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INDIES  
OF THE YEAR**

>P.41

**16  
MUST-SEE  
BANDS**

>P.34 & 38

**NEW  
BUSINESS  
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YOU NEED  
TO KNOW**

>P.10

**PETE  
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# No. 1

ON THE CHARTS

## ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	54	DAUGHTRY / DAUGHTRY
TOP BLUEGRASS	62	NICKEL CREEK / REASONS WHY (THE VERY BEST)
TOP CLASSICAL	67	STING / SONGS FROM THE LABYRINTH
TOP CLASSICAL CROSSOVER	67	JOSH GROBAN / AWAKE
TOP COUNTRY	62	DIXIE CHICKS / TAKING THE LONG WAY
TOP DIGITAL	68	FALL OUT BOY / INFINITY ON HIGH
TOP ELECTRONIC	65	GNARKS BARKLEY / ST. ELSEWHERE
TOP HEATSEEKERS	69	UNK / BEAT'N DOWN YO BLOCK
TOP INTERNET	68	NORAH JONES / NOT TOO LATE
TOP JAZZ	67	HARRY CONNICK, JR. / OH, MY NOLA
TOP CONTEMPORARY JAZZ	67	DAVE KOZ / AT THE MOVIES
TOP LATIN	64	MARCO ANTONIO SOLIS / LA HISTORIA CONTINUA... PARTE III
TOP POP CATALOG	68	SELAH / HIDING PLACE
TOP R&B/HIP-HOP	59	ROBIN THICKE / THE EVOLUTION OF ROBIN THICKE
TOP REGGAE	59	DAMIAN "JR. GONG" MARLEY / WELCOME TO JAMROCK

## SINGLES

	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	57	JOHN MAYER / WAITING ON THE WORLD TO CHANGE
ADULT TOP 40	57	DAUGHTRY / IT'S NOT OVER
HOT COUNTRY	63	TRACE ADKINS / LADIES LOVE COUNTRY BOYS
HOT DANCE CLUB PLAY	65	NELLY FURTADD / SAY IT RIGHT
HOT DANCE AIRPLAY	65	NELLY FURTADD / SAY IT RIGHT
HOT DIGITAL SONGS	57	MIMS / THIS IS WHY I'M HOT
HOT 100	56	MIMS / THIS IS WHY I'M HOT
HOT 100 AIRPLAY	57	LLOYD FEATURING LIL' WAYNE / YOU
HOT SINGLES SALES	58	BILLY JOEL / ALL MY LIFE
HOT LATIN SONGS	64	CONJUNTO PRIMAVERA / ESE
MODERN ROCK	57	THREE DAYS GRACE / PAIN
POP 100	58	JUSTIN TIMBERLAKE / WHAT GOES AROUND... COMES AROUND
POP 100 AIRPLAY	58	NELLY FURTADD / SAY IT RIGHT
HOT R&B/HIP-HOP	61	ROBIN THICKE / LOST WITHOUT U
HOT R&B/HIP-HOP AIRPLAY	60	ROBIN THICKE / LOST WITHOUT U
R&B/HIP-HOP SINGLES SALES	60	CRYSTAL DOVE STARRING DICE GAMBLE / UNTIL YOU COME BACK TO ME
R&B/ADULT	60	ROBIN THICKE / LOST WITHOUT U
RHYTHMIC	60	MIMS / THIS IS WHY I'M HOT
HOT RINGMASTERS	18	MIMS / THIS IS WHY I'M HOT

## VIDEOS

	PAGE	TITLE
TOP DVD SALES	69	FLUSHED AWAY
TOP TV DVD SALES	69	FAMILY GUY: VOLUME FOUR
VIDEO RENTALS	69	THE DEPARTED
GAME RENTALS	69	X360: CRACKDOWN

## THIS WEEK ON .biz

		ARTIST / TITLE
TOP BLUES	#1	SOUNDTRACK / BLACK SNAKE MOAN
TOP CHRISTIAN	#1	TOBYMAC / (PORTABLE SOUNDS)
TOP GOSPEL	#1	VARIOUS ARTISTS / WOW! GOSPEL 2007
TOP INDEPENDENT	#1	B.G. AND THE CHOPPER CITY BOYZ / WE GOT THIS
TASTEMAKERS	#1	THE SHINS / WINNING THE NIGHT AWAY
TOP WORLD	#1	CELTIC WOMAN / A NEW JOURNEY
TOP MUSIC VIDEO SALES	#1	NINE INCH NAILS / BESIDE YOU IN TIME
TOP VIDEO CLIPS	#1	LLOYD FEATURING LIL' WAYNE / YOU

# CONTENTS

VOLUME 119, NO. 11



46



39



47



43

## UPFRONT

- 5 **LINING UP THE LINEUPS** Summer rock festivals wind down their talent search.
- 10 6 Questions: **Whoopi Goldberg**, The Indies
- 12 Global
- 16 Latin
- 17 Garage Rock
- 18 Digital Entertainment
- 19 Retail Track
- 20 On The Road
- 22 The Publishers Place
- 23 Q&A: **Grandmaster Flash & Mele Mel**

## FEATURES

- 24 **SHE'S EVERY WOMAN** Martina McBride is a mom, a wife and a homemaker. She has also sold 12 million records, and has a new set of hits on the way.
- 29 **SAL BONAFEDE** The touring business loses a longtime friend.

## COVER STORY

- 33 **INDIES TAKE AUSTIN** South by Southwest confab tests the marketing mettle of independent labels.

## MUSIC

- 43 **INTRODUCING JOSS' VISION** On her third album, a young old-school singer comes into her own.
- 44 Now Hear This
- 46 Nashville Scene, Rhythm & Blues
- 48 Global Pulse
- 49 6 Questions: **Isaac Brock**
- 50 Classical Score, Higher Ground
- 51 Reviews

## IN EVERY ISSUE

- 4 Opinion
- 53 Over The Counter
- 53 Market Watch
- 54 Charts
- 71 Marketplace
- 73 Backbeat
- 74 Inside Track, Executive Turntable

ON THE COVER: Belt Buckle illustration by Daniel Pelavin. RON SEXSMITH; RICHARD BELAND; MENOMENA; ALICIA J. ROSE; CHRISTIAN SCOTT; COURTESY OF CONCORD RECORDS; THE WATSON TWINS; DARIN NOBLE; GEORGIE JAMES; SHERVIN LAINEZ; CECI BASTIDA; YVONNE VENEGAS

360 DEGREES OF BILLBOARD

## HOME FRONT

### Conferences

**LATIN**  
Toby Love, DJ Nelson, Calle 13 and Mariano Barba are confirmed to participate in the **Billboard Latin Music Conference & Awards**, set for April 23-26 in Miami. For more info, go to [billboardevents.com](http://billboardevents.com).

**R&B/HIP-HOP**  
Returning to Atlanta Sept. 5-7, the **Billboard R&B/Hip-Hop Conference & Awards** features savvy speakers, networking opportunities, educational sessions and exciting performances. More info at [billboardevents.com](http://billboardevents.com).

**ME LIVE**  
Billboard's **ME Live** (formerly MECCA)—the official mobile entertainment conference at CTIA—takes place March 26, with industry keynotes, educational sessions and networking parties. More info at [billboardevents.com](http://billboardevents.com).

### Blogging

**THE JADED INSIDER**  
Which "American Idol" contestants have talent? Which competitors are somewhat bearable on "The White Rapper Show"? Get an honest take on these shows and more at the Billboard blog, [jadedinsider.com](http://jadedinsider.com).





**INDIE AIRTIME**  
FCC ruling could get  
small labels on the radio



**WAKIN' WHOOP!**  
Goldberg discusses her  
morning radio success



**STRATEGIES AT SXSW**  
Indie execs trade notes  
on new business ideas



**SLY FOX**  
Jamie's tour innovative  
three times over



**HIP-HOP IN THE HALL**  
Rap legends Mele Mele  
and Grandmaster Flash

6

10

10

20

23

**>>> UNIVERSAL FRANCE TESTS DRM-FREE MUSIC**

Universal Music France is quietly testing the sale of digital rights management-free digital music with "L'Olympia," the first live album of French singer/composer Emilie Simon. The album was issued digitally Feb. 28 and at physical retail March 5 through Universal France's Barclay imprint. The album is available in MP3 and WMA formats for €9.99 (\$13.12) on Simon's Web site.

**>>> STRAIT LEADS ACM NODS**

George Strait, whose first single hit Billboard's Hot Country Songs chart in 1981, leads all nominees for the Academy of Country Music Awards with eight, including entertainer of the year. Brooks & Dunn earned seven nominations, including entertainer and album of the year, while the duo's Ronnie Dunn picked up an additional nod in the vocal event category for "I Don't Want To," on which he appeared with Ashley Monroe. The 42nd annual awards will be held May 15 in Las Vegas and will air on CBS.

**>>> PROMO ONLY, DESTINY MEDIA SPLIT**

Promo Only and Destiny Media have ended their partnership to deliver digital versions of promotional singles to radio DJs and other industry professionals. Destiny Media will continue to operate a service under its own brand, now calling it Play MPE and has signed Universal Music Group, which had been testing the Play MPE system in a pilot program for the last two years.

>>> continued on p6

# UP FRONT

**TOURING** BY RAY WADDELL

## LINING UP THE LINEUPS

Summer Rock Festivals Wind Down Their Talent Search

After a feverish run of talent buying, this summer's major U.S. rock festivals are finding the acts they're looking for.

The headliners alone are impressive. Coachella (April 27-29, Indio, Calif.), has Red Hot Chili Peppers and a reunited Rage Against the Machine. Bonnaroo (June 14-17, Manchester, Tenn.) boasts the Police, Tool and Widespread Panic. Lollapalooza (Aug. 3-5, Chicago) doesn't announce its lineup until April, but published reports already put Pearl Jam on the bill. The Austin City Limits fest (Sept. 14-17) won't be announced until this summer.

It's a process that begins before Christmas. "Lolla is over in August, and we start booking the next one in October," says Charles Attal, president of Charles Attal Presents (with Capital Sports & Entertainment), and talent buyer for Lolla and ACL. "About this time of year we're pretty much finished."

The festival market is arguably the healthiest part of the U.S. concert business, a trend that has held forth in Europe for years. "The festival marketplace is extremely robust around the globe," says William Morris agent Kirk Sommer, who works for such acts as the Killers and Paolo Nutini. "Many of them are blowing out on on-sale, some even without a disclosed lineup."

So when the heavy buying begins, the heavyweight buyers start bumping into each other. "This year more than years past there were more conflicts with scheduling with Eu-

ropean festivals that happen in May and June," says Jonathan Mayers, president of Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment. "Between us, Coachella, Lollapalooza and ACL, we're spaced out enough where you can have your own unique lineups."

With nearly 400 acts among the four festivals, though, some overlap is unavoidable. "Exclusivity is always preferred, but it's probably just promoter ego," says Paul Tollett, president of Goldenvoice, producer of Coachella. "Lolla and Bonnaroo are thousands of miles away [from Coachella], the exclusivity doesn't matter much to the fans."

Each festival is relatively aware of what the others are doing via the concert-biz grapevine. "This is such a small business, so through the agents, managers and other promoters you get a sense of key acts playing other events," Mayers says.

There have been instances where bands have played all four festivals. So far, though, there hasn't been much duplication of headliners. "There are only so many bands, so we may end up overlapping headliners one day," Attal says.

Attal adds that the producers of the "big four" are friendly, "even more than most concert promoters are friendly." But that doesn't mean they tip their hands about who's doing what. "We talk all the time on the phone about strategy and projects, but we don't talk about what we're doing with our own festivals. After it's done and

booked, then we get on the horn and laugh at who was playing the poker hand and what they were trying to book.

"If the festivals weren't doing well, it might be a different story," Attal says. "But all of them sell out."

Each festival strives—and so far has managed—to keep its own musical identity. For Coachella and particularly Lollapalooza, that means being as cutting edge as possible. "We have to keep to our model, the core of the music festival, which is the niche-ier bands," Attal says. "If we start chasing headliners, then we're going to be in trouble."

"We don't build from the top down, we build from the middle up," he says. "So by the time we've got our headliners, we have 30 or 40 bands in the guts of it."

Bonnaroo, now in its sixth year, has gradually shifted away from what began as a jam/roots bill. With a growing softness in the jam-band scene in 2005, Bonnaroo went with a more mainstream/indie-rock bill. It was a calculated risk that paid off with an advance sellout in 2006. "We felt we took a really good step last year, and we wanted to continue to open up the lineup, so yeah, that was a conscious decision," Mayers says. "We set out to create a music festival, not any one particular genre of festival."

And, as with the other big fests, the lineup is being rewarded at the box office. Bonnaroo tickets are selling strong out of the gate, up 20% over this time last year, and the Po-

lice seem to have added real juice to the bill.

Coachella added another day to its run this year and is already sold out. "This is the fourth year in a row of selling out, but it's usually the week of the show," Tollett says. "We've never sold out two-and-a-half months in advance."

At Austin's Zilker park, ACL is a perennial sellout. And in Chicago, Lollapalooza the rock festival has supplanted Lollapalooza the failed tour in consumers' minds. The event drew more than 166,000 in its second year, up from 60,000 the first year. ...



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RADIO BY TODD MARTENS

## More Airplay For Indies?

Labels Cautiously Optimistic About FCC Radio Agreement

### >>> HAWTHORNE HEIGHTS WINS PARTIAL VICTORY

A federal judge in Chicago handed Hawthorne Heights a partial victory over Victory Records March 1. Judge James Moran held that Victory Records does not hold exclusive rights for the band's recording services. Simply put, it means the band could record for any label. Band members sued Victory last August, asking the court, among other things, to declare that their recording contract with Victory was nonexclusive.

### >>> LABELS SUE YAHOO CHINA

Eleven record companies, including the four international majors, are suing Beijing-based Yahoo China operator Alibaba for violating copyrights. The lawsuit, which seeks damages of 5.5 million yuan (\$711,288), was filed in Beijing No. 2 Intermediate People's Court in early January, according to IFPI Asia regional director Mayseey Leong. She says the IFPI, which is representing the 11 companies, waited for the court's official decision this week to hear the case before going public with the labels' decision to sue Alibaba. Yahoo China is accused of providing "deep links" to Web sites offering such unauthorized content as MP3 downloads, lyrics and ringtones.

### >>> VIDEOGAME CONSOLES FLOOD HOMES

The number of U.S. households with videogame consoles has jumped 18.5% since 2004, according to research from Nielsen Wireless and Interactive Services. In fourth-quarter 2006, there were 45.7 million homes with videogame consoles, a penetration of 41.1%, compared with 39.1% from the same period in 2005 and 35.2% in 2004.

>>> continued on p8

Top independent labels are expressing optimism, albeit skeptically, in reaction to news that the nation's largest radio chains may now be required to devote thousands of hours to independent content. The ruling is part of a tentative March 5 payola settlement between the FCC and the broadcast companies, which also agreed to a \$12.5 million penalty.

The American Assn. of Independent Music helped broker an agreement with the four major radio chains—Clear Channel Communications, CBS Radio, Entercom Communications and Citadel Broadcasting—in which indie label content would be showcased on stations in 8,400 30-minute segments between the hours of 6 p.m. and midnight. The compromise is part an eight-point "Rules of Engagement," which the AAIM developed with the support of other music industry lobbying groups such as the Future of Music Coalition and the Recording Artists' Coalition.

A statement from Clear Channel executive VP/chief legal officer Andy Levin says the company is "reaffirming our commitment to new and emerging artists by committing a significant amount of airtime to music performed by unsigned artists," but did not refer directly to the Rules of Engagement. The other three companies did not return calls for comment.

At press time, the Rules of Engagement

had not yet been signed by the broadcast companies, but AAIM board member Peter Gordon assures that such a development would happen in the coming days. A March 7 press release from the AAIM outlined the Rules of Engagement, and AAIM president Richard Bengloff said the statement had been approved by the four broadcast companies prior to being distributed to the media. Gordon says the document has been agreed to in principle, and it will be largely up to the broadcast companies to determine the stations, times and formats for the inde-

pendent-focused segments.

"Right now, 8,400 is a starting point," Gordon says. "We have to see where it goes from there."

Indie labels reacted positively to the news, but expressed some hesitation. Brent "Siddiq" Sayers, co-founder of indie hip-hop label Rhymesayers Entertainment, says the company has learned to survive without the support of radio and isn't counting on the 30-minute blocks to break the formulaic constraints of commercial radio.

"Major radio stations blocking out

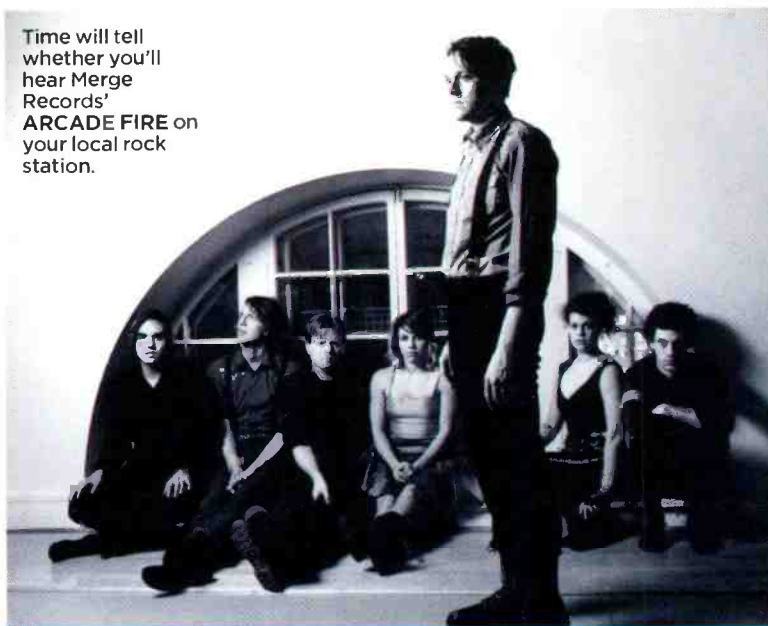
time for independent play? Everyone will find that interesting," he says. "How it gets implemented and how it all plays out is another thing."

At Merge Records, which is working an anticipated album from the Arcade Fire, head of radio promotion Christina Rentz says she doubts the time commitments will make scoring airplay easier. "It will be really hard to cut through the number of indie labels and indie bands trying to get these slots," she says. "Then it comes down to whether our bands sound like they could go on that station."

Future of Music Coalition policy director Michael Bracy is focusing on the Rules of Engagement themselves. The agreement, he says, is a reaction to radio consolidation and accusations of payola, and will force stations to publicly acknowledge that there is no economic barrier to receive airplay. For instance, the document states that an act will not have to appear at a radio station concert to receive airplay.

"A lot of this is stuff that the broadcasters probably argue is already their policy," Bracy says. "Assuming it gets signed, what you have is a public statement from these radio heads saying, 'This is the way our companies operate.' So if you work for a record label and you don't feel the broadcasters are playing by those rules, you'll know what to do. You can call the FCC or call the AAIM."

Time will tell whether you'll hear Merge Records' **ARCADE FIRE** on your local rock station.



DIGITAL BY SUSAN BUTLER and ANTONY BRUNO

## WEBCAST WOES

New Royalty Rates Could Put Small Internet Radio In Jeopardy

Small webcasters are crying foul over new royalty rates they must pay for streaming recordings. After a two-year proceeding, the Copyright Royalty Board (CRB) has set rates for commercial and noncommercial webcasts and Internet simulcasts, which some executives say will put them out of business.

"This is going to be a major problem for the little guys," says Robert Kimball, senior VP/general counsel for RealNetworks. "For small webcasters and companies that have built their models around free ad-based radio, it's going to be an absolutely massive increase in royalties owed."

Under copyright law, owners of sound recordings must license their music for noninteractive webcasts and simulcasts. Webcasters and broadcasters may negotiate an individual rate directly with copyright owners or they may obtain the statutory compulsory license from government-designated agency SoundExchange at a set rate. SoundExchange must pay 50% of the royalties to the copyright owners (typically labels), 45% to featured artists and 5% to a union fund

set up to pay background musicians and singers.

The last time rates were set in 2002 by the Librarian of Congress, broadcasters and the RIAA privately agreed that ad-based commercial services had the option to pay a fraction of a penny per stream or per aggregate tuning hour (the average number of songs played per hour, or ATH), multiplied by the number of users. Noncommercial broadcasters, like National Public Radio (NPR), would pay an annual flat fee between \$500 and \$2,500.

Meanwhile, Congress enacted the Small Webcasters Settlement Act, which essentially let the little guys pay a percentage of revenue. That law expired in 2005. With the CRB now deciding new rates for 2006-2010, commercial webcast and simulcast rates are \$0.0008 per stream (up from about \$0.0007), with a minimum of \$500 annually per channel or station.

The hardest hit by the decision may be aggregators. SoundExchange reports that Live365 aggregates up to 5,000 stations, which may mean a minimum payment of \$500 for each station. Boston-based Loud

City, with two full-time employees, offers 500 channels, according to its Web site.

"It kills off opportunities for artists and small broadcasters to be heard," says Mark Lam, CEO of Live365. "It's a very onerous decision that will impact our business and would take out most of our stations."

In the 115-page opinion released March 5, the judges emphasized that they cannot guarantee a profit to everyone who enters the market. "To allow inefficient market participants to continue to use as much music as they want and for as long a time period as they want without compensating copyright owners on the same basis as more efficient market participants trivializes the property rights of copyright owners."

