 5. **Donnie Wahlberg** shows off the Philadelphia 76ers ball that was autographed by all five group members and will be auctioned off on Sixers.com to benefit Sixers charities. From left: NKOTB's **Danny Wood**, Global Spectrum director of public relations **Eric Nemeth**, Wahlberg, Global Spectrum assistant marketing manager **Erin Bilton** and NKOTB's **Joey McIntyre**, **Jordan Knight** and **Jonathan Knight**.

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