The judges found that, though noncommercial broadcasters used to have limited geographic reach, on the Internet, they can compete with commercial services. So above the average NPR ATH, they must pay commercial rates.

Ruth Seymour, GM of NPR-member station KCRW in Santa Monica, Calif., estimates the station will be on the hook for \$216,000 in payments this year under the new rates. "We operate in the basement of a community college, so this is a big bite," she says.

The bargaining table seems like the next stop for webcasters. "We are discussing with our member companies direct licensing alternatives," says Jonathan Potter, executive director of the Digital Media Assn.

**0.08¢**

New royalty rate per stream for commercial webcasts and simulcasts



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**>>>MTV  
EMBRACES NEW  
WEB STRATEGY**

MTV Networks is pushing a new Web strategy to win back young viewers from the likes of YouTube and MySpace. The network, which already has 150 Web sites in 162 countries, plans to build literally thousands more, hoping to draw viewers by letting them watch, contribute and even re-edit its TV shows. It aims to build Web sites related to every personality and aspect of its shows, hoping to catch viewers on the Internet and on mobile phones.

**>>>ASCAP  
REPORTS  
RECORD  
REVENUE**

ASCAP has reported record revenue of \$785 million for 2006, royalty payments to members of \$680 million and an all-time low operating expense ratio of 12%, the performing rights organization revealed March 6. Revenue exceeded 2005's by \$37 million, showing a 5% growth. Total royalty distributions to members also increased from the prior year by \$34 million. Overall in 2006, revenue from Internet and wireless license agreements grew more than 70% to \$13.8 million.

**>>>McGRAW,  
HILL REVISE  
SOUL2SOUL**

Country superstar couple Tim McGraw and Faith Hill will reprise their Soul2Soul tour on a 33-date summer trek beginning June 6 in Omaha, Neb., and wrapping Aug. 10 in Anaheim, Calif. This year's arena jaunt includes first-ever Soul2Soul performances throughout Canada. Tickets for Jeep Presents Soul2Soul Tour 2007 will go on sale March 16 in Canada and March 17 in the United States.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Steve McClure, Mitchell Peters, Aymeric Pichevin and Ken Tucker.

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# UPFRONT

MILEPOSTS BY SUSAN VISAKOWITZ

## Joel Brodsky

Music Photographer, 1939-2007, Shot Some Of Rock's Most Iconic Images

Music photographer Joel Brodsky, 67, whose sexy, shirtless images of Doors lead singer Jim Morrison have taken on iconic status, died March 1 of an apparent heart attack at his home in Stamford, Conn.

Brodsky shot more than 400 album covers throughout his career, including Van Morrison's "Astral Weeks," Isaac Hayes' "Black Moses" and Kiss' self-titled 1974 debut. His images of the Doors graced the group's first two albums, 1967's "The Doors" and "Strange Days," as well as 1969's "The Soft Parade."

Brodsky, born Oct. 7, 1939, in Brooklyn, N.Y., followed his graduation from Syracuse University with service in the U.S. Army in the early 1960s.

In 1966, he opened a photo studio in New York, where he would soon take the famous photographs of Morrison. Images from this session are among the most widely circulated photos of the Doors and have been used on a plethora of releases including 1985's "The Best of the Doors."

In a 1981 interview, Brodsky said of that first encounter with the Doors: "I always thought it was sort of funny that the pictures of Morrison from that session were the most used. Jim was totally plastered."

The shoot was later re-created by director Oliver Stone for "The Doors," though the photographer character was based on Sixteen magazine editor Gloria Stavers.

Other artists that sat for Brodsky's camera include Joan Baez, James Brown, Harry Chapin, Judy Collins, Aretha Franklin, Buddy Guy, John Lee Hooker, Iggy Pop and the Stooges, the MC5 and Tom Waits.

Later in his career, Brodsky photographed advertisements for Avon, Revlon, Bloomingdale's and Paul Stuart. He also directed TV commercials for Revlon.

Brodsky is survived by his wife Valerie, three daughters, a sister and three granddaughters. In lieu of flowers, the family requests donations be made to the American Diabetes Assn.



Clockwise, from top: JIM MORRISON, 1968; THE DOORS, 1966; ISAAC HAYES, 'Black Moses' photo session, 1971; VAN MORRISON, 'Astral Weeks' photo session, 1968; JUNIOR WELLS, 1966.

## HOME FRONT

360 DEGREES OF BILLBOARD

**MATA MOVES UP**

Cindy Mata has been named director of business development/Eastern sales for Billboard. In her new role, she will develop new and strategic business partnerships for the Bill-

board brand. Mata will also continue to serve as East Coast advertising director for Billboard, handling endemic business for Billboard's print, online and event sales including record labels, music publishing,

music TV and radio.

Mata is based in New York and reports to Billboard VP/associate publisher Brian Kennedy.

Prior to joining Billboard, Mata was regional marketing/promotion manager for Elektra Entertainment Group in Miami, where she managed radio promotion and marketing of

artists. She began her career at Columbia Records in New York.

"Since joining Billboard, Cindy has had a stellar track record as a leader in advertising sales handling a wide variety of clients," Kennedy says. "Cindy's skills, experience and knowledge of the business make her an industry leader."





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## 6 QUESTIONS

with **WHOOPI GOLDBERG**  
by **CHUCK TAYLOR**

Whoopi Goldberg surrounds herself with little formality, so the conversational, down-to-earth bent of her nationally syndicated radio morning show, "Wake Up With Whoopi," is what fans have come to expect. The show, distributed by Clear Channel-owned Premiere Radio Networks, airs in 12 markets, including four of the top five.

The Grammy, Academy, Tony, Emmy and Golden Globe Award winner has been a public figure for more than 20 years, but she obviously regards her new gig as seriously as anything she has ever taken on. Since the show launched last August, individual stations have seen overall audience growth of more than 30%, while the total number of listeners 12+ has swelled 30% to 1.55 million, according to Arbitron.

During a face-to-face interview, she guided this reporter into the cement stairwell 20 paces from her radio studio on the 18th floor of a midtown Manhattan skyscraper, where she could steal the occasional smoke.

### Who do you aim to reach with your show?

I don't listen to talk about demographics. It doesn't have anything to do with the reality of the moment. I don't know who the audience is, but somebody's listening because people keep calling. That's all I depend on. My job is to talk for four hours and try to be amusing.

### What sort of reaction have you gotten from listeners?

People stop me on the street and say it's nice to hear a show their kids can listen to. They know now that I'm not going to bamboozle them and throw something in that's going to make them uncomfortable driving with their kids.

### How has the radio industry perceived you, as one of few women taking on the medium—and a celebrity—dipping into broadcasting?

I know that there's been very little faith, except with [Clear Channel senior VP] Jim Ryan [who hired Goldberg and placed her on WKTU New York] and the folks at Clear Channel. People have their idea of what celebrities are and, unfortunately, I'm kind of painted with a celebrity brush.

### Obviously, your extemporaneous skill as a comedian must lend itself to broadcasting.

I don't come from just the world of films. I'm from the stage, where I communicate as one person to a group of people out there. I'm writing my stuff, and if things go wrong, you handle it.

### Tell me about your history with the radio business, as well as the competitive landscape that you've already come face to face with.

I've always held radio people in very high esteem. Back in the day you listened to [R&B] WWRL [New York] and then went over to [top 40 WINS] 1010 before they went to news. Everybody listened to music because we all carried a transistor.

There's this small contingent out there that feels I've infringed on their space. I've been a star for 20 fucking years. I don't need to prove that or compete with anybody. I wasn't prepared for the negative, the nastiness. I've loved Howard Stern for years, but he made a comment on his show, and I wrote him and said, "I haven't worked in three years. Do you realize there is no safety net for me? You have satellite, but I didn't have anybody, so, yeah, I am glad to have a job, honey. What's the matter with you?" And he went on-air the next day and said, "You know what? I got a note from Whoopi, and I'm really glad she's doing this."

### What's your response to those who question your long-term commitment to getting up at 4 a.m. and sitting in the studio all morning?

This is my job. Why would I take it any less seriously than anything else I have done? I have to prove myself over again, and that's fine. That's what I signed on to do. There's no other singular female voice in the morning, so we have our niche. Hopefully, we'll be able to make it last a little while. •••

GOLDBERG



## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

# Talking It Out

Labels Set To Compare Notes On New Biz Models At SXSW

On March 14, more than 15 independent labels are having showcases on the first night of the South by Southwest music conference in Austin (see story, page 33). By the time SXSW is scheduled to conclude March 19, about 80 indies will have sponsored an evening showcase.

Judging from that lineup, and taking into account the first few months of 2007, it would be easy for even the most casual music fan to conclude that all independent labels are alive and well. Explosions in the Sky, Menomena, the Shins, Jesu, the Arcade Fire: Indie acts are all over the Billboard charts. But business is far from rosy for everyone.

"If it were five to 10 years ago, we would have sold three times the amount of records

Booker also manages some developing acts, including British Sea Power, signed to Rough Trade, and Colourmusic, an irresistibly melodic psychedelic pop band signed to World's Fair's newly formed indie, Great Society. (The band is performing March 16 at the Co-Op Bar.)

Indie labels that cringed at the idea of giving away 20 million records will be relieved to know that Booker's ideas for developing acts are not so extreme. In fact, as much as he supports the streaming of music and the subscription model, he admits they probably wouldn't work on a smaller, more indie scale.

"On the other side of it, a subscription service would make no sense for a band that no one knows about," he says. "Who is going to want

to subscribe to that? You do need someone along the lines of a Flaming Lips, or an EI-P or an Arcade Fire—someone who's at a level where people will go out of their way to try something new."

And Booker has theories on how to create that interest.

"Colourmusic are in a position where we can do some interesting things," he says. "We've gotten some stuff on YouTube, but bands have to be creative and not just in their music. They have to put together some resources that are not just a bio, a photo and



COLOURMUSIC

we're selling today," says David Katznelson, president of Birdman Recording Group. "I really do believe that—100%—based on the press we get today. But maybe the indies doing well are doing something I'm not doing, which is why we're having this talk."

The talk that Katznelson is referring to is the "Idiots Unite!" panel he's leading at SXSW on March 15. He's hoping that with the likes of Jeff Castelaz, president of Dangerbird Recordings, home of indie band of the moment Silversun Pickups, and Scott Booker, Flaming Lips manager and co-founder of management/market-firm/label group World's Fair, alternate business models for indie labels will be discussed.

Booker already has some polarizing opinions. "I take a view that many managers argue is probably not so good, like the idea of streaming records and flat-out giving them away," Booker says. "I see it as a way of promotion. I was trying to talk to Warner Bros. to give away the last Flaming Lips record. It's not that they weren't agreeing with me, but they just cannot do it. I think we need to give away 20 million Flaming Lips records online in order to sell 1 million physical copies."

For a Flaming Lips fan, such a concept must sound delightful. But it views the album as a promotional tool to expand the brand of an artist, a concept indie labels may not yet be ready to embrace as it requires a slightly altered business structure.

A CD. The resources today have to include hilarious or thoughtful videos and ideas and concepts. We need something visual that makes people identify with them as a group."

Booker notes that World's Fair, which manages such artists as indie rapper EI-P and indie rock act Pela, aims to specialize in taking bands from zero units sold to 50,000 units. But the word "units" is open to interpretation in the new Web-driven economy.

"The Web might not make things easier to get from zero to 50,000 CDs sold," Booker says. "It might get you closer from zero to 50,000 things sold, you see what I'm saying? The Web may not be the thing that helps people sell CDs as much as it is the thing that helps brand the band as an entity. But then maybe a band that sells 30,000 records can make a great living, if you throw in ticket sales and merch sales and those things."

It's a line of thinking that sees the indie label of the future looking more like a management firm of today, and with Nettwerk CEO Terry McBride—an outspoken proponent of such a concept—also speaking at SXSW, it's a theory sure to be heartily debated. And for those who worry that such a direction entails giving away too much content, Booker offers the following advice: "For the baby bands," he says, "you're lucky if someone pays attention at all." •••

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RETAIL BY STEVE TRAIMAN

## Disc Manufacture Confronts The Digital Age

Heading Into IRMA Conference, Replication Execs Are Bullish About Their Business

The 37th annual International Recording Media Assn. (IRMA) Conference, to be held March 12-14 in Indian Wells, Calif., will focus on the future of disc manufacturing in the age of digital entertainment downloads.

Following a keynote address on "the evolution of DVD to next-generation formats and the rise of digitally distributed content" from Warren Lieberfarb, chairman of Los Angeles-based consulting/investment firm Warren Lieberfarb & Associates, scheduled programs will concentrate on challenges companies face and opportunities available in digital delivery and with high-definition (HD) discs. The forum's second day will kick off with a presentation by special guest Mick Fleetwood, who will discuss maintaining the Fleetwood Mac brand for more than 40 years.

The conference is being held in an environment where the face of disc manufacture is rapidly shifting, judging from research by Understanding and Solutions. Worldwide CD production in 2006 was 12.5 billion units, off nearly 5% from 13.18 billion the year before. And global CD output is expected to decline nearly 18%, from 12.5 billion to 10.2 billion discs, between the end of 2006 and the end of 2008.

But meanwhile, last year's 7.9 billion DVD replication total represented a global increase of more than 11%. The North America region, hardest hit by digital music downloads, couldn't offset its 9% CD production decline with its 4% increase in DVDs; overall, discs manufactured last year in North America dipped 2.3% to 5.943 billion. But during the next two years,

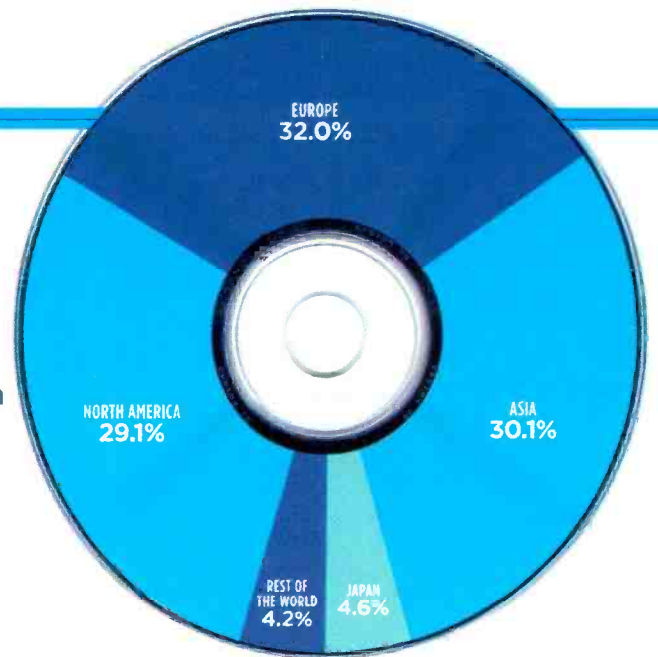
the North American industry is expected to receive most of the initial production activity for the new HD Blu-ray (BD) and HD DVD formats. And the long-range forecast for HD digital optical discs looks bright: A new research report from Informa Telecoms & Media forecasts 151 million HDTV homes worldwide by the end of 2011, more than tripling the 48.2 million at the end of 2006.

Leading North American replicators express optimism about the new HD discs' role in the music, movie and game business. "We clearly have a strong position in BD with our launch of [PlayStation 3] last year," says Geoff Campbell, VP of strategic business development for Sony DADC. "Most important, consumers see this as a multimedia entertainment device."

"We see a lot of people buying Blu-ray players for movies, not games," adds JVC America senior VP Brad Springer, whose company manufactures HD DVD product in Tuscaloosa, Ala. "We have accounts that will use HD going forward and expect to take advantage of the opportunities that BD and HD DVD will present."

Disc manufacturers have been responding proactively to meet the digital challenge as well. "We're heavily into R&D on the disc itself as an acquisition medium for digital services," Campbell says. "When American Eagle Outfitters offered 10 music downloads with a \$75 purchase, they used our disc for the download access."

"Obviously downloads are here to stay and will probably increase, with music most af-



### DISC PRODUCTION, 2006

North America's slice represents 5.943 billion discs, which breaks down to 2.625 billion CDs and 3.318 billion DVDs.

fect," Springer says. "We're focused more on games today as one of three official Xbox replicators, and with PC we see a definite swing to DVD. We don't see a major download impact on software or games."

Ultimately, disc replication executives are confident their field will survive. "Some physical product features will always appeal to the consumer, like package graphics or a Web-enabled disc that gives you first crack at getting con-

cert tickets," says Andrew Dapuzzo, VP of the audio and digital services marketing unit at Sonopress. "And the gift benefit of a physical album or movie will always be there."

"Consumers still want the highest quality level you only get from a CD album or DVD movie," Cinram CEO/IRMA chairman Dave Rubenstein says. "All these downloading, video-on-demand experiences are not that great, and we'll be replicating for a long time."...

GLOBAL BY NYAY BHUSHAN

## ROBBIE GOES TO BOLLYWOOD

International Acts Target Indian Market

NEW DELHI, India—More bhangra means more bucks—that's the mantra for a growing number of international acts targeting the emerging Indian market via associations with the country's dominant Bollywood scene.

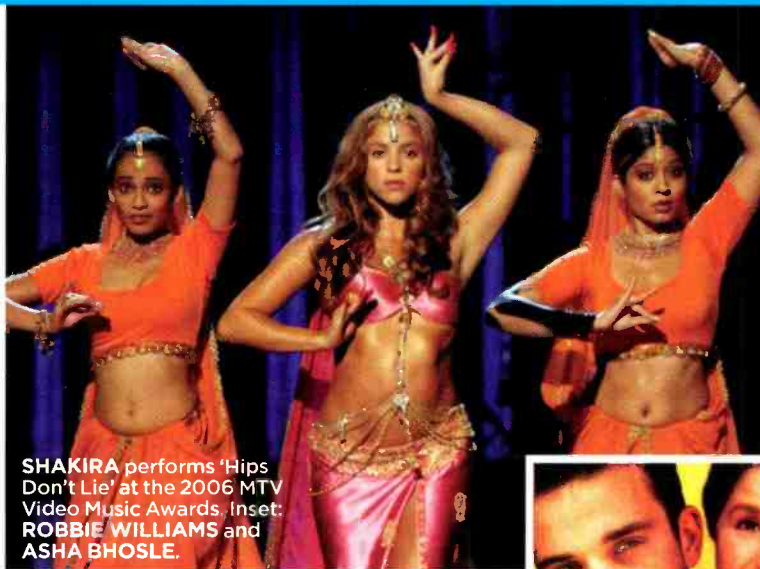
Robbie Williams—a global superstar everywhere outside the United States—is the latest international artist to boost his profile on the subcontinent via a remix project featuring iconic Bollywood vocalist Asha Bhosle. Two tracks from Williams' back catalog—"Rock DJ" and "Better Man"—were released exclusively as mobile downloads in late January, priced at 20 rupees (45 cents) each.

The tracks are also being used in TV commercials for Sony Ericsson's new Walkman mobile phones, which come with the tracks preloaded, and EMI India says the remixes may end up on a Bollywood soundtrack.

No sales figures are yet available, but insiders expect the TV exposure to fuel sales. Leading Mumbai-based Bollywood soundtrack composer Shameer Tandon, who composed and produced Bhosle's contribution, says, "This meeting of cultures definitely widens the audience for a foreign artist."

Mumbai-based EMI Records India managing director Suresh Thangiah expects the remixes to also boost Williams' album sales. The tracks' original versions were included on Williams' 2000 album "Sing When You're Winning," which the label says has sold close to 20,000 copies in India. Williams' latest album, "Rudebox," is certified gold in India, topping 10,000 sales since its October 2006 release.

Traditionally, international acts have found it difficult to make headway in India. Local repertoire accounted for 93% of



SHAKIRA performs 'Hips Don't Lie' at the 2006 MTV Video Music Awards. Inset: ROBBIE WILLIAMS and ASHA BHOSLE.

sales in 2005, according to the IFPI, the last year for which figures are available. Bollywood dominates sales, with best-selling soundtracks regularly shifting in excess of 500,000 units.

Experts say the current trend of foreign artists working with Bollywood started in 2004 when British boy band Blue collaborated with Indian male pop vocalist Shaan on a remix of their "One Love" track, which was used on the soundtrack to Bollywood film "Rakht" (T-Series). Industry sources estimate the album has sold 200,000 copies.

Another Indian success story is Sony BMG artist Shakira, whose Bollywood-inspired performance of "Hips Don't Lie" at the 2006 MTV Video Music Awards in New York was produced by leading Bollywood choreographer/director Farah Khan, and attracted huge publicity in India after a broadcast on VH1.

Mumbai-based wholesaler Pritam Music director Aslam Lilani says demand from regional retailers rose 25% for Shakira's album "Oral Fixation: Vol. 2" as a result, with a further boost expected from her similar performance at the

Grammy Awards, broadcast in India on the Star World channel. The album has now sold 80,000 units, according to Sony BMG India.

Nelly Furtado recently appeared in Mumbai with Bollywood stars at a 15,000-capacity, Nokia-sponsored New Year's Eve gig, and has long targeted the Indian market via remix collaborations with Montreal-based Indian duo Josh.

Mumbai-based Universal Music India VP of associate marketing Sunil D'Sa attributes Furtado's Indian success to her re-edits of videos for "Powerless" and "Man-eater" that feature Josh's remixed versions. He notes that Indian radio stations seldom feature international repertoire, "so having a video is very important, since television has a much bigger impact."

New artists are also getting in on the act. Thailand-based Sony BMG

artist Tata Young was introduced to the Indian audience via the 2004 soundtrack to hit Bollywood movie "Dhoom" (YashRaj Music), which has sold an estimated 800,000 copies.

"'Dhoom' definitely helped Tata," Mumbai-based Sony BMG Entertainment deputy GM Arjun Sankalia says, "which was reflected in her 2004 English [language] debut album, 'I Believe,' going gold."

Young's latest album, "Temperature Rising," released March 8 in India, features a track, "Mila Mila," produced by leading Indian composer Sandeep Chowta.

Meanwhile, Bollywood execs are giving a cautious welcome to the influx of international talent. T-Series VP of marketing and promotions Vinod Bhanusha says the trend offers "no cause for concern" to the local business.

"Whether these collaborations are a temporary phase or here to stay," he says, "will always be determined by their acceptance, both commercially and artistically."...



KIMURA



GLOBAL BY STEVE McCLURE |

## Filtering The Files

Social Networking Sites Reach Out To Japanese Labels

TOKYO—Despite an ongoing beef with YouTube, Japanese rights holders are receiving early encouragement from unexpected sources over regulating music video file-sharing on social networking sites (SNS).

Who are these apparent new allies? The networking sites themselves.

The country's most popular SNS, Mixi (mixi.jp), recently launched a video file-sharing service for its claimed 8 million users. And Mixi

president Kenji Kasahara insists the company continually vets for copyright-infringing material. "We can't check all the uploaded content," Kasahara says, "but we do patrol it."

Mixi automatically deletes content it believes infringes copyright, as another leading Japanese service, Gree (gree.jp), also claims to do. Kasahara says Mixi additionally encourages users to report unauthorized content.

Mixi claims to account for 87% of all SNS traf-

fic in Japan, with an average monthly total of nearly 10 billion page views. It claims to have some 132,000 music-based "communities" registered.

The Japanese Society for Rights of Authors, Composers and Publishers (Jasrac) is among the rights holders negotiating with YouTube over unauthorized uploading of Japanese copyrighted content (billboard.biz, Dec. 5, 2006). However, Jasrac transmission rights department manager Satoshi Watanabe confirms it has already held discussions with several Japan-based services about filtering content.

"Some have started screening for unauthorized content manually," he says. "And some have even stopped offering file-sharing services."

Watanabe says Jasrac closely monitors SNS pages for possible copyright infringement, issuing removal notices where appropriate.

But despite the claims by Japanese SNS operators that they police their own sites and independently remove copyright-infringing material, none of the Japanese rights holders contacted by Billboard were able to cite examples of cases where this had actually happened. "We do not know the details of [Mixi's] system of checking and removing illegal content," Watanabe admits.

According to a Mixi representative, the most popular acts among its music communities during February included pop acts Namie Amuro (Avex), Kaela Kimura (Columbia Music Entertainment) and Exile (Avex). Established Japanese artists with dedicated pages on the Japanese version of MySpace, meanwhile, range from metal band Dir En Grey (Fire Wall Division) to female pop vocalist Mika Nakashima (Sony Music Entertainment [Japan]).

However, Japanese labels seem slow to appreciate the promotional potential of the country's SNS operations. Insiders suggest labels are reluctant to cede any control over their artists' repertoire or image to outside operators.

Tokyo-based leading independent label Avex launched its own SNS, Mu-Mo Friends (sns.mu-mo.net) in October 2006. "We believe it can be a powerful promotion tool," a representative says. But he adds, "It's hard to imag-

ine how much of a positive effect other SNS services can have for artists at the present time." The local arms of BMG, Warner, EMI and Universal have not invested in their own SNS operations as yet.

Enju Tanahashi owns Tokyo-based independent label Inoxia Records, whose roster includes drone-metal band Boris. "I hear that many people talk about Boris on Mixi," Tanahashi says. "That is good for [any] band, as long as no sound or videos are uploaded illegally." However, Tanahashi admits he has personally never logged on to Mixi to observe his act's exposure.

A BMG Japan spokesman says the company is reluctant to clear content for these sites because no agreements on neighboring rights royalties are yet in place.

Also, he adds, "SNS operators [want] our artists to

open dedicated pages in order to secure more views, generating more income from ads there. However, never once have we—or our artists—been offered a share of that increased revenue."

A notable exception to the ambivalence is Japanese music market-leader Sony Music Entertainment (Japan), whose domestic pop roster includes such names as Yui and Yuna Ito. The label launched its own music-oriented SNS, Playlog (playlog.jp), in July 2006, allowing users to exchange information about music and recommend songs and videos by acts on SMEJ and other labels.

Industry observers concede that the music business' relationship with these sites in Japan is at an early stage. However, positive developments are expected. "Japanese SNS services should be able to cut deals with content owners based on a share of revenues," says one industry source, who anticipates this resulting in the "same opportunities for new talent to emerge as SNS services have provided in the U.S. and the U.K."

Using such sites to showcase creative work directly to consumers, he suggests, could provide "an interesting alternative to the extremely standardized A&R process that currently exists in Japan." ■■■

**'We can't check all the uploaded content. But we do patrol it.'**

—KENJI KASAHARA, MIXI

## GLOBAL NEWSLINE

### >>>COMPOSERS CHASE SNS CASH

European copyright societies have asked YouTube and MySpace to speed up their efforts regarding back payments the bodies say are due for unauthorized online use of copyright works.

The International Confederation of Societies of Authors and Composers (CISAC) and European authors' rights body BIEM—both French-based—have written to the social networking sites (SNS) calling on them to swiftly reach conclusions on content licensing and remuneration to copyright owners.

In a Feb. 27 statement, CISAC and BIEM said that the removal of works from the SNS services does not represent the "best long-term solution" for rights holders or the digital firms. According to CISAC director general Eric Baptiste, the societies' goal is "to initiate licensing partnerships that will enable continued growth for these platforms." MySpace and YouTube had not responded by press time.

CISAC represents 217 authors' bodies from 114 countries.

BIEM represents 46 mechanical rights collecting societies from 43 countries.

—Lars Brandle

### >>>EC ORDERS TAIWANESE CD PROBE

The European Commission has launched an investigation into Taiwan's alleged copying of CD technology and says it may initiate a World Trade Organization (WTO) suit to stop what it calls unlicensed abuse of patents.

Taiwan makes an estimated 80% of the world's blank CDs and DVDs, but local legislation allows domestic producers to use patents without negotiating a licensing agreement with patent holders like Philips.

Netherlands-based Philips claims Taiwanese regulators acted illegally by issuing "compulsory" licenses allowing local producers to make CD-Rs for export that Philips said are covered by its exclusive patents. A compulsory license allows a company to make a product without negotiating with the patent owner for

permission to use the technology. But under WTO rules, those products cannot be exported.

—Leo Cendrowicz

### >>>CORBETT EXITS WOOLWORTHS

Gerald Corbett, chairman of British retail giant Woolworths Group, is exiting after six years in the role.

In 2005 (the last year for which figures are available), Woolworths' 819 stores accounted for 28.5% of British consumer spending on singles and 11.2% of albums, according to BPI figures based on research by TNS.

Effective June 6, the date of the company's annual general meeting, Corbett will hand over the reins to Richard North. Until 2004, North was CEO of Intercontinental Hotels Group. Previously he had been group finance director at U.K. brewer Bass and clothing retail chain Burton. During Corbett's tenure, he oversaw Woolworths' August 2001 de-merger from parent group Kingfisher and its flotation on the London Stock Exchange.

—Lars Brandle

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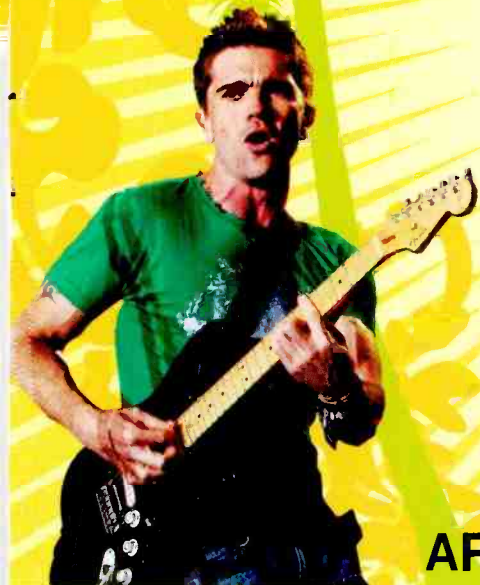
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- Celeste Rodas Juarez, President, ALPE
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# Above The Border, Above The Radar

Valentín Elizalde Posthumously Tops The Charts

The video of **Valentín Elizalde's** single "Vencedor" depicts him as a ghostly, dead lover modeled after the character in "Ghost," a movie Elizalde loved. At the end of the video, he visits his own grave, marked by a tombstone that visibly reads: Valentín Elizalde, 1971-2006.

After the shoot, Elizalde asked that the tombstone be broken in pieces, deeming it too creepy.

A few months later, on Nov. 25, he was shot dead by a band of gunmen after playing a gig in Mexico.

If you were a follower of new banda music, you would have known Elizalde as an up-and-comer with huge possibilities. On the live music circuit, he was a star, known for his dynamic performances and charismatic persona.

But he had never broken the 100,000 mark or cracked the top 20 with any of his albums.

Now, he has 2007's top-selling Latin album so far, "Vencedor," out on Universal

Music Latino.

Since his death, six other Elizalde albums have debuted on the chart, culminating with his albums occupying the No. 1 and No. 2 spots in the March 3 issue.

That feat has been accomplished by only three other artists: **Grupo Bryndis** in 2001 and the late Celia Cruz and Selena, who both climbed those heights after their deaths as well. (Selena actually had the top four titles after she was killed.)

While Elizalde's new success is directly connected with his death, there's more to him than that, as the longevity of his sales spurt clearly indicates.

"He was on the verge," says John Echevarria, president of Universal Music Latino. "We saw steady, steady sales,

and a large part was the great appeal he had playing live. He was a man who was very entrenched with his people."



ELIZALDE

"He was one of those few acts that could gain men's respect and women's adoration," adds Pepe Garza, PD for radio station KBUE (La Que Buena) Los Angeles.

Elizalde had a rabid following that often fell below the radar of mass media. But he enjoyed heavy airplay on regional Mexican stations and was a phenomenon among a younger generation of regional Mexican fans.

Elizalde's MySpace page, for example, has nearly 1.5 million views and Universal reports more than 300,000 ringtones sold since his death.

On YouTube, he has dozens of videos, with several notching nearly 2 million views.

Elizalde's Nielsen SoundScan history had never been stellar before, since much of his product is sold in mom-and-pop stores that imported it from Mexico and he never did national TV promotion. Once he died, attention from mass-merchant accounts kicked

in big-time.

The sales have persisted, although Universal has taken a respectful stance and maintained a tasteful, low-key promotion.

But audiences remain avid.

Future plans call for a TV homage and the release of a new album timed with the anniversary of his death, as Elizalde left a hefty catalog of recorded, unreleased material behind.

And since December, La Que Buena has been airing a daily, one-hour show titled "Los Inmortales" (The Immortals), playing only the music of Elizalde, his father "**El Gallo**" **Elizalde**, **Adan Chalino Sánchez** and his father **Chalino Sánchez**.

All suffered young deaths. For a generation that straddles two cultures that still yearns for men as brave as they are romantic, they remain relevant. ...

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

CHILEAN MUSIC FEST MAKES MARK IN SOUTH AMERICAN MARKET

VINA DEL MAR, Chile—The 48th edition of Chile's Viña del Mar Music Festival consolidated Latin America's longest-running music fest not just as a week of good shows, but as a major platform in the TV and Latin music industry.

The festival, which took place Feb. 21-26 in the seaside resort of Viña del Mar, brought together 15,000 people every night to the Quinta Vergara amphitheater to see 16 acts.

Viña was also the anchor for several major South American tours, including those by Tom Jones and Bryan Adams. According to festival CEO Ricardo de la Fuente, Viña's rising importance as a destination for international artists is linked to the coverage it gets throughout the region.

Outside Chile, the show aired in 25 countries, up from 13 in 2006. When reruns are taken into account, some 35 million people are estimated to have watched the show.

Damián Amato, director of Sony BMG Chile, which brought five artists to the event, thinks success in Viña influences the South American market in general, leading to bigger record sales and more shows.

"For many years now, Viña del Mar is not just another concert," Amato says. "The fact that it is broadcast and gets so much attention from the media, makes it the most important musical event in South America."

This year's edition divided applause equally between Latin artists like Ricky Martin and Gustavo Cerati and mainstream acts like Jones—possibly the biggest success of the fest—and Adams. As is traditional, performers received gold and silver Gaviotas and Antorchas (seagulls and torches), awarded according to the applause received.

The winner in Viña's longstanding songwriting competition for up-and-coming writers was Spanish trio Materia Prima for "Cuando Quieras Volver."

—Claudio Vergara

# Mun2 Gets Fresh In The Fishbowl

Latin Youth Culture Hotbed Orbits Channel's New L.A. Locale

When bilingual entertainment channel mun2 moved from Miami to Los Angeles in 2005, its goal was to place itself at the center of Latin youth culture.

Now it has literally done that, with the opening of its new fishbowl studio bridging the main thoroughfare of CityWalk, a shopping and dining district packed with Spanglish-speaking teens and families.

The 16,000-square-foot, glass-walled production space seats up to 60 audience members and will house several programs including flagship live performance/variety show "Vivo," which

spent its last season on the NBC lot in Burbank.

The new space "gives us the opportunity to interact with a lot of passing audience that we can invite for different shows," mun2 GM Alex Pels says, adding that the location allows for man-on-the-street interviews and shots from inside and out. "We can make them part of the show and make them interact with it."

The new digs near Universal Studios were made possible by NBC Universal, which owns mun2 parent network Telemundo. Though the studio raises mun2's profile in the country's top Latin media

market, it is New York where the channel has greater penetration. Until the recent increased consolidation of the L.A. cable market under Time Warner, a patchwork of cable operators covered the area, each distributing NBC Universal channels under separately negotiated agreements.

"It changes all the time, and we are obviously constantly trying to increase and improve our distribution," says Lynette Pinto, marketing VP of NBC Universal TV Networks Distribution.

Pinto would not reveal figures showing mun2's L.A. reach, but said it is seen on



The mun2 studios

cable and satellite in 11.4 million homes.

Competitor MTV Tr3s, which relaunched in September, broadcasts over the air from local affiliates in some markets and reaches 28.1 million TV households.

The move to CityWalk caps a year of milestones for mun2, which added more than 300,000 subscribers in Puerto Rico last summer and pulled in 14 new advertisers, including Procter & Gamble and Mercedes-Benz. The

channel launched a TV campaign last month on sister NBC Universal channels like Bravo and had "Vivo" picked up for rebroadcast on L.A. affiliate KNBC.

Pels couldn't name any product or brand placements associated with the new studio yet, but mun2 is working with CityWalk on promoting the channel's new home on the strip. Right now, Pels says, "the main idea is to brand mun2."

—Ayala Ben-Yehuda



LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

As we welcome in 1962, it looks like another banner year for singles sales so the record business will just keep hummin' along. Of course we can't help but feel a little bit sorry for those companies still based on the album-sales business model, but . . . wait a tick . . . that would be . . . everybody!

Whoops. Sorry. Never mind.

All seriousness aside, it is fun for us old-school cats to see our most recent two Coolest Songs in the World artists actually interested in the ancient art of album making.

**Robert Schneider** from the **Apples in Stereo** has 24 tracks on the bands "New Magnetic Wonder" but 11 of them are either instrumental or occasional vocal bits and pieces obviously intended to serve as a bridge from track to track.

All right, it's not quite "Tommy" yet, or even "The Who Sell Out," but we're getting there.

Schneider is obviously channeling his artistic ambitions through the band, as **Pete Townshend** mostly does. So hopefully, with this new lineup, Horton has found his Who.

**Jesse Malin**, on the other hand, has de-

cidied to approach things from the other side.

Having been in the perfectly right rock band at the perfectly wrong time (**D-Generation** in the '90s) he has decided to live the life of the singer/songwriter—which does seem like good timing, the genre enjoying its biggest commercial resurgence since the '70s.

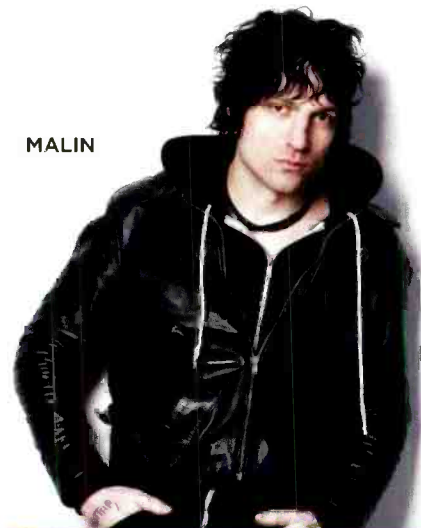
As such, the album seems the appropriate form to explore a more complex individual identity that, more often than not, cannot be revealed or explained in one three-minute song (communicating the common ground of a band), but needs a collection of emotional vignettes, cumulative storytelling if you will, to begin to paint the more personal picture.

That is not to say singer/songwriters can't have hits. **Bob Dylan**, **James Taylor**, **Jackson Browne** and **Bruce Springsteen** (who has a fabulous duet on Malin's album) have all done it.

Anyway, we don't like to make a habit of encouraging this sort of behavior (we should be boycotting Malin until the D-Generation reunion) but he's outfoxed us, a la **Willie Nile**, by sneaking in a few marvelous rock tracks that we must reluctantly admit are undeniably great.

In other album news, **the White Stripes** have a new album done called "Icky Thump"; **Ian Gillian**, lead singer of **Deep Purple**, has demanded Sony BMG withdraw a just-released live album of one of Purple's last gigs, stating, "It was one of our worst concerts ever"; and the new **Todd Haynes** flick ("Velvet Goldmine," "Far From Heaven") will be based on Dylan's life and will include new covers as well as source material on the soundtrack and Dylan will be played by, wait for it, **Richard Gere**, **Christian Bale**, **Heath Ledger** and **Cate Blanchett**.

Holy **Lennon** on Broadway, Batman!  
See you on the radio. . . .



MALIN

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>COOLEST SONG IN THE WORLD THIS WEEK</b> <b>IN THE MODERN WORLD</b> Adeline	JESSE MALIN
2 <b>OPEN EYES</b> Simian	THE APPLES IN STEREO
3 <b>BECAUSE I'M AWESOME</b> Blackheart	THE DOLLYROTS
4 <b>RUBY</b> Universal	KAISER CHIEFS
5 <b>BROKEN HEART</b> Wicked Cool	THE CHARMS
6 <b>GOODBYE ROCK AND ROLL BAND</b> Indie Music	THE NOVAKS
7 <b>LONG LIVE THE WEEKEND</b> Adeline	THE LIVING END
8 <b>AIN'T NO KING OF ROCK AND ROLL</b> Bonnier	THE NOMADS
9 <b>TEENAGE HEAD</b> Olde Haat	THE MORLOCKS
10 <b>LOVE LETTER</b> Savage Jams	THE PAYBACKS

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to [UNDERGROUNDGARAGE.COM](http://UNDERGROUNDGARAGE.COM). The opinions expressed are his own, and not necessarily those of the magazine.

MALIN: JOSEPH CULTICE

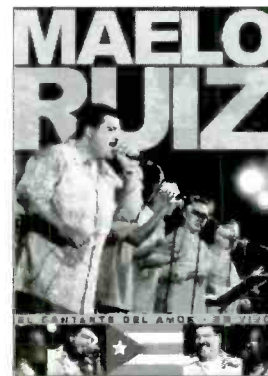
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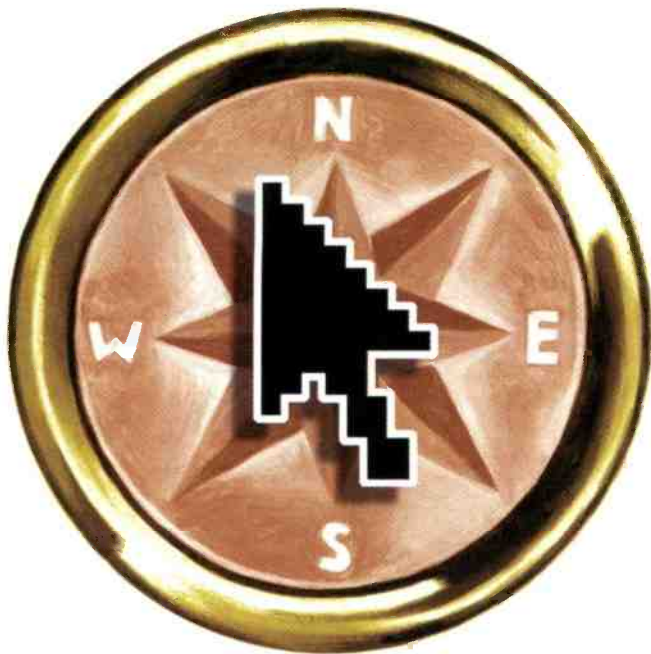
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## Charting The Course

By Helping The Digital Market, Record Labels Could Help Themselves

Record labels need the digital music market to take off. So why aren't they helping it any?

Physical CD sales have been in decline for the last five years, and according to various estimates are expected to fall another 15%-20% again this year. And while digital revenue is on the rise, it is not yet reversing the trend. Sony BMG global digital business president Thomas Hesse says that if physical revenue drops by 15%, digital revenue must rise by 60% to compensate. This year, he expects net revenue to fall.

So what are labels doing other than licensing their music to digital services that they hope will become successful? According to many service providers and industry analysts, the answer is—nothing.

"There's no plan, no sense of direction," one digital retailer executive says. "They're just hoping somebody is going to figure all this out for them."

To date, that somebody has been Apple—its iTunes store commands 70% of all digital music sales and the iPod around 80% of all digital music devices. Yet, record labels are the first to point out that Apple can't reverse their falling fortunes on its own. They need more services selling more music to more people. And although labels have tried to support potential competitors to iTunes, such as Microsoft's Zune bid, these services are merely limping along.

The reason, operators of such services and digital music industry analysts say, is the

music industry is not taking an active-enough role. "They're not directly hurting services," one former digital service provider says, "but they're not directly helping either."

### MARKETING

Record labels are marketing and promotion machines, and could flex that muscle to help drive more users to digital outlets. Yet most of their advertising directs buyers to either big-box CD retailers or iTunes.

Even some label execs think this needs to change.

"[We need to] take more responsibility for driving awareness and consumption from our own ad dollars and impressions rather than relying on others to do it for us," Universal Music Mobile GM Rio Caraeff says. "We're not doing enough in my opinion. Most of our marketing goes towards selling CDs."

As digital revenue contributes more to labels' bottom lines, he says, that will change.

### SLICING THE PIE

Of course, digital service providers could spend much more of their own marketing dollars if they didn't have to pay labels and publishers so much in licensing fees. This is an old argument, but one that isn't going away anytime soon.

Gabriel Levy, VP of labels relations at Rhapsody, says satellite radio providers were able to amass millions of subscribers in a relatively short period of time because they didn't have to pay the same licensing rates that subscription music services do, and as such were able to devote more money to advertising.

And that's just the existing services. A host of new technologies and business models are waiting to license music to go public, but are left waiting in the wings as labels work to evaluate the risk potential rather than the business opportunity.

"The people in charge of these deals are very risk-averse," Music Choice CEO David Del Beccaro says. "They're a bunch of lawyers."

Label sources say that they make deals as quickly as they can and prioritize their efforts based on which deals will result in the most immediate revenue. But even industry insiders agree that, for the

long term, the dealmaking process needs to be addressed.

"If we don't retrofit our business to accommodate, we're going to miss out," says Richard Blackstone, senior adviser to the chairman for Warner Music Group.

### INTEROPERABILITY

Perhaps the greatest obstacle to the digital market's growth, though, is that music acquired from any "legal" service other than iTunes won't work with the iPod.

Apple famously encouraged the labels to sell without DRM to solve the problem, while labels put the onus on Apple to license its FairPlay DRM system to other retailers.

"This is a technical problem with a technical solution," says Thomas Gewecke, senior VP of Sony BMG's Digital Business Group. "The only people that have a problem with it are technology companies who benefit from the situation being closed."

Yet if labels are serious about forcing Apple to open up its technology, some question why they don't just pull their music from iTunes until Apple complies. "If you don't like the way [Apple] is protecting your property, take it away," dares Jon Potter, executive director of the Digital Media Assn.

Most digital music services are run by executives hailing from either the software or consumer electronics world, where it is not uncommon for the major companies involved to jointly set the technological standards and other rules governing the sale and distribution of their products. The music industry, by contrast, so far seems satisfied to simply license its content and let the technology industry figure out the rest—a source of increasing frustration among those in the digital space.

How the music industry responds should prove an interesting barometer for how far along the convergence of digital and music has come, and how much further it has to go.

**Coming March 26:** Billboard's Mobile Entertainment Live! conference in Orlando, Fla., part of the CTIA Wireless 2007 conference. Visit [billboard-events.com](http://billboard-events.com) for more information and registration.

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

## BITS & BRIEFS

### TONES FOR EVERYBODY

FunMobility has launched a series of ringtone categories aimed at a variety of niche markets and users based on music genre. They include RockTones, RetroTones, LatinTones and ChristianTones. The company says the rock and Christian music categories have been selling particularly well as ringtones of late, and led to their development as a specific sales channel. The ChristianTones feature was developed in partnership with EMI Christian Music Group.

### HANG 'EM HIGH

Mobile game distribution firm Player X is teaming with game developer Hollywood Gaming and EMI Music Publishing to create the "Lyric EMI" game. The game features a "hangman" style theme where players attempt to fill in the lyrics of popular songs in the EMI catalog. Player X

will distribute the title through its network of 90 wireless operators worldwide. Additional games based on EMI's publishing catalog are expected to be developed over time.

### KEEPING SCORE

Microsoft is inviting unsigned artists to create music-inspired Xbox 360 videogames. Participating artists in the Xbox Soundtracks program will be able to download and score music to a variety of game trailers in May. Completed works will be uploaded to a dedicated Web site and rated by fans. Winners from different countries will receive studio recording time with Universal Music Group. Although the contest does not officially start until May, Scissor Sisters kicked off its promotion by reworking their song "She's My Man" as inspired by the trailer for the much-anticipated videogame "Halo Wars."

## HOT RINGMASTERS™ MAR 17 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ORIGINAL ARTIST
1	1	6	#1 5 WKS THIS IS WHY I'M HOT MIMS
2	2	6	DON'T MATTER AKON
3	4	3	YOU LLOYD FEATURING LIL WAYNE
4	5	6	CUPID'S CHOKEHOLD GYM CLASS HEROES FEATURING PATRICK STUMP
5	14		POP, LOCK AND DROP IT HUEY
6	16		WALK IT OUT UNK
7	3	13	ON THE HOTLINE PRETTY RICKY
8	8	16	WE FLY HIGH JIM JONES
9	15	8	THE WAY I LIVE BABY BOY DA PRINCE FEATURING LIL BOOSIE
10	7	16	IRREPLACEABLE BEYONCE
11	9	16	MAKE IT RAIN PAT JUE FEATURING LIL WAYNE
12	10	10	ROCK STAR NICKELBACK
13	28	2	OUTTA MY SYSTEM BOW WOW FEATURING T-PAIN & JOHNTA AUSTIN
14	11	8	THROW SOME D'S RICH BOY FEATURING POLOW DA DON
15	14	16	CRAZY BITCH BUCKCHERRY
16	22	4	GLAMOROUS FERGIE FEATURING LUDACRIS
17	13	5	GO GETTA YOUNG JEEZY FEATURING R. KELLY
18	23	4	LAST NIGHT DIDDY FEATURING KEYSHIA COLE
19	27		2 STEP UNK
20	16	9	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE

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

MEF CTIA

### LIVE OFFSTAGE

Since live events seem to be the only part of the music business making any money these days, the digital extension of the concert is ramping up. Virtual Venues Network has introduced the ClubLync set-top box that allows venues like nightclubs, theaters and college dining halls to project high-resolution video of live concert performances in a legal/licensed fashion. Both artist and presenter share in the gross box-office receipts.

Venues can either buy or lease the projector, which connects to the Virtual Venues Network through a proprietary secure link via the Limelight Networks content deliver network. The ClubLync is provided free with any subscription to the Virtual Venues Network, which runs \$100 per month. —Antony Bruno





## Retail Track

ED CHRISTMAN echristman@billboard.com

# Service By The Cup

### Starbucks Expands Its Music Strategy

**A**t Billboard's Music & Money Symposium, Starbucks president of entertainment **Ken Lombard** began his keynote address by reminding audience members why the merchant has a unique status as a retailer. Not only does the chain have 12,000 locations worldwide, but it has 44 million customers, averaging 18 visits per month, he said.

In its most recent fiscal year, Starbucks' revenue totaled \$7.8 billion. While music is a small percentage of that total—in 2006 Starbucks sold 3.6 million album units, which by rough estimation is about \$65 million in music revenue—it's an im-

portant ingredient in the experience the chain offers its customers, Lombard said. That's a far cry from Starbucks' beginnings in music when Seattle store managers merely made compilations for customers. And the company continues to expand its presence in music, Lombard said during his keynote, which was in the form of a Q&A with Billboard executive editor/associate publisher **Tamara Conniff**. The session took place March 1 at the St. Regis Hotel.

**'Our customers expect that we will put things in front of them that are a little unique.'**

—KEN LOMBARD, STARBUCKS

portant ingredient in the experience the chain offers its customers, Lombard said.

The chain's idea of music programming can now be heard 24 hours a day on Starbucks Hear Music digital music channel 75 on XM Satellite Radio. Starbucks also enables its customers to participate in the digital consumption of music and movies through a deal with iTunes, where its Hear Music makes it the only merchant to have a branded location within the Apple site, Lombard said. In turn, iTunes customers have the ability to preview, buy and download a wide variety of popular Star-

bucks Hear Music titles. Starbucks plans to continue sticking to its strategy of coffee shops carrying 20 music titles or fewer, Lombard said. But it has expanded its offering to include DVDs and books. The chain is selective in carrying those product lines and takes chances on titles because "our customers expect that we will put things in front of them that are a little unique."

Since the selection focuses on discovery, all titles are merchandised with signage that allows customers to learn about the music being carried. In contrast, Lombard noted that at most other merchants music is sold merely as a commodity, with little in the way of service. Another thing that differentiates Starbucks from other merchants that carry music as a smaller component of their overall business, is that the Seattle-based chain does not use its music, books and movies as a loss leader. "We have to achieve margin," he said. "It has to answer to the [profit] criteria."

Consequently, Starbucks has stopped plans to roll out CD-burning kiosks to its main stores. Instead, it will limit those plans to the media bars it has installed in its Starbucks Hear Music Coffeehouse outlets—which are music specialty stores, combined with the coffee chain's usual snack assortment. Currently, the chain has four such locations in Miami; San Antonio; Bellevue, Wash.; and Santa Monica, Calif., which carry about 5,000 titles.

labels and distributors are scrambling every which way they can to find new outlets. But one wholesaler is taking that approach to the next level, arranging for a distributor outside the music realm to work for it.

In Portland, Ore., independent distributor Allegro has partnered with Charlotte, N.C.-based TSC Group, a sales company that sells to regional and national chains that collectively run more than 100,000 stores. The agreement, which is in the form of a 10-year strategic partnership, has TSC pitching Allegro's CDs, DVDs and audiobooks to its account base. But in addition to the independent labels Allegro distributes,



the deal can include major label and studio product, too, which the distributor carries through its rack division.

Since it was formed in the '70s, TSC has sold and marketed hundreds of brands in general merchandise, telecommunications, consumer electronics, computers, videogames, housewares, furniture, hardware and office products to a broad range of retailers, including big-box merchants, grocers, electronics specialists and travel centers. The agreement between TSC and Allegro grew out of a test with the Pilot Travel Centers, which caters to the trucking industry.

The latest deal comes on top of Allegro's past efforts to diversify beyond the traditional music and video account base. Even before this deal, Allegro sells 50% of its product to libraries and other special-market accounts, according to Allegro chairman/CEO **Joe Micallef**.

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

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## Goodbye to an incredible friend Sal Bonafede



Remembering your beautiful spirit,  
with thanks for touching our lives.

We'll miss you, Sal.

Greg, Jim and Steve



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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,844,928 \$225/\$175/ \$127.50/\$87.50	<b>CÉLINE DION</b> Colosseum at Caesars Palace, Las Vegas, Feb. 28-March 4	20,733 five sellouts	Concerts West/AEG Live
2	\$1,463,554 (\$1732,898 Canadian) \$107.05/\$46.45	<b>ROD STEWART</b> Air Canada Centre, Toronto, Feb. 6	15,289 sellout	Concerts West/AEG Live
3	\$1,066,700 \$100/\$60	<b>ERIC CLAPTON, ROBERT CRAY BAND</b> American Airlines Center, Dallas, Feb. 28	13,648 sellout	Beaver Productions
4	\$1,044,435 \$100/\$60	<b>ERIC CLAPTON, ROBERT CRAY BAND</b> Toyota Center, Houston, March 2	13,305 sellout	Beaver Productions
5	\$1,022,956 \$99.75/\$55	<b>ROD STEWART</b> Mellan Arena, Pittsburgh, Feb. 17	13,116 sellout	Concerts West/AEG Live
6	\$988,006 \$87.50/\$52	<b>BILLY JOEL</b> Gaylord Entertainment Center, Nashville, Feb. 21	11,895 sellout	Live Nation
7	\$968,836 \$56.60	<b>RED HOT CHILI PEPPERS, GNARLS BARKLEY</b> Allstate Arena, Rosemont, Ill., Feb. 27	14,524 sellout	Jam Productions
8	\$947,390 \$85/\$65	<b>ERIC CLAPTON, ROBERT CRAY BAND</b> Ford Center, Oklahoma City, March 5	12,510 13,900	Beaver Productions
9	\$919,473 \$88/\$53	<b>JOSH GROBAN, ANGELOU KIDJO</b> Quicken Loans Arena, Cleveland, Feb. 18	12,954 16,315	Live Nation, in-house
10	\$910,280 \$87/\$51.50	<b>BILLY JOEL</b> Bi-Lo Center, Greenville, S.C., Feb. 17	10,783 sellout	Live Nation
11	\$889,035 \$90/\$55	<b>ERIC CLAPTON, ROBERT CRAY BAND</b> AT&T Center, San Antonio, March 3	12,090 13,200	Beaver Productions
12	\$788,845 (\$401,115) \$54.08	<b>PUSSYCAT DOLLS, RIHANNA</b> M.E.N. Arena, Manchester, England, Feb. 4	14,586 sellout	Live Nation-U.K.
13	\$781,425 \$85/\$50	<b>JOSH GROBAN, ANGELOU KIDJO</b> Nationwide Arena, Columbus, Ohio, Feb. 21	10,618 6,209	Live Nation
14	\$725,779 \$96.50/\$56.50	<b>ROD STEWART</b> HSBC Arena, Buffalo, N.Y., Feb. 16	13,180 sellout	Concerts West/AEG Live
15	\$661,485 (\$337,510) \$57.82	<b>PUSSYCAT DOLLS, RIHANNA</b> Wembley Arena, London, Jan. 23	11,441 sellout	Live Nation-U.K.
16	\$612,172 \$55	<b>RED HOT CHILI PEPPERS, GNARLS BARKLEY</b> Bradley Center, Milwaukee, Feb. 28	13,822 14,000	Frank Productions
17	\$604,758 \$79.50/\$49.50	<b>JOSH GROBAN, ANGELOU KIDJO</b> Van Andel Arena, Grand Rapids, Mich., Feb. 20	13,041 11,876	Live Nation
18	\$528,255 (\$268,520) \$54.08	<b>PUSSYCAT DOLLS, RIHANNA</b> Hallam FM Arena, Sheffield, England, Feb. 5	9,768 sellout	Live Nation-U.K.
19	\$478,710 (\$243,953) \$53.96	<b>PUSSYCAT DOLLS, RIHANNA</b> Metro Radio Arena, Newcastle England, Feb. 6	8,871 sellout	Live Nation-U.K.
20	\$457,756 \$45.50/\$39.50	<b>JOHN MAYER, MAT KEARNEY</b> Van Andel Arena, Grand Rapids, Mich., Feb. 22	10,905 sellout	Live Nation, SMG
21	\$419,427 \$86/\$56	<b>BLUE MAN GROUP</b> Amway Arena, Orlando, Fla., Feb. 22	5,633 0,633	Emery Entertainment
22	\$384,399 (\$196,130) \$53.90	<b>PUSSYCAT DOLLS, RIHANNA</b> Nottingham Arena, Nottingham, England, Jan. 29	7,132 7,500	Live Nation-U.K.
23	\$318,924 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> Verizon Wireless Arena, Manchester, N.H., Feb. 7	5,822 5,933	AEG Live, Frontline Management
24	\$318,384 \$44	<b>JOHN MAYER, JOSH ROUSE</b> River Center Arena, Baton Rouge, La., Jan. 30	7,226 sellout	Beaver Productions
25	\$318,070 (\$376,530 Canadian) \$33.37/\$20.70	<b>BILLY TALENT, RISE AGAINST, ANTI-FLAG, MONEEN</b> Bell Centre, Montreal, Feb. 5	10,541 10,946	Gillett Entertainment Group, House of Blues Canada
26	\$317,703 \$75/\$49.50	<b>BLUE MAN GROUP</b> Constant Center, Norfolk, Va., March 2	5,500 6,093	Emery Entertainment
27	\$317,594 \$80.50/\$20.50	<b>ROCK STAR SUPERNOVA, THE PANIC CHANNEL</b> Radio City Music Hall, New York, Jan. 31	5,811 5,961	Live Nation
28	\$304,551 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> Arena at Harbor Yard, Bridgeport, Conn., Feb. 8	5,266 5,301	AEG Live, Frontline Management
29	\$304,372 \$45/\$40/\$35	<b>JOHN MAYER, MAT KEARNEY</b> Mallin Center, Amherst, Mass., Feb. 25	8,130 8,735	AEG Live
30	\$303,110 \$42.50	<b>JOHN MAYER, MAT KEARNEY</b> U.S. Cellular Coliseum, Bloomington, Ill., Feb. 17	7,132 sellout	Jam Productions, Jay Goldberg Co.
31	\$302,042 \$45.75	<b>RON WHITE</b> Bob Carr Performing Arts Centre, Orlando, Fla., Feb. 22-23	6,602 3,995 three shows two sellouts	Live Nation
32	\$300,740 \$95/\$48.50	<b>DANCING WITH THE STARS - THE TOUR</b> The Mark of the Quad Cities, Moline, Ill., Jan. 13	5,438 7,245	AEG Live, Frontline Management
33	\$296,300 \$42.75	<b>LARRY THE CABLE GUY, RENO COLLIER</b> Rosemont Theatre, Rosemont, Ill., Jan. 27	7,066 two sellouts	Outback Concerts
34	\$295,873 (\$350,324 Canadian) \$33.36/\$20.69	<b>BILLY TALENT, RISE AGAINST, ANTI-FLAG, MONEEN</b> Colisee Pepsi, Quebec City, Feb. 6	9,153 9,163	Gillett Entertainment Group, House of Blues Canada
35	\$295,227 (\$346,661 Canadian) \$67.70/\$50.67	<b>ROCK STAR SUPERNOVA, THE PANIC CHANNEL</b> Bell Centre, Montreal, Jan. 23	5,762 6,735	Live Nation



## On The Road

RAY WADDELL rwaddell@billboard.com

# A Cut-Up, Cut Down

Jamie Foxx Flexes His Versatile Touring Muscles, Flex Seating And All

It's likely that no one would describe **Jamie Foxx** as a quiet guy, but the actor/comedian/singer has rather quietly put together what **Mike Evans**, executive VP of sports and entertainment for Philadelphia-based venue management firm SMG, calls "the most positive tour of the year."

Evans points out that while the industry frequently talks about flex pricing, the Foxx tour is an example of flex seating. It's playing a lot of arenas with curtaining systems that can move capacity up or down to suit demand. "Everyone tried to figure out a way to make this work, and in reality what it took was a producer that wasn't locked into the old way of doing things," Evans says.

Foxx's Unpredictable tour, which began last December and runs through the spring, is produced by Another Planet Entertainment and Bay Area Productions. The tour is innovative in at least three ways: It's the first national production for Another Planet; it's the most successful arena theater configuration tour since

buildings have done a phenomenal job with these curtaining systems."

Perloff says the tour is consistently doing 6,000 or more per night, when capacity allows. "There's so much more money for the artists than going into a theater, with none of the expense of a full arena," he says. "It has really been a very enlightening experience for us."

Perloff says that since arena capacities were misleading there seems to have been a general misconception in the business that the tour was doing less-than-expected business.

"We were setting up these buildings for 4,500 to 5,000 capacity, and we were doing 5,500 to 6,000, selling out our original intent and adding seats," Perloff says. "But people were thinking the tour was not doing well at first. Now everyone realizes just the opposite, the tour is doing like 1,000 more tickets [per night] than it was intended to, day in and day out."

There are still theaters on the route. Foxx sold out two Aladdins in Las Vegas for a total of 13,500 people, and "in Atlanta we decided to do multiples at the Fox because it's such a fabulous building. We'll probably do 13,000 people there in three shows," Perloff says.

Evans says Foxx has proved a big draw in diverse markets, including Seattle; Fort Lauderdale, Fla.; Orlando, Fla.; and San Antonio. "By having the ability to do these shows in the cut-down situation, we were constantly monitoring sales and being able to expand in some places," Evans says.

"I give Gregg and Sherry credit, they picked up the slack and came up with a way to not only make it work but make it work in a spectacular fashion."

The performance itself is "unpredictable," with Foxx doing 35 minutes of comedy followed by more than an hour of music, including his own hits and songs from the movie "Ray."

"In addition to his Oscar, all the awards and the stand-up comedy, a lot of people don't realize Jamie Foxx is an accomplished musician," Perloff says, adding that touring dollars for an actor of Foxx's stature hardly compare with what can be made playing to 6,000-7,000 people per night.

"He's absolutely doing this [tour] for the love of doing it," Perloff says. "The rewards financially are nowhere near his film stuff or his TV comedy stuff." Foxx is managed by **Marcus King** and booked by **Rick Greenstein** at the Gersh Agency, whom Perloff calls "quick, great with numbers, a good guy who works for his client."

Perloff had similar praise for Bay Area Productions president **Lionel Bea**, King and Foxx. "It sounds like a press release, but these guys are the most honorable people I've ever met," he says.

"What we call in our business the 'greed factor' basically doesn't come into play."



**Bruce Springsteen's** Devils and Dust tour in 2005; and it makes full use of Foxx's talents by showcasing his singing and comedic skills.

Another Planet Entertainment president **Gregg Perloff** cut his teeth in the San Francisco Bay Area under legendary promoter Bill Graham Presents (now under Live Nation), and eventually went independent, forming Another Planet with longtime VP **Sherry Wasserman**.

APE has been successful as an independent—ninth among all promoters in gross in 2006, according to Billboard Boxscore. Perloff says he had been looking for a national touring opportunity when the Foxx tour came along.

But the tour was tough to peg, even though Foxx's "Unpredictable" album has moved 1.9 million units, according to Nielsen SoundScan. The tour made cautious sense in theaters, but the five-truck production—and ultimately demand—seemed to call for larger venues.

"The amazing thing with the Jamie Foxx tour and why it's set up the way it is is that Jamie can basically do 6,000 tickets or more in virtually any market that has an urban population," Perloff says. "In fact, what has occurred, this is a tour that has really been a signature tour for cut-down arenas, and the

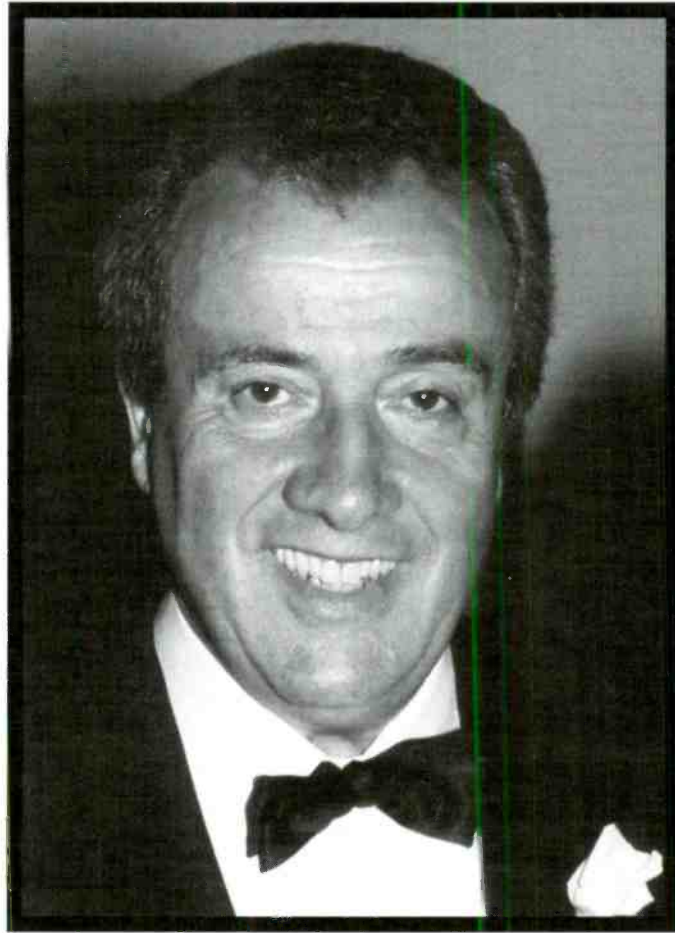
**biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

FOXX: ANTHONY PIDGEON/RETNA

In Loving Memory

# Sal Bonafede

1932 - 2007



From Dion & the Belmonts in the 1950s to Neil Diamond in the present, Sal left an indelible stamp on each of us. Everyone who knew him has a few favorite stories. Sal was a man who cared deeply about what he did and the people he worked with. A man with an unmatched sense of humor and stories, oh yes, Sal had stories...

We wish to extend our condolences to his family.

Sal, we miss you. 

People come  
into your life and  
touch you in many  
different ways.

Sal, you gave us  
a special friendship  
but above all you gave us  
great humour.

What a wonderful gift.

We will treasure  
the memories.

Paul and Donna

**DAINTY**  
CONSOLIDATED ENTERTAINMENT

# UPFRONT



## The Publishers Place

SUSAN BUTLER sbutler@billboard.com

# Are Downloads Performances?

ASCAP Wants A Federal Court To Say Yes

The federal court case in New York seemed like business as usual at first: The court periodically resolves disputes over ASCAP rates for performance licenses. AOL, RealNetworks and Yahoo were expecting rates to be set for the right to stream compositions by ASCAP members.

Then in February, ASCAP made a surprise move. It asked the court to declare that downloads also require a performance license.

Currently, digital services pay a performance royalty for streams and a digital phonorecord delivery (DPD) royalty for downloads. The performance license covers the right to "publicly perform" the recorded composition, while the DPD license covers the right to "reproduce" a copy of a recorded song and to "distribute" it digitally.

But there's a distinct difference between digital performance and DPD licenses. The former are negotiable, so publishers have the right to say "no" to a license request. The latter are often compulsory, so publishers must grant the license if the song has been previously recorded and released in the United States. Requiring both licenses for one type of use could increase the cost to companies that want to offer downloads.

So the move by ASCAP, under the leadership of CEO **John LoFrumento**, is causing quite a stir. Several interested parties filed amicus (friend of the court) briefs in the matter on Feb. 28.

The decision will not be easy. It will require a first-time interpretation of copyright law on this issue and an understanding of technology.

Under the Copyright Act, to perform a work means to recite, render, play, dance or act it, either directly or by means of any device or process. To perform a work publicly means to transmit or otherwise communicate a performance of the work to the public, by means of any device or process,

whether members of the public receive it in the same place or in separate places, at the same time (e.g., in a public theater) or at different times (e.g., delayed broadcasts).

Courts have already held that streaming is a public performance. ASCAP argues that there is little difference between a stream and a download today.

For both, the "client" computer establishes an Internet connection with the "server" computer. The client or server specifies the digital information to be transmitted from



LOFRUMENTO

the server to the client, and the client plays or possibly stores the information on the client computer.

Protocols govern how the client and the server communicate to each other. The protocol for downloads delivers information as quickly as possible while correcting any errors that result from the transmission. The protocol for streams attempts real-time delivery, skipping the step of correcting errors. Though they are not identical, ASCAP argues that there is software today that allows music to be played as it's being downloaded or automatically played when the download has completed.

Ultimately, ASCAP argues, there is no other reason to download music than to play the music—so when a service first transmits a download, that transmission is a public performance of the music.

AOL, RealNetworks and Yahoo argue that transmitting a download is more akin to sending a CD to the recipient's home—the download delivers a copy rather than performs the music. They say this is a distribution, not a performance.

The RIAA is aligned with the digital services, arguing in an amicus brief that a transmission is not a performance unless it's capable of being heard during transmission. The group refers to the court decision in the original Napster case that indicated that users who upload files violate the distribution right, while users who download violate the reproduction right. There was no mention of a performance right.

In its amicus brief, the Digital Media Assn., NARM and others argue that ASCAP's position would give CD and DVD distributors an unfair advantage over digital services since they do not pay a performance royalty.

But the Assn. of Independent Music Publishers, Church Music Publishers Assn., Nashville Songwriters Assn. International and the National Music Publishers' Assn. are aligned with ASCAP, emphasizing that rights holders may license each right (distribution, reproduction, performance) separately—and generate revenue from each right—under copyright law.

And BMI explains in a brief that separate licenses are not unusual. For example, music for a TV broadcast requires two licenses: a synch license to reproduce the song in synchronization with a visual image plus a public performance license for broadcasting it to the public.

As more TV programs are offered as downloads, a performance fee for those deliveries would certainly ensure continuing revenue streams to the societies.

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# Grandmaster Flash & Mele Mel

Two of hip-hop's founding fathers on the eve of becoming part of the first rap act in the Rock and Roll Hall of Fame.

**Y**ou could spend the better part of a day listing the things Grandmaster Flash & the Furious Five did first: In the embryonic days of the New York rap scene, they were among its first superstars, they helped pioneer the freestyle battle and Grandmaster Flash was instrumental in inventing the art of break-beat DJ'ing. Legend also has it rapper Mele Mel was the first to dub himself an "MC"; fellow rapper Cowboy is credited with coining the term "hip-hop."

So it makes perfect sense to add another first to the list: On March 12, Grandmaster Flash & the Furious Five will become the first hip-hop act inducted into the Rock and Roll Hall of Fame. It was 25 years ago that their groundbreaking single "The Message" helped hip-hop kick down the door into a world of bigger audiences, and in their third year of eligibility, the act—comprising Grandmaster Flash, Kid Creole, Mele Mel, Scorpio, Raheim and the late Cowboy—will join a class that includes R.E.M., Van Halen, Patti Smith and the Ronettes.

And though the Hall of Fame has traditionally played around with the definition of "rock-'n'-roll"—just last year, Miles Davis became a member—it's yet to embrace hip-hop. Part of that is strictly timing: Artists become eligible 25 years after their first recording, which, in the case of Flash & the Five, was 1979's "Superrappin'." But there's a satisfying time element to the 25-year anniversary of "The Message," the group's seminal track, which, with its dark, ingratiating hook—"It's like a jungle sometimes/It makes me wonder how I keep from going under"—sold half a million copies in a month and established hip-hop as a commercial and cultural force in the mainstream.

Billboard spoke with Grandmaster Flash and rapper Mele Mel on the eve of their induction.

**How did you hear about the induction?**

**Mele Mel:** I sleep with the TV on, so actually in my sleep I heard the woman reporting it. She announced Van Halen and R.E.M. while I was dreaming, and then I woke up to hear her saying, "Rap group Grandmaster Flash & the Furious Five also made the cut." **Grandmaster Flash:** There had been two false alarms on it, so when somebody called my house, I didn't take it too serious, to be honest. But when they told me, I just looked at the phone, hung up and went on my merry way. The next morning I started getting a lot of calls, so I just said, "Note to self: This is it." But it's wonderful, wonderful, wonderful. Later than sooner still beats never. [laughs]

**What does it mean to be the first hip-hop artists inducted?**

**Mele Mel:** It validates all we put in as far as pioneering rap music and making it a global thing. We're overlooked because we started so early in the game, before it got corporate and commercial, but being inducted makes people take a second look at who

we are. People still know our music, but for some reason these young rap cats and the industry don't really think we're as important as we are. The Rock Hall solidifies it.

The main thing that the induction would do for the industry is force it to grow up. They're trying to make it a little too juvenile, a lot too ghetto. Everybody understands the dope part of it, the violent part of it, so now let's get back to the music part. This forces everybody to put a different face on hip-hop as a music-driven culture: It can be a teacher, a star of the community, instead of just an act on the corner.

**Grandmaster Flash:** So many of the other prestigious associations have embraced hip-hop, but this had been one that sort of hadn't. And as a DJ, it's pretty important. I go in with some of the greatest keyboard players, drummers, guitarists, bass players, horn players, and I go in with my instrument, which is the turntable. So although on one side it's sort of a sore thumb, on the other I'm going in as a special situation. This isn't just Flash & the Furious Five; this is hip-hop going in, the breakdancers, the MCs, the graffiti artists. So it's cool. It's kind of nifty.

**Does this lend a validation or acclaim to hip-hop music that it maybe didn't have before?**

**Mele Mel:** It does, but I'm not going to say it's for "hip-hop music." What we could call hip-hop and what it is now is not actually the same music. I think it validates the fact that pioneering groups, traditional groups are the most important ones, the ones that to this day can move hip-hop forward.

Today's music is more stagnant—they've been doing the same thing, saying the same thing, for years. It's not going anywhere. 50 Cent may be in the Rock and Roll Hall of Fame one day, but he won't deserve it. All he did was just make records, and the records made money. He wasn't as influential as Grandmaster Flash & the Furious Five or Run-D.M.C., or Kurtis Blow or Public Enemy. These are the influential groups in hip-hop. That's the bigger movement and the bigger story about what hip-hop is.

**Grandmaster Flash:** Let's just say that it's the cherry to the validation. I can remember when you couldn't see a hip-hop video anywhere, when other music organizations thought [hip-hop] was just a ship passing through the night. It makes me go back to



GRANDMASTER FLASH & THE FURIOUS FIVE in 1988 (above) including MELE MEL (lower left) and GRANDMASTER FLASH (center); GRANDMASTER FLASH today (inset).

my humble beginnings. As an inventor, sometimes you invent something and the people say, "No." So thank God they said, "OK, maybe this could be something."

**What lessons have you learned from your years in music?**

**Mele Mel:** That the business is the

major part of it. We lost a lot of opportunities and chances because we weren't as well-versed in the business side. We were just too busy being the creators and living the life of stars. It never got in the way of my talent, but it got in the way of moving forward as a group.

**Grandmaster Flash:** That I continue to love this. In some cases, I'm called an icon, but I look at myself as a servant. It's allowed me to go from this little candy store that I made to a huge Wal-Mart-type of candy store, where I've got so much music to play and so many audiences to play in front of—whites, blacks, people overseas, audiences half my age. The lesson is that when you love what you do and you stick with it, it will take care of you. Hip-hop has taken care of me all my life.

**What are you working on now?**

**Mele Mel:** "We're doing promotion on ["Muscles," his first solo record]. [Wrestling's] always had that hip-hop twist to it, and I'm a part of that.

**Grandmaster Flash:** I have an album deal I'm just about to close on. And I'm writing the story of my life, with the guy who wrote the Ray Charles biography, David Ritz. I'm really into these digital DJ applications, these sounds that used to be on the keyboard but are now on CDs. I'm a technology fiend.

50 Cent may be in the Rock and Roll Hall of Fame one day, but he won't deserve it.

# She's Every Woman

Martina McBride is a mom, a wife and a homemaker. She has also sold 12 million records, and has a new set of hits on the way.

BY KEN TUCKER

**M**artina McBride is both Everywoman and the Everywoman's superstar. A 40-year-old mother of three from Sharon, Kan., who has been married to husband John McBride since 1988, she is her audience. That may be one of the reasons that McBride—whose new album, "Wake Up Laughing," is due April 3—has been one of country music's most consistent stars during her 15-year career.

Sony BMG Nashville chairman Joe Galante, who signed McBride to RCA Records Nashville and calls her "the best singer in the format," says she has a unique connection with her fans. "She's the wife, she's the mom, she's the executive, she's the star, she's the homemaker. She's very much the audience, and I do think that grounds her, but it also keeps her in touch with everything," he says.

Jon Elliot, VP of marketing and artist development for RCA Nashville, says McBride's median demo is females in their late 30s. "She probably skews higher female than any other artist on our roster and probably any other artist in the format. She very much is her demo, and I think that's why she's able to do what she does, because she knows how to relate to those people who buy her records."

McBride also has a "laser focus," Galante says. "Even though she's surrounded by all the stuff that she's dealing with, she's able to focus on what she needs to do. She could have been a mom five seconds ago, but when she's onstage, she's the star, and she's giving it all to her audience."

There are few artists in any genre who can claim a career as consistent as McBride's. Every one of her albums, except for her first, has been certified either platinum or multiplatinum by the RIAA. She has sold 12 million records, according to Nielsen SoundScan.

In an amazing testament to her career growth, every album she has released—save one, a Christmas project—has outperformed the last when it comes to first-week SoundScan sales. Her most recent, "Timeless," sold 185,000 copies in its first week. By contrast, "The Time Has Come," her first record, sold 1,000 units the week of release.

She's won multiple awards from the Country Music Assn. and the Academy of Country Music, as well as from the Recording Academy. From an airplay standpoint, she's scored 19 top 10 singles, including five No. 1s on Billboard's Hot Country Songs chart. She's also had crossover success. "Valentine," with Jim Brickman, was her first AC hit in 1997 (see chart, right), and she's reached the top 10 four times in the format. Her last proper album, "Martina," released in 2003 on RCA ("Timeless" was an album of cover songs), spawned her biggest crossover success to date, including a nine-week run at No. 1 with "This One's for the Girls," and "In My Daughter's Eyes," which spent 50 weeks on the chart.

"Martina McBride is highly relatable to a country listener," says Beverlee Brannigan, PD for country KFDI Wichita, Kan. "She's an amazing balance of artist, business savvy, mom, smarts and beauty—and never in a threatening sort of way for

the female audience. And with all that going for her, she continues to grow as an artist."

Radio has embraced the first release from "Wake Up Laughing." "Anyway"—the first song that McBride has written or co-written in her career—is No. 6 on Hot Country Songs and is simmering below the AC radio chart, though the song has yet to be actively worked at the format. McBride co-wrote three songs on her new project.

Gregg Swedberg, PD for country KEEY Minneapolis, is an admirer. "You get the impression that she is in complete control, she knows what she wants to do and she doesn't compromise doing it."

There's major media push around the release of the new record. McBride will appear on NBC's "Today," ABC's "The View," Fox's "American Idol" and the 2007 CMT Music Awards, among other outlets. "We're going to have three solid weeks on Martina before we even get going," RCA's Elliot says, noting that her album is in stores during a prime buying period, Easter week, and that Mother's Day is not far behind.

Brian Smith, VP of store operations for Value Music Concepts, expects big things from McBride's new record. "The buzz is certainly there for her upcoming CD. The single impacted very quickly, and we've had fans asking about a release date earlier than most new projects I have seen lately," he says.

Although McBride has had AC radio success in the past, she

and the label agree that she's right where she wants and needs to be. "Maybe getting a little additional exposure at AC radio will help us generate awareness for who Martina is and remind people that she's had some success at the AC format, but at the end of the day she's a core country artist," Elliot says. "That's what she believes, and that's where her heart is, and she has no intent of doing anything else."

McBride, who had the No. 10 grossing country tour in 2006, according to Billboard Boxscore, will kick off a headlining arena tour with rising stars Little Big Town and Rodney Atkins April 12 in Kansas City. The show will feature state-of-the-art technology and a stage setup that allows McBride to be closer to her fans than ever before. McBride and her team believe the show's production is a big step forward. "I think people that come see the show will really feel that," she says.

While McBride laughingly says that she wanted to call the tour "A Guy, a Band and a Chick," it will likely incorporate the name of her new album, although a final decision hasn't been made.

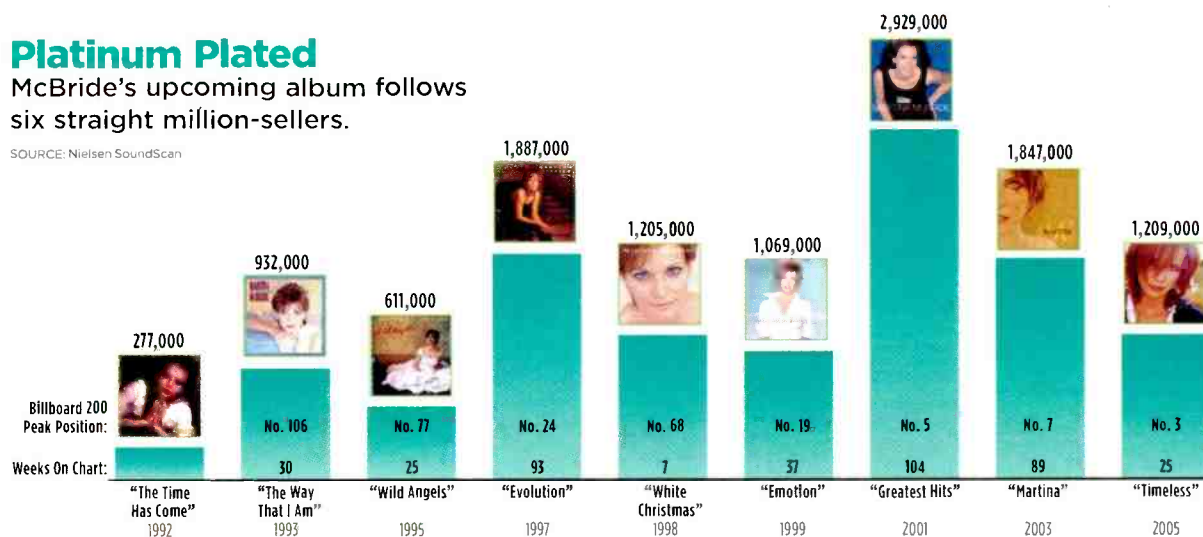
Keeping in line with her role as a wife and mother, McBride will tour only on the weekends so that she can be home with her family during the week.

On the sunny March day that Billboard talked with McBride, she was in mom mode—winding her way through the streets of Nashville to pick up two of her three daughters at school. She spoke of her long career, producing her own records and trying her hand at songwriting.

## Platinum Plated

McBride's upcoming album follows six straight million-sellers.

SOURCE: Nielsen SoundScan



## The Billboard Hot 100

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART
Valentine	21	2/1/97	3	3/29/97	28
Chances Are	30	6/27/98	23	8/1/98	9
I Love You	25	9/11/99	21	10/9/99	14
There You Are	27	8/5/00	15	9/23/00	19
This One's For The Girls	22	1/31/04	1	7/3/04	45
In My Daughter's Eyes	23	9/18/04	3	1/15/05	50
Baby, It's Cold Outside	25	12/16/06	7	1/6/07	5





During her 15-year career, every album McBride has released, except for a Christmas project, has outperformed the previous one with first-week Nielsen SoundScan sales.

## THE BILLBOARD Q&A

# Martina McBride

On Her First Attempt At Songwriting, 'American Idol' And The Importance—Or Not—Of Crossing Over



**You've won a ton of awards, you've had No. 1 songs, every one of your nine albums except the first one has gone platinum or multiplatinum—what's still out there that you want to achieve?**

I have never been one to set goals—I've kind of been one who's just really happy and content to just take things as they come, and I just sort of feel like if it's meant to be it will happen. But this year, we are going to be touring for more people than ever, which is exciting to me. I hate to be greedy because I have had such an amazing career, but I would love for these singles to come out and do well at radio, and I would love to have a great year at the [Country Music Assn. Awards] . . . but that's kind of what you hope for with every record that you put out. I feel really grateful that 15 years into a career I still feel like it's really growing. I think anybody who starts a career hopes they have 10 strong years and that's a really big career, and the fact that this far into it we are still growing . . . that's exciting for me.

**What do you credit your longevity to?**

Song selection, obviously, has played a big part in that. I also think that this career has been really slow and steady. I don't think we have had peaks over the years. We didn't really have that exploding-out-of-the-box kind of thing. That is, in my opinion, so hard to keep going for a long period of time. While sometimes it's been frustrating to not achieve something as quickly as you think you should or whatever . . . it's just been the best way. That slow and steady build we have had has allowed us to have longevity when a lot of people have gotten burnt out.

I think when we have done press, we have done it really smart. I think it's been little bursts of really great press and great television, but not the "everywhere all the time in your face, until everybody is sick of you" kind of thing. And we have built our touring career really slowly. We have had some really smart opening spots and then made the decision last year to really go for it and headline with the "Timeless" tour.

Above it all I think I've always really stayed true to myself, which I think people can sense.

**Your new album is the second one that you've produced by yourself. What was it like producing the "Timeless" album, and were there things that you learned through that process that you brought forward to the new album?** The "Timeless" album was the perfect record for me to produce first, because I had that great blueprint with all the

music. There were original versions of the songs, and I wanted to stay really true and authentic to those versions. I learned a lot about production on that record, but I kind of had the safety net [because I had] the blueprint of the originals. But this record started from scratch. It was a blank canvas. You can paint this picture any color you want, you can paint any shape or form or whatever. So it was more challenging than "Timeless" for me. Especially with songs that I wrote like "Anyway," which didn't even have a demo to base it off of. It was just guitar/vocal. I thought "My gosh, how do I build this record? What instruments do I to use? What tempo does it need to be? What feel does it need to have?"

**You have made some great records through the years with Paul Worley. What was it within you that said, "I want to go this alone"?**

It just really felt right. I've made all my records with Paul Worley, who I adore. He is a mentor to me. I'm sure we will work together again in the future. It just felt like it was time for me to get in there and do it on my own. Probably the thing that's been easiest for me about that is—or just the thing that has been most beneficial to me is—just working on my own schedule, at my own pace and not worrying about somebody else's time. If I want to take the time to do things three or four different ways, or if I want to just put it away for three weeks and think about it later . . . [I can]. It's just a blast. I love it.

**You mentioned one of the songs that you co-wrote for this album, but you have three on the record. Why is it that you've never written a song, let alone recorded it, before now?**

For so long people have been saying to me, "You should write, you should write." And I keep saying, "I'm not a songwriter. I don't want to write." I respect the art of songwriting so much that I have never really wanted to attempt it. The Warren Brothers were out touring with me and . . . they said, "We are here every day, we don't have anything to do all day long. Let's write a song." And I said, "I'm not a songwriter. I don't write songs." They came to me in catering one night with this idea for "Anyway." "We started this idea for a song. Will you finish it with us?" And I said, "I love that. I want that song. It's my song." And they said, "Well, you have to finish it with us." So we sat down in the dressing room and in an hour we finished it up.

I love the process of being able to, on the front end, really make the words fit me and kind of put my thoughts into the song. I still don't have a desire to go to songwriting appointments every day. This is not my passion, but when you get something right and when you hit upon a line and it's finished and you can all look at each other and go, "Wow, that's really great," it is a great feeling, I have to say.

**You've had crossover success in the past. How important is it to you to have your songs played at other radio formats?**

It's nothing I take into consideration when I record at all. I never think about producing a song or choosing a song because I think it would cross over. Ever. But if song does cross over, I wouldn't be truthful if I said I wasn't excited about more people hearing my music. [When] you make music you want as many people as possible to hear it.

**Last year you worked with some of the contestants on "Canadian Idol" and performed on the show, and this year you're doing the same thing with "American Idol." Have you been a fan of the show all along?** I actually, honestly, have not watched the show up until, crazily enough, this year.

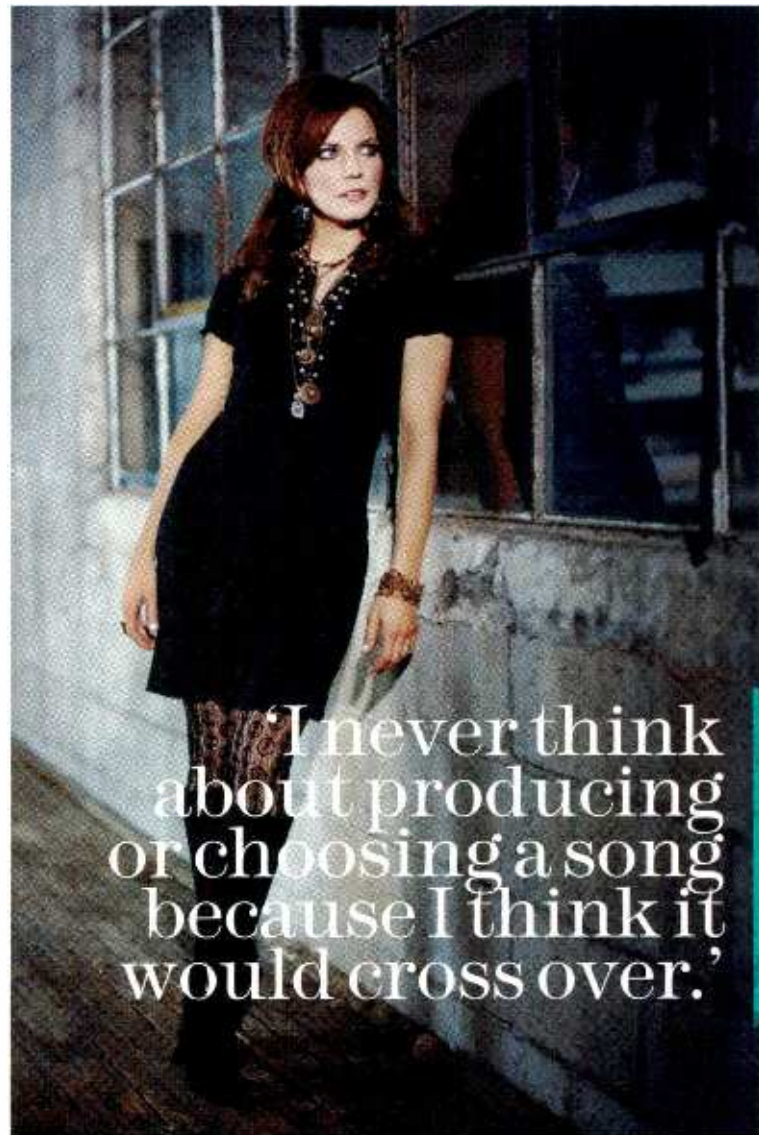
The "Canadian Idol" thing really changed my opinion of the show. I kind of had mixed feelings about it, like a lot of people do in the industry. [But] I was not really basing that on facts, because I hadn't even watched the show. When I went to do "Canadian Idol," it really turned me around. They were kids, I think the oldest one was 20 or 21 years old. Their excitement and their passion, their willingness to learn and their heart was really moving to me. I thought, "You know what? This is great that there is a place where people can go to have this kind of opportunity." So then this year I started watching "American Idol" before I was asked to be on it. Me and the kids started watching it together.

**As someone who went through the whole artist development and A&R process in a more traditional way, what do you think of "American Idol" as an A&R vehicle?**

I feel like it's tough for them. I don't know, because I've never been an "American Idol" contestant, but I feel like there's a lot of scrutiny, and I don't know how much control they have artistically over the first few things they do. It's going from zero to 100 in no time at all. One day you are nobody, and the next day you are basically a huge star via this television show. And at the end of the day, they have to have the talent or whatever to be able to sustain that shot that they get at the beginning from "American Idol." They go out there in the real world and compete with everybody else. It's a mixed blessing.

**What about being an artist or about your business keeps you up at night? Or does anything?**

Yeah, yeah, certain things do. Like when I put a song out that I believe in, and I think it's really great and it doesn't do as well at radio as I had hoped. That's hard for me. When I put "Timeless" out and radio wouldn't play it, that was hard for me. I mean, they played it, but as a general rule, they weren't that accepting of the album. Little things like that. When you do things you believe in you want everyone to embrace it, and then you have to realize that's not going to happen. So you just have to let it go. Little things like that . . . get under my skin, but I think they do with every artist.



**'I never think about producing or choosing a song because I think it would cross over.'**

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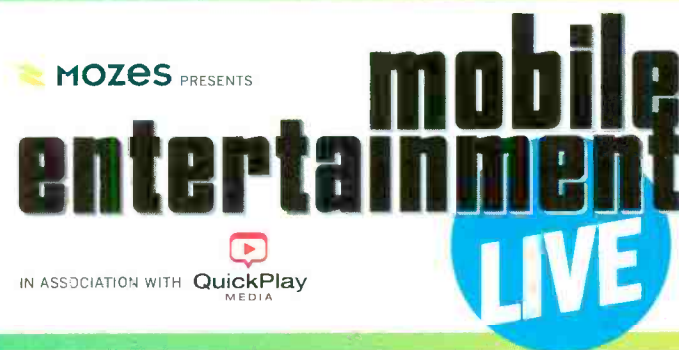


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*Sal,*

*The road may go on forever,  
but it won't be the same without you.*



*I'll miss you.*

*Jeff Apregan*



# Sal Bonafede

THE TOURING BUSINESS LOSES A LONGTIME FRIEND

BY RAY WADDELL

**1932-2007** Though he directed the highest-profile tours, Sal Bonafede was never a guy who sought the limelight. Photos of him are hard to find, no definitive press bios exist, certainly there is no MySpace page. ¶ Hell, it's not even easy to find out the guy's full name and date of birth. For the record, it's Salvatore I. Bonafede Jr., born July 31, 1932, in Brooklyn, N.Y. The music business knew Bonafede as Neil Diamond's tour director for more than 30 years. Prior to that, Bonafede managed Rod McKuen, the Doors and Dion. ¶ In speaking with friends and business associates of Bonafede, who died at 74 on Feb. 15 at his home in Los Angeles, a picture starts to emerge. It is the portrait of a razor-sharp businessman, a tough as nails negotiator and a fiercely loyal friend. ¶ He was also a rare executive. "Sal was probably in some ways the original renaissance man," says Rob Light, managing partner/head of music at Creative Artists Agency. "He was part manager, part promoter, part marketer, part building manager. As a touring executive, he really wore every hat at one point or another in the role he played." ¶ Diamond says that he first met Bonafede in the early 1960s: "I was a staff writer in Tin Pan Alley and Sal was knocking on doors for his clients to find material for them." >>>



Left: With **NEIL DIAMOND** in August 1986 at the Greek Theatre in Los Angeles. Right: With **MICHAEL JACKSON** and Live Nation UK's **BARRY CLAYMAN**, far right, and Clayman's daughter **SARAH** and wife **LINDA**.



Diamond was impressed by that first meeting. "He was very serious, very intent on doing a good job for his clients, and I made a mental note to see this guy again," he says.

By the early 1970s, Bonafede joined Management III where, under its founder Jerry Weintraub, he was involved in the careers of John Denver, Elvis Presley, Bob Dylan, Frank Sinatra and others.

"Because Jerry Weintraub relied, to put it politely, on Sal having the answers, he was methodical on details to the point of severe repetition," says Randy Phillips, CEO of AEG Live. "That Management III training stuck with him throughout his career. The word 'no' did not exist in Sal Bonafede's vocabulary."

Diamond says that while he and Bonafede's paths had crossed, "we didn't start working together until I signed with Jerry Weintraub as a manager in the mid-1970s. Sal . . . did touring for Elvis, Sinatra and Dylan, so I was elated to find I'd be working with him on the tours. From that point on, Sal oversaw every live performing tour that I did."

Longtime Bonafede associate Jeff Apregan, president of Apregan Group, met Bonafede in 1980 as a fledgling hire in the accounting department of Concerts West, the touring arm of Management III. Apregan says Bonafede was an imposing presence. "He was a guy that had been around," he says. "Being involved with the Doors, for example, and some of the experiences that he'd had, he was a very seasoned guy. Especially for someone young, it was great to be around someone like that."

Even after he left Management III, Bonafede remained the director on any Diamond tour. "He organized them, he planned the dates, he worked with the promoters and venues, not only in the States, but all over the world," Diamond says.

"It was definitely more than just business," Diamond continues. "First of all, Sal was a top guy, he was experienced, he was savvy and smart, but he was a hands-on manager, he was always in the trenches with me. You don't forget things like that."

Bonafede was a meticulous tour planner. "Sal was involved in all of the deal structures and routing and trying to figure out what was best at any point in time," Apregan says. "He was a perfectionist. He cared very deeply about doing things right. I learned more from working with him than anyone I ever worked with."

Apregan agrees that Bonafede was a hands-on manager. "He was a very sharp guy, he had a great memory, he had certainly had lots of experience in a lot of different markets and buildings," he says. "He knew where to look to be able to anticipate problems, head things off at the pass."

Last year in a Billboard special on Diamond, Bonafede spoke of finding his work on Diamond's tours rewarding personally and professionally. "How many artists have had the type of ca-

reer Neil has had?" he asked rhetorically. "I'm very proud to have headed up his team all these years."

In addition to Diamond, Bonafede played a key role in producing Michael Jackson's international "Bad" tour. He was also a booking consultant for the United Center in Chicago; HP Pavilion in San Jose, Calif.; and Xcel Energy Center in St. Paul, Minn.

Bill Wirtz, CEO of Wirtz Corp., which owns the Chicago Blackhawks and co-owns the United Center, was the first to forge such a relationship with Bonafede. "In 1994 we operated an open building for all concerts, and he represented us until the day he died," Wirtz says. "He knew what kind of person I was, he knew what we wanted. We put a price on his services, and it was worth every penny of it. We had great concerts, and we negotiated fair and equitable deals through Sal."

As the live business consolidated and changed, Bonafede adapted, Apregan says. "Arenas started wanting to be more proactive and competitive, and Sal was a natural guy for those kinds of people to want to work with because he had such deep relationships with managers, promoters, artists and so on," Apregan says. "Certainly as the business evolved and venues became more competitive, he was actively engaged to help consult venues."

Light points out that Bonafede was one of a shrinking pool of larger-than-life executives who built the business, and Phillips agrees. "Sal grew up in the business when you built a career painstakingly, one live show at a time," Phillips says, "before MTV, the consolidation and rigid formatting at radio and the Internet forever changed and, as he used to vocalize, 'ruined the business.'"

Diamond is thankful for "30 incredible years" with Bonafede. "He did some amazing runs for me. We did 11 nights at Madison Square Garden [in New York], 10 nights at the Forum [in Los Angeles]. Just this last tour a couple of years ago we did 70,000 people at Woburn Abbey in England and 80,000 people in Dublin, and Sal was the guiding force behind the whole thing. From a professional point of view, you can't underestimate his loss."



Bonafede, circa 2002, away from the daily grind.

## Lighters Raised

In a business that requires passion and tenacity, Sal Bonafede had both in spades for more than three decades. Here, friends and associates of Bonafede weigh in on the career, the life and the man.

### BILL WIRTZ, Wirtz Corp. CEO

"After the funeral there were 10 of us at dinner . . . we were all telling Sal Bonafede stories as a way to get over the grief of losing a friend like that," says Wirtz, who rarely gives interviews.

Wirtz says he met Bonafede more than 30 years ago through their mutual friendship with Frank Sinatra. "They had this relationship, they were friends," Wirtz says. "With Frank, he either liked you or he didn't, there was no in between. And Sal was his friend."

A notoriously tough businessman himself, Wirtz also respected Bonafede's business acumen and hired him as a consultant when the United Center in Chicago opened. "I think intuitively Sal was one of the smartest men I've ever known, a great businessman, and he knew every penny about the concert business," he says. "Personally, he was like a brother. Our relationship was built on trust. He trusted me and I trusted him."

### JEFF APREGAN, The Apregan Group president

As a longtime partner with Bonafede on Neil Diamond tours, Jeff Apregan had an inside look at how the man operated. "He was relentless. He just wouldn't take no for an answer," Apregan says. "If it was the right thing to do, Sal would absolutely just go to the mat to try and accomplish it. He was a pretty tenacious guy."

Apregan says Bonafede was a perfectionist. "He was passionate about what he did and didn't believe in doing anything badly," he recalls. "He really was an amazing friend. He was a great mentor. If he cared about you, he made sure you knew it. There's no better guy to have in your corner than Sal."

### ROB LIGHT, Creative Artists Agency managing director/music head

Rob Light knew Bonafede practically from birth. "I've known him since I was 6 months old. He was one of my dad's good friends," Light says. He chuckles when told Bonafede was described by several of his associates as "relentless."

"He would come off as a grizzly bear who was actually really in some ways a bit of a teddy bear," Light says. "He came off very loud and demanding and relentless, but if you showed him respect and dealt with him, he was really a sweet, kind sort of guy. I saw a different side of him because I knew him so long."

That said, Light concedes Bonafede was "in many ways a paradox. There wasn't anybody he didn't have a bad word to say about, and I say that with a smile on my face. He was one of the most fiercely loyal people I ever knew, [but] he always had a hip check for everyone. Sal was as loyal to his friends as anybody in the music space, that's what made him so unique. And he was a friend on a whole different level, very special to me."

**TERRY BARNES**, Ticketmaster chairman When asked to comment on Bonafede, Barnes says, "Sal Bonafede was a dear friend to me and my family as well as a respected colleague. I will miss him very much as will those who had the great fortune to know him."

### RANDY PHILLIPS, AEG Live president/CEO

Phillips says he and Bonafede were friends for many years, well before AEG Live began promoting Neil Diamond tours. "When I became the CEO of AEG Live, he was completely supportive of my efforts to build this company as an alternative to Clear Channel Entertainment [now Live Nation] at the time," Phillips says. "To say Sal was loyal to the few industryites he liked is an understatement. To quote Rob Light to me on the morning of Sal's passing: 'He had the capac-

ity to be the greatest pain in the ass you never wanted out of your life.' And nobody but Sal could throw a golf club farther than he could ever hit the ball."

### NEIL DIAMOND, singer/songwriter

Diamond's professional and personal relationship with Bonafede lasted more than 30 years, and the artist says he was lucky and proud to call Bonafede "my manager, my consigliere and, most of all, my friend."

The huge business they did together notwithstanding, Diamond says of Bonafede, "I liked him as a person. He had an incredible marriage, it settled him down and kept his feet on the ground. I was pretty impressed by that."

Now Diamond has lost a devoted advocate. "He was a beautiful guy, unless you were on the other side of the table from him. Then he was tough," Diamond says. "Although he was tough, he never burned bridges behind him. We were always welcomed back at any of these venues that we played."

"Personally, it's a heartbreaking thing losing Sal unexpectedly," Diamond concludes. "Right now, I'm writing, but when the time comes I'll call Jeff Apregan and we'll start planning to tour again. I will be without one of my favorite people in the world, but the show will go on, even if there's a tear in the eye when it does. We're going to dedicate the next tour to him, and hopefully he'll be up there in heaven, counting seats."

A background of red curtains hanging in vertical folds against a dark background.

*Sad,*

You are a tough act to follow.  
Thanks for all the great years, we'll miss you.

*Bill*



# Sal Bonafede

Respected by all who knew him

Irreplaceable, he will always be remembered with great affection - a true friend.

Barry Clayman, Michael Cohl, Arthur Fogel, Michael Rapino, Phil Bowdery and all at Live Nation

LIVE NATION





## South By Southwest Confab Tests The Marketing Mettle Of Independent Labels

BY TODD MARTENS  
ILLUSTRATION BY  
ANDREW BANNECKER

Last summer in Chicago, Vice Records GM Adam Shore helped orchestrate the Intonation Music Festival, a two-day affair featuring the likes of Bloc Party, Lady Sovereign and the Streets, among many others.

Shore has had plenty of experience putting on shows, thanks largely to the South by Southwest Music and Media Conference and Festival (SXSW) in Austin, which takes place this year March 14-13. (The music conference overlaps with the South by Southwest Interactive and Film Conferences that begin March 9.)

The Vice Records name has been hard to miss at SXSW, and this year will be no different. Vice will stage a Thursday-night showcase and two unofficial SXSW parties large y featuring acts not on Vice. But Shore quickly learned that booking bands for SXSW does not necessarily prepare one for orchestrating a festival in another city. SXSW, after all, plays by different rules.

"When I booked Intonation, it was so difficult to get the bands we wanted because everyone wanted top dollar to play, and it was a low-price festival," Shore says. "But at SXSW, all the bands are there, and everyone is dying to play shows. Bands aren't even asking us for money. They're just asking for beer."

There's no doubt SXSW has spring break-like qualities: the late nights, the booze, the barbecue and the rock'n'roll. The festive-like atmosphere persists even though the music business hasn't had much to celebrate during the past few years. So far, 2007 is no different.

Overall U.S. album sales are down about 15% from the same period last year, and sales at the top of the chart are dwindling, according to Nielsen SoundScan. It used to be a rare occurrence for an album to top The Billboard 200 by selling fewer than 100,000 units, but in 2007 it has already happened three times.

Yet SXSW continues to grow.

Last year SXSW had its largest music attendance to date with more than 10,000 registrants and 12,000 attendees who purchased wristbands for club access only. And there's no shortage of labels lining up to stage showcases.

This year alone, more than 90 labels, many independent, have committed to hosting official SXSW showcases. Billboard's showcase March 15 at Bourbon Rocks will feature LoneLady, Georgie James, Christian Scott, Gruff Rhys, Ron Sexsmith and the Redwalls.

"It's a great opportunity for us to knock about 20 birds out of the sky with one stone," says Glenn Dicker, label manager for Yep Roc and Eedeye Distribution.

His companies are celebrating their 10-year anniversaries at this year's SXSW, and Dicker says the promotional aspects of SXSW are invaluable, citing the amount of press, retail buyers and international partners in attendance.

Barsuk Records head Josh Rosenfeld says SXSW makes it easy "to have lots of meetings without flying all over the earth, and over much better Mexican food than can be found [at MIDEM] in Cannes."

continued on >>p34

# INDIES TAKE AUSTIN

from >>p33

Yet as SXSW's size has swelled, some are starting to wonder if there will ever again be a pure breakout band for the Austin gathering. With every genre and its subgenres now healthily represented, the buzz is spread more evenly among more acts.

"I think it's harder to be the band that comes out of nowhere and breaks out of SXSW," says Leslie Ransom, head of sales for label/distributor Touch & Go.

"It's indicative of what's happening to the industry as a whole. The No. 1 record used to sell 1 million copies, but that does not happen anymore. There's just so much more out there, and so much more access to so many different things."

These days, in-demand acts such as modern girl group the Pipettes and psychedelic garage rockers the Black Lips play multiple shows throughout the week, sometimes as many as three per day. With the constantly growing crowds making it difficult to get into any notable nightly showcase, Shore says he has to keep his bands—the Black Lips among them—working. "There's so much competition," he says, "the only way to even be seen is to play a lot."

Things have changed quickly.

When Domino Records brought over Franz Ferdinand from the United Kingdom, the act played one SXSW showcase at Buffalo Billiards. The band's buzz turned into a deafening roar, and Domino, which struck a deal with Epic in the United States, ended up with one of the hottest rock records of the year.

Domino U.S. label manager Kris Gillespie hoped to repeat such events in 2006 when he brought the Arctic Monkeys to Austin. While it was one of the most

## In-demand acts play multiple shows throughout the week for attention.

talked-about acts before and after SXSW, the band's music had been widely available on the Web weeks prior to the February release of the group's debut.

The Internet fandom, coupled with its chart hits in the United Kingdom, likely stole some thunder from one of the Arctic Monkeys' first major U.S. shows.

"It just came down to timing," Gillespie says. "The band's success just got out well ahead of us by the time March rolled around. It was still a great show, but it wasn't quite as propulsive as the Franz show two years earlier."

Touch & Go's Ransom says SXSW performances rarely translate into an increase in sales. To her, the benefit of bringing a band to Austin or arranging a tour around SXSW is to help secure press for later in the year. For that reason, the label opted to have Ted Leo skip SXSW since his new album comes out in March and most press would have already been secured.

And it's a positive, Ransom says, even if the overcrowded nature of SXSW prevents a journalist from checking out a band.

Memphis Industries co-founder Ollie Jacob witnessed that effect two years ago, when hundreds of attendees lined up and were shut out of a performance by dance-pop ensemble the Go Team. He's anticipating—even hoping for—a similar reaction with the Pipettes, one of the most sought-after bands going into SXSW, who have just signed with Interscope imprint Cherrytree Records.

"The Pipettes is going to be a little bit like the Go Team show, I hope," Jacob says. "People aren't going to be able to see it. It's a bit shitty, really, but that's kind of what you're there for. You want that general buzz and excitement, and it's the show that you can't get into where you say, 'I bet that was amazing.'"

## Billboard Highlights 10 Acts To Watch At SXSW

Among the legions of acts booked for this year's South by Southwest Music and Media Conference and Festival March 14-18 in Austin, here are 10 that people will talk about, as profiled by Ayala Ben-Yehuda, Jonathan Cohen, Todd Martens and Michael Paoletta.

# BUZZ BOUND

## THE PIPETTES

Sure, the Pipettes revel in the '60s girl group sounds of the Ronettes and the Shangri-Las. And yes, they even conjure up cool memories of British sister-in-song, the beehived Mari Wilson, who covered similar musical ground in the '80s.

Still, the trio, who hail from the British seaside town of Brighton, manages to make songs like "Pull Shapes," "Your Kisses Are Wasted on Me" and "Dirty Mind" sound positively modern.

In fact, this of-the-day sensibility permeates "We Are the Pipettes" (Memphis Industries), due for a U.S. release on Interscope imprint Cherrytree Records.



## GIRL TALK

At 25, Gregg Gillis has become the hipster party soundtrack du jour as Girl Talk, whose albums, particularly last year's "Night Ripper," and live shows are stitched together with hundreds of samples from all corners of pop music's recent past.

Girl Talk concerts inevitably become a mass of sweaty, half-naked bodies, a place where Beyoncé, Wu-Tang Clan and Biggie collide joyously with the Pixies, Kansas and Wings.

The samples on the Gillis' releases aren't cleared by copyright owners, but that hasn't stopped this Pittsburgh artist from continually reaching a wider audience.

## MALAJUBE

Montreal's post-Arcade Fire music scene remains red hot thanks to bands like Malajube. The group's latest Day to Care album, "Trompe-l'Oeil," crowns intense yet supremely melodic tracks with singer Julien Mineau's French-only lamentations.

"After Arcade Fire, a lot of Montreal bands got the idea that they, too, could make it big outside Quebec," Mineau recently told Billboard, "but thought the only way of doing it was by singing in English. That's lame."

The group's South by Southwest stop comes as part of a 26-date North American tour.

continued on >>p36



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## MARGOT & THE NUCLEAR SO AND SO'S

This Indianapolis-reared, eight-piece outfit pricked up ears with its 2005 indie label debut, "The Dust of Retreat," which was then picked up and re-sequenced last year by Artemis.

However, the group is now a free agent in the wake of Artemis' dissolution and will head to Austin on the back of a short Midwest tour.

References to Neutral Milk Hotel and the Decemberists seep through the crannies of Margot's evocative chamber pop, brought home by front-man Richard Edwards' rich voice.

## THE WATSON TWINS

The twin sisters brought a dose of Southern soul to last year's elegant solo debut from Jenny Lewis, "Rabbit Fur Coat."

Now they're striking it out on their own, bringing some California twang and twilight melodies to their transfixing harmonies.

Still unsigned, the Los Angeles-based duo has been too busy backing up their pal Lewis to settle on a label deal.

## AIR TRAFFIC

Expect a blast of hard-rocking Britpop from these newcomers from Southern England.

If an early EP is any indication, arena-prepped guitars criss-cross their way around swanky piano melodies, all of it building to giant vocal cord-straining choruses.

Air Traffic will release its debut on EMI U.K. imprint Tiny Consumer later this year, a label headed by electronic DJ David Kosten, aka Faultline.

## MENOMENA

The Portland, Ore.-based act's recent debut for Barsuk, "Friend & Foe," is a collection of enticingly oddball arrangements, brimming with melodies drawn from a wild assortment of noises and tape loops.

At times, Menomena sounds like a younger Flaming Lips, with scatterbrain rhythms, gospel crescendos and all sorts of indefinable sounds.

Live, the band is a must-see, swapping instruments and pasting together samples to reconstruct songs from the ground up.

## MATT & KIM

To catch a glimpse of what pure exuberance looks and sounds like, head to see Brooklyn, N.Y., indie duo Matt & Kim.

Drummer Kim Schifino is all smiles as she hammers her way through geeky yet danceable power-pop ditties.

Her giddy rhythms chase the frenetic, videogame-worthy keyboard melodies etched out by her beau Matt Johnson, and the kids don't know whether to find a partner or throw their fists in the air.

## GHOSTLAND OBSERVATORY

Austin's own Ghostland Observatory has one foot planted in dingy rock clubs and the other firmly on the dancefloor.

The duo of Aaron Behrens and Thomas Ross Turner has kept the indie kids up and moving with its 2006 album "Paparazzi



THE WATSON TWINS

Lightning," released on Turner's own Trashy Moped Recordings imprint.

Songs like "Sad Sad City" and "Piano Man" revel in retro synth leads, programmed beats and Behrens' yelped vocals, an addictive blend that is even more invigorating live.

## CECI BASTIDA

Bastida is a former member of pioneering '90s punk group Tijuana No and currently a keyboardist and backup singer in Mexican alt-pop star Julieta Venegas' band.

Now she strikes her own musical path as a solo artist, collaborating on demos with producer Jason Roberts (Plastilina Mosh, Control Machete) and Ozomatli bassist Wil-Dog Abers, among others.

Bastida's brainy grooves layer vocals, keyboards, electronic samples, acoustic and synthetic percussion in a modern kind of folk that traverses language and borders. ....



MENOMENA



MATT & KIM

## FACT FILE

### South By Southwest Music & Media Conference

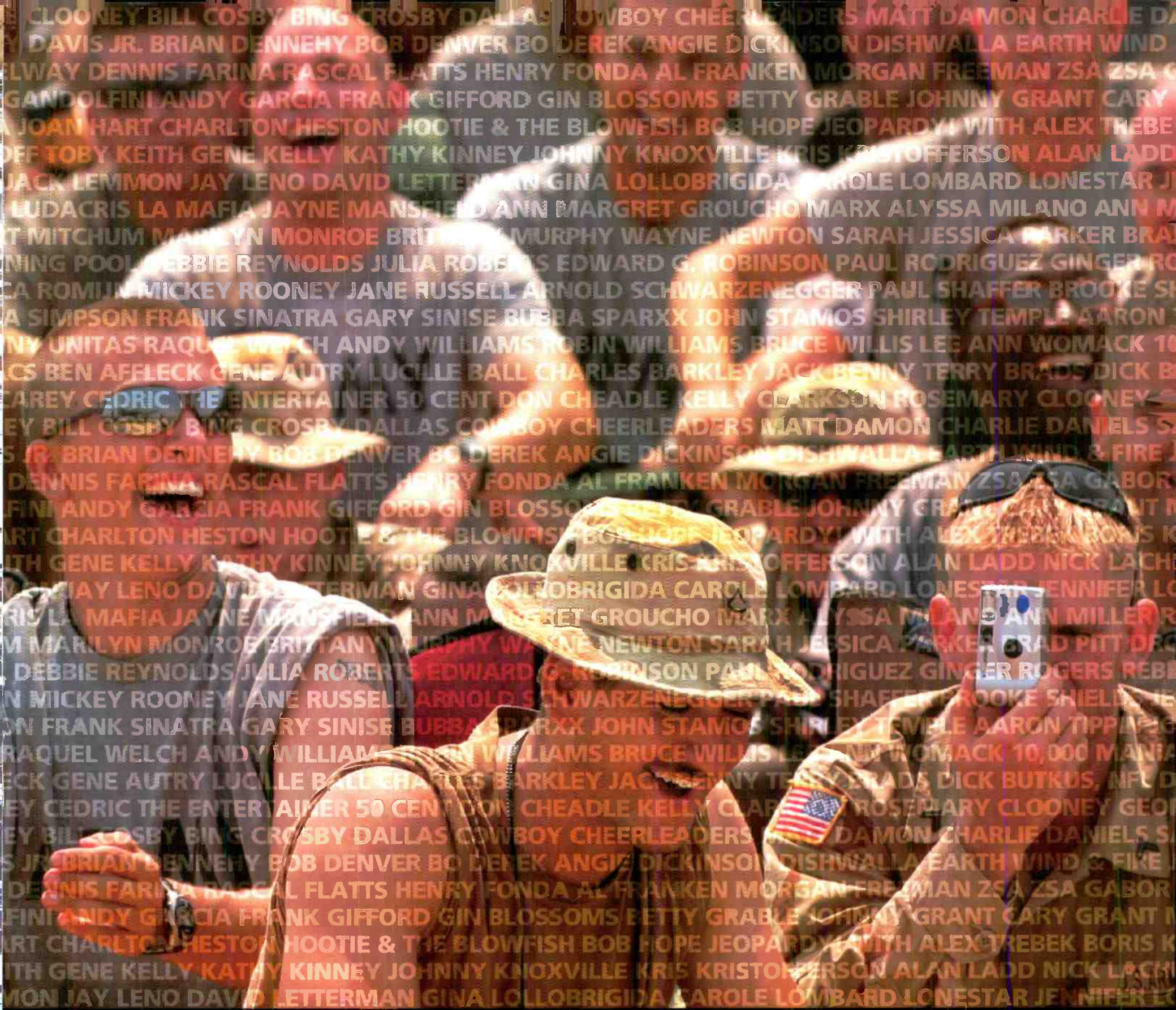
**What:** An annual international gathering of the music industry with a focus on artist development, featuring panel discussions, key speakers, a trade show and an extensive live music festival.

**Where:** Austin

**When:** March 14-18

**Who:** An estimated 10,000 attendees representing all facets of the music business participate in the conference and trade show, with as many as 12,000 expected for the music festival events.

**Web:** [sxsw.com](http://sxsw.com)



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A Mix Of Unsigned Gems  
And Established Stars At  
Billboard's SXSW Showcase

# WE'RE WITH THE

On Friday, March 16, Billboard returns to Austin with its second South by Southwest showcase. From punk to pop to jazz to garage rock, Billboard will host an evening of music as diverse as the genres represented by its charts. The raw post-punk of U.K. rocker LoneLady will get the evening started at 8 p.m. at Bourbon Rocks (508 E. 6th Street). She will be followed by the catchy dance-pop of Georgie James, jazz artist Christian Scott, a solo performance from Grugg Rhys of Super Furry Animals, Canadian singer/songwriter Ron Sexsmith and the now unsigned garage soul of the Redwalls. Last year, Billboard inaugurated its SXSW showcase with Drive-Thru act Steel Train, singer/songwriter Jont and rock'n'roll upstarts the Capes and People in Planes, among others. Shortly after appearing in Austin, People in Planes landed at No. 40 on Billboard's Top Heatseekers chart with its Wind-up debut, "As Far As the Eye Can See." A&R reps take note: Three of the five acts playing in Billboard's 2007 SXSW showcase lack label commitments in the United States. Here is a closer look at the lineup:

## LONELADY

URL: [myspace.com/hiholonelady.com](http://myspace.com/hiholonelady.com)

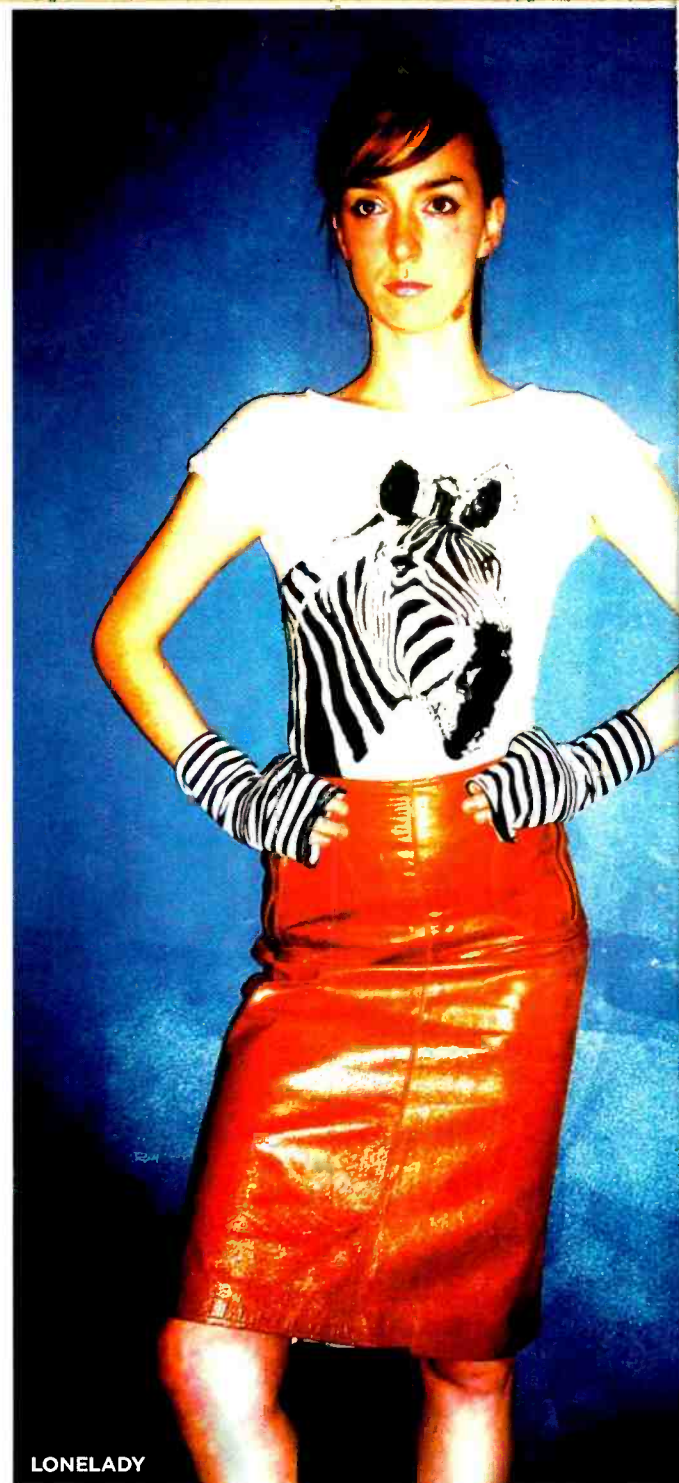
LABEL: Filthy Home Recordings

LATEST RELEASE: "Army/Intuition" (single)

MANAGEMENT: Self-managed

SET TIME: 8 p.m.

It was at SXSW last year that LoneLady made her first appearance outside of her hometown of Manchester, England. Then, she was armed with a guitar, some drum loops and a spitfire attitude. With serrated melodies, howling choruses and dagger-sharp riffs, LoneLady hit as hard as her post-punk forebear the Fall. In 2007, she returns with a drummer, replacing the coldness of her rhythms with some taut, human tension. New single "Army," released on tiny Filthy Home Recordings in her native country, will surely draw comparisons to the raw garage of acts like the Kills, and shows LoneLady tightening the sometimes manic approach of her earlier songs without losing any of the bite.



LONELADY



## GEORGIE JAMES

URL: [georgiejames.com](http://georgiejames.com)

LABEL: Unsigned

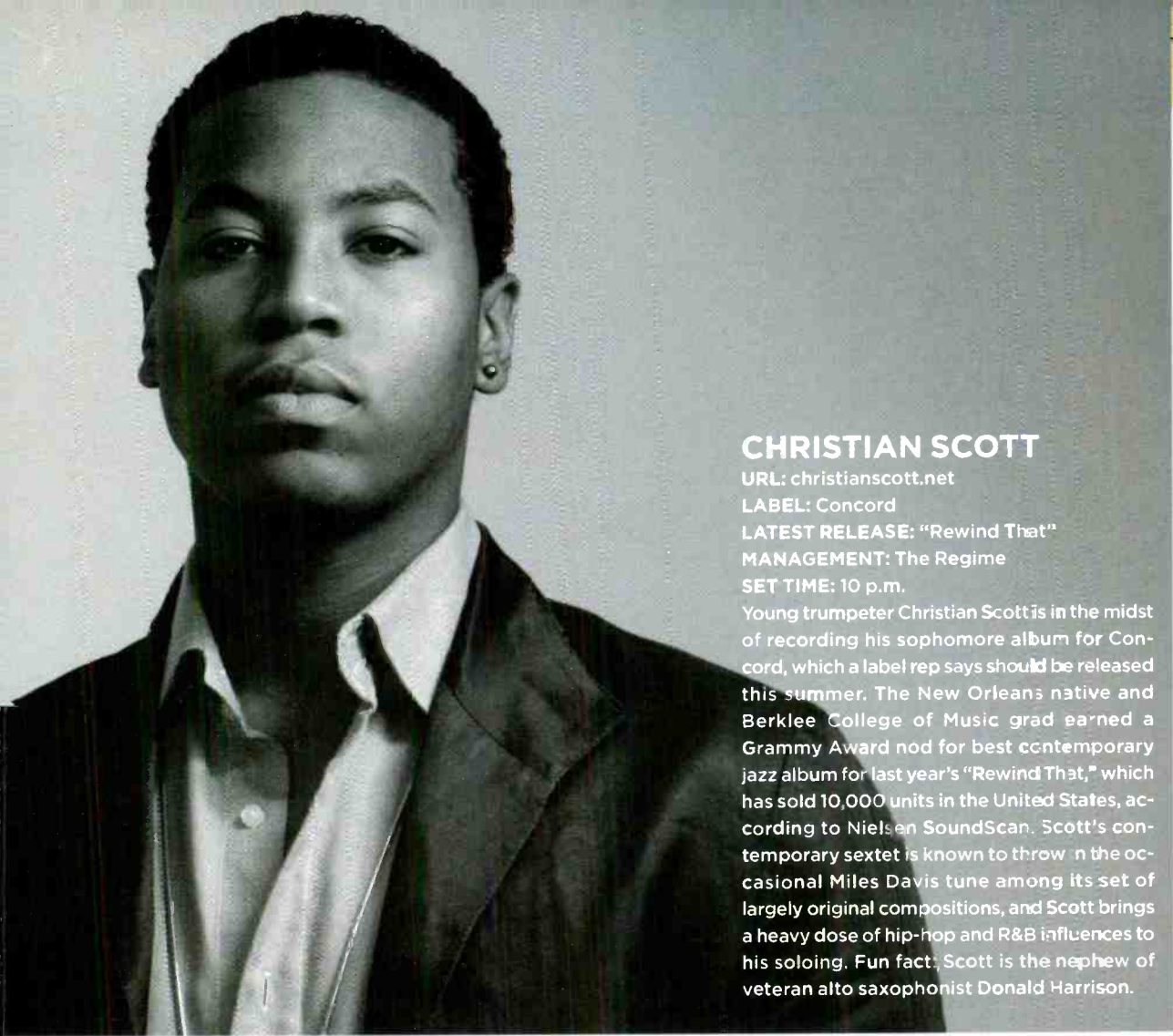
LATEST RELEASE: "Hello"

MANAGEMENT: Self-managed

SET TIME: 9 p.m.

The two-song, self-released debut single from Georgie James is instantly grabbing. "Cake Parade" hooks from its opening moments, thanks to a chipper keyboard melody, classic pop harmonies and some light dance grooves. But there's trouble beneath the sun-shiny exterior, as vocalist Laura Burhenn sings of the war that hangs over the tune's suburban imagery. "Another mother misses her only sons," she dryly sings, slicing through the song's '70s dance-pop flourishes. There's plenty more where that came from, as the duo of Burhenn and John Davis have a completed full-length, "Hello," that it is shopping for a label home at SXSW. The single is available from the Web shop for famed Washington, D.C.-based indie label Dischord Records, which was the label home for Davis' previous dancey-pop act, Q and Not U.





### CHRISTIAN SCOTT

URL: christianscott.net  
LABEL: Concord  
LATEST RELEASE: "Rewind That"  
MANAGEMENT: The Regime  
SET TIME: 10 p.m.

Young trumpeter Christian Scott is in the midst of recording his sophomore album for Concord, which a label rep says should be released this summer. The New Orleans native and Berklee College of Music grad earned a Grammy Award nod for best contemporary jazz album for last year's "Rewind That," which has sold 10,000 units in the United States, according to Nielsen SoundScan. Scott's contemporary sextet is known to throw in the occasional Miles Davis tune among its set of largely original compositions, and Scott brings a heavy dose of hip-hop and R&B influences to his soloing. Fun fact: Scott is the nephew of veteran alto saxophonist Donald Harrison.



THE REDWALLS

### RON SEXSMITH

URL: ronsexsmith.com  
LABEL: Ironworks  
LATEST RELEASE: "Time Being"  
MANAGEMENT: Michael Dixon Management  
SET TIME: Midnight

With a 15-year career that has thus far produced eight albums, Sexsmith is coming to SXSW in the midst of supporting "Time Being," an album released last year in the United Kingdom and in January in the States. The Canadian singer/songwriter has earned a reputation for possessing a novelist's eye for detail and an elegant approach to songcraft. "Time Flies" sees the artist moving closer to the stark, folksy work of his earlier days, and he'll continue to support the album throughout the year. The artist will tour Canada in the spring, and hopes to get started on a new album for release in 2008 this summer. In the meantime, Sexsmith co-wrote a song on the new set from Cherrytree/Interscope artist Feist, "The Reminder," due May 1.

### THE REDWALLS

URL: theredwalls.com  
LABEL: Unsigned  
LATEST RELEASE: "De Nova" (Capitol)  
MANAGEMENT: Mitch Marlow Management  
SET TIME: 1 a.m.

Retro rockers the Redwalls arrive at SXSW as recent casualties of the Capitol/Virgin merger. Before the Chicago-based act was dropped, however, it had completed a new album, which manager Mitch Marlow says sees the soulful garage rockers bringing a little bit more of a hard edge to its tunes. "It's grittier," he says, "but not a forced grittiness." The group will bring Billboard's showcase to a close with a smattering of new songs. Has the recent major label dramatics turned off the act from dealing with majors? "They're probably too pop for indie, but they're not really a pop band," Marlow says. "They're going to have to forge their own path wherever they're at. Maybe a major label is still the way to go." ...



GRUFF RHYS



RON SEXSMITH

### GRUFF RHYS

URL: myspace.com/candylonmusic  
LABEL: Team Love  
LATEST RELEASE: "Candylon"  
MANAGEMENT: Alun Llwyd, Sanctuary Group  
SET TIME: 11 p.m.

Super Furry Animals frontman Gruff Rhys arrives in Austin fresh from releasing his second solo effort, "Candylon," and first for Conor Oberst's Saddle Creek-distributed Team Love imprint. "Candylon" begins with a declaration, announcing that it is "an album of 11 songs for acoustic guitar." But nothing in Rhys' world is ever that simple, as space age sounds, bouncy violins and playful vocal melodies adorn his cartoonish psychedelics. On the new album, Rhys toys with country ("Beacon in the Darkness") and jazz ("Now That the Feeling Has Gone"). His Austin performance comes in the midst of a U.K. tour. On the horizon, Rhys is working with turntablist Boom Bip on a project dubbed Neon Neon, and slated to be released by the end of the year.

GEORGIE JAMES: SHERVIN LAINEZ; CHRISTIAN SCOTT: COURTESY OF CONCORD RECORDS; GRUFF RHYS: MARK JAMES; RON SEXSMITH: RICHARD BELAND;



PETE TOWNSHEND will give a keynote at SXSW to speak about how the Who has embraced new-media opportunities.



### Pete Townshend Keynote Among SXSW Highlights

The Who has already scheduled a number of 2007 tour dates in support of "Endless Wire," the first studio album by the surviving band members since they released "It's Hard" in 1982.

But the band's songwriter/guitarist Pete Townshend didn't agree to keynote this year's South By Southwest Music and Media Conference just to hawk his band's new album or revel in past glories.

Townshend and the Who continue to embrace the new-media opportunities presented by an ever-evolving music business. He maintains an active Web site at [petetownshend.com](http://petetownshend.com), with regularly airings of live footage and the on-line sale of exclusive products.

Meanwhile, Sirius Satellite Radio has been airing the act's current tour on a Who-themed station. Additionally, Townshend has hinted of a solo project in the works dubbed "Method," which he promises will utilize technology to inspire new forms of audience/performer interaction.

South by Southwest (SXSW) takes place March 14-18 in Austin, overlapping with its film and interactive conference counterparts that begin March 9.

Townshend's keynote is slated for 6:30 p.m. March 14.

Here are some other notable highlights from SXSW's broad range of panelists and speakers:

■ The Internet era has allowed management firms to more closely resemble record labels, and perhaps no company works both angles as effectively as the Canadian management company Netwerk, run by Terry McBride.

McBride has been vocal in his belief that artists should shirk the major-label system and start their own enterprise, and he's vehemently opposed to many of the industry's attempts to thwart file-sharing. He'll share his opinions in an interview on March 15.

■ For a different, more artist-focused position on some of the topics McBride will likely hit on, be sure to catch David Byrne, who has dubbed his address "Record Labels: Who Needs Them?"

The former Talking Heads frontman isn't out to attack the industry. Rather, his presentation, which was first delivered last October at the Future of Music conference, breaks down which artists do and do not need a label. His presentation takes place March 15.

■ Brazilian music legend Gilberto Gil comes to Austin with a new album and as a political ambassador of sorts. A pioneer of Brazil's "Tropicalia" movement, Gil now serves as Brazil's minister of culture. The musically adventurous/politically outspoken artist is in a unique position to discuss the intersection of government and culture. He'll speak March 14.

■ For those in need of a quick break from music and barbecue during the week, hit the "Comedy on the Music Circuit" panel with David Cross ("Mr. Show," "Arrested Development") and Patton Oswalt ("King of Queens"), two comedians who have won over the indie-rock set. Cross has recorded for Sub Pop, and Oswalt will be performing at this year's Coachella Valley Music and Arts Festival in Indio, Calif.

# WHO'S COMING

ROSS HALLIN/IDOLS

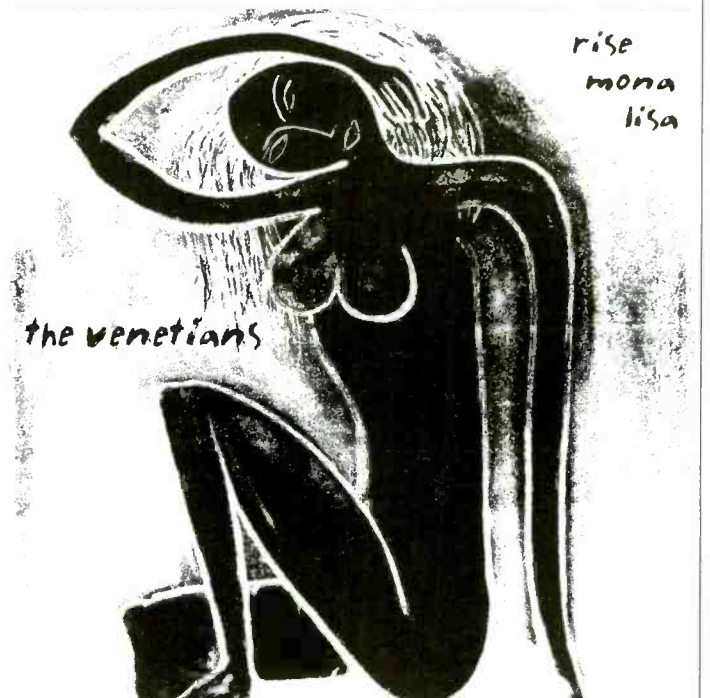
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# ON THE CHARTS

Recaps Reveal  
Leading Indie  
Albums, Labels

This special feature includes year-to-date recaps of the Top Independent Albums, Top Independently Distributed Labels and Top Independently Owned Labels.

The recaps cover the 12-month period starting with the March 4, 2006, issue through the issue of Feb. 24.

The Independent Album and Top Independently Distributed Label recaps are based on weekly results on Billboard's Top Independent Albums chart.

Those lists are limited to titles that are not sold by a major distributor. Ownership ties to a major do not disqualify a title from consideration nor do pick-and-pack arrangements. The only criterion for inclusion is whether the title is sold by independent labels or distributors, as opposed to one of the four major

distribution companies.

The recap of Top Independently Owned Labels does include labels that have distribution through majors. Labels that are not owned by one of the four major conglomerates—Universal, Sony BMG, Warner Music or EMI—are eligible to be included, even if they are sold via major distributors. This list is based on weekly performance on The Billboard 200.

All three recaps reflect point-of-sale information compiled by Nielsen SoundScan. Titles receive credit for sales registered during each week they appear on the pertinent chart.

In some instances, titles are originally released independently and are later picked up by major distributors. In those cases, titles receive credit for points only for the period of time when they were sold independently. ...

## Top Independent Albums Titles

Pos. TITLE -Artist Imprint/Label

- 1 THE ROAD TO HERE *Little Big Town*-Equity
- 2 JASON ALDEAN *Jason Aldean*-Broken Bow
- 3 RETALIATION *Dane Cook*-Comedy Central
- 4 IF ONLY YOU WERE LONELY *Hawthorne Heights*-Victory
- 5 A FEVER YOU CAN'T SWEAT OUT *Panic! At The Disco*-Decaydance/Fueled By Ramen
- 6 HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) *Jim Jones*-Koch
- 7 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT *Arctic Monkeys*-Domino
- 8 ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! *Hellogoodbye*-Drive-thru
- 9 I LOVED HER FIRST *Heartland*-Lofton Creek
- 10 THE ERASER *Thom Yorke*-XL/Beggars Group
- 11 A PIECE OF MY PASSION *Juanita Bynum*-Flow
- 12 WINCING THE NIGHT AWAY *The Shins*-Sub Pop
- 13 A DEATH-GRIP ON YESTERDAY *Atreyu*-Victory
- 14 YOU CAN'T FIX STUPID *Ron White*-Image
- 15 GREATEST HITS *Bone Thugs-N-Harmony*-Ruthless
- 16 THE POISON *Bullet For My Valentine*-Trustkill
- 17 EL MARIEL *Pitbull*-Famous Artists/TVT
- 18 THE HEART OF THA STREETZ, VOL. 2 (I AM WHAT I AM) *B.G.*-Choppa City/Koch
- 19 STILL SEARCHING *Senses Fail*-Drive-thru/Vagrant
- 20 LAST MAN STANDING: THE DUETS *Jerry Lee Lewis*-Artists First/Shangri-La
- 21 A MATTER OF LIFE AND DEATH *Iron Maiden*-Sanctuary
- 22 LISTENNN: THE ALBUM *DJ Khaled*-Terror Squad/Koch

- 23 VANS WARPED TOUR 2006 COMPILATION *Various Artists*-SideOneDummy
- 24 THE LAST KISS *Soundtrack*-Lakeshore
- 25 KARMACODE *Lacuna Coil*-Century Media
- 26 FOX CONFESSOR BRINGS THE FLOOD *Neko Case*-Anti-/Epitaph
- 27 ORPHANS: BRAWLERS, BAWLERS & BASTARDS *Tom Waits*-Anti-/Epitaph
- 28 U.S.A. STILL UNITED *Ying Yang Twins*-Collipark/TVT
- 29 UNDISCOVERED *Brooke Hogan*-SMC/Sobe
- 30 CHEMICALLY IMBALANCED *Ying Yang Twins*-Collipark/TVT

## Top Independent Albums Labels

Pos. LABEL (No. Charted Titles)

- 1 KOCH (19)
- 2 VICTORY (17)
- 3 TVT (13)
- 4 BROKEN BOW (3)
- 5 EQUITY (1)
- 6 COMEDY CENTRAL (5)
- 7 EPITAPH (17)
- 8 FUELED BY RAMEN (7)
- 9 IMAGE (5)
- 10 MADACY (24)

## Top Independently Owned Labels

Pos. LABEL (No. Charted Titles)

- 1 WALT DISNEY (18)
- 2 HOLLYWOOD (22)
- 3 CURB (11)
- 4 WIND-UP (4)
- 5 RAZOR & TIE (12)
- 6 SHOW DOG NASHVILLE (2)
- 7 FUELED BY RAMEN (4)
- 8 KOCH (12)
- 9 VICTORY (9)
- 10 EQUITY (1)

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Ethan Isaac, lead singer



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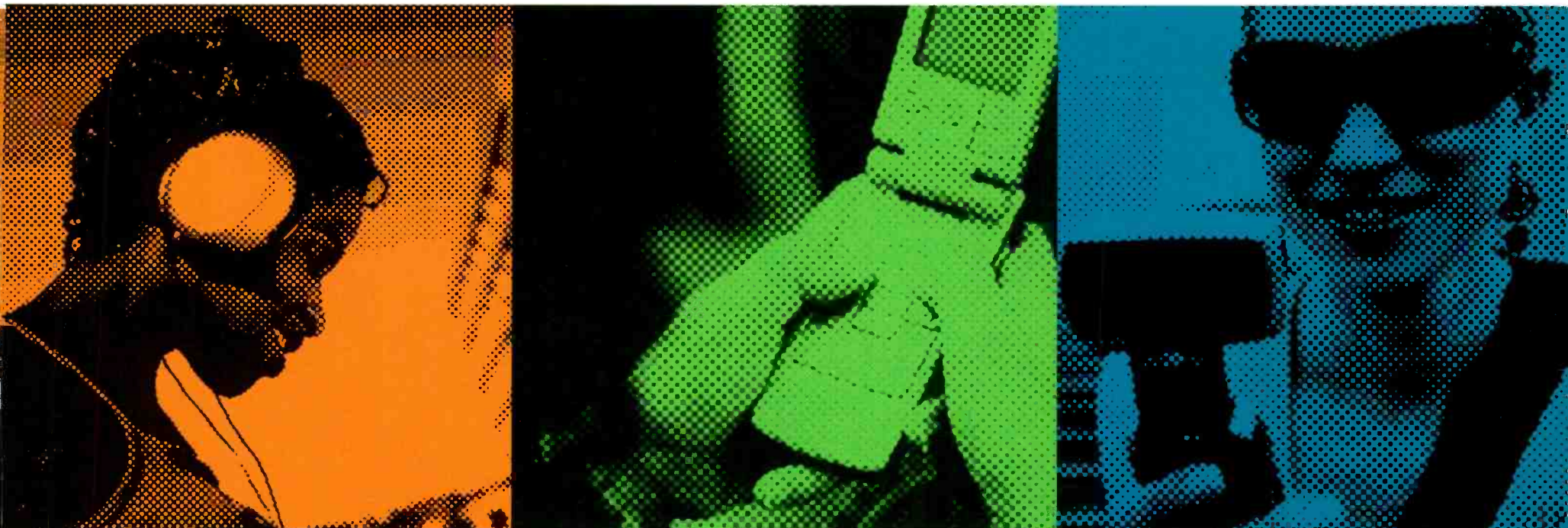
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**TEQUILA SUNRISE**  
Tila conquers iTunes by way of MySpace

46

47

48

49

49

# MUSIC

POP BY GARY GRAFF

## Introducing Joss' Vision

On Her Third Album, A Young Old-School Singer Comes Into Her Own

"Introducing Joss Stone" seems like an odd title for the third outing by an artist who has sold 7.5 million albums worldwide.

But the 19-year-old British R&B singer feels like the 14-track set, which comes out March 20 on Virgin, really does mark a new beginning for her.

"People get confused by it—understandably," Stone says with a laugh. "They're like, 'Hang on, were we hearing, like, a fake Joss before?' And I'm like, 'No, no, no... You just weren't hearing my vision. It was somebody else's vision that I just happened to be singing or...'"

"So when I say, 'Introducing Joss Stone,' it's like, 'Finally, now they've given me the chance to actually create a piece of art, to create an album that has a start, a middle and a finish.'"

Stone—who was born Joscelyn Stoker in Dover, Kent—says that her age had much to do with the three-album evolution to this point. Signed by S-Curve Records at 14, Stone debuted with the 2003 covers collection "The Soul Sessions," which sold nearly 1 million copies in the United States, hit No. 39 on The Billboard 200 and gave her two U.K. hits, including her languid version of the White Stripes' "Fell in Love With a Boy."

2004's "Mind Body & Soul" topped the charts in Stone's homeland and peaked at No. 11 on The Billboard 200, selling 1.2 million copies, according to Nielsen SoundScan. But, she says, it felt rushed and, in hindsight, "I don't even think it's a good album. I think it's a CD with a bunch of songs on it."

So despite such high-profile gigs as Live 8 and a Grammy Awards salute to Janis Joplin with Melissa Etheridge, Stone felt she still had something to prove with "Introducing," her debut for Virgin, which absorbed S-Curve. Early in 2006, she began writing songs, including the Jackson 5-influenced "Baby Baby Baby" and "In the Arms of My Baby," both of which made the final cut. Stone estimates she penned about 60 songs, recording 20 with producer Raphael Saadiq in the Bahamas and finishing at Electric Lady Studios in New York. Rapper Common and the Fugees' notoriously

reclusive Lauryn Hill each appear on a track.

Saadiq "gets me on a level I don't think anybody else does," Stone says of the former Tony! Toni! Toné! leader. "I've never had anybody care that much about what I think. Not so far."

While his main focus was "not to overshadow her," Saadiq, who played bass on the album, felt it was important for Stone to be surrounded by the energy of a live band, not unlike the way some of her heroes recorded.

"It wasn't like I tried to reinvent the wheel," Saadiq says. "I just went back and said, 'If I was producing for Al Green or Aretha Franklin, this is the production I'd put forth with a person that sings like that.'"

Capitol Music Group president Lee Trink, meanwhile, believes the label is in a solid position to raise Stone's profile even further. "She's had the level of success she's had without really a 'hit' record, which really tends to be an anomaly these days," Trink says. "So the way we're approaching it is we're trying to expand on that. We want to present her as an artist and not just say, 'Look at this great hit song we have. Don't you want this song?'"

Stone has already shot a video for "Tell Me 'Bout It," which is being promoted to adult top 40 and triple-A outlets. Trink says Virgin will work the track with Common, "Tell Me What You Gonna Do Now," to adult R&B, and may attack additional formats with other songs from the album.

Trink adds that "when you have an artist like Joss you can sit at the table with almost everybody who wants to get involved," and to that end promotions and exclusive tracks are being set up with Wal-Mart, Amazon, iTunes and Sound Check. Target will carry a special tour edition of "Introducing Joss Stone" that allows fans early access to her tour, which begins April 27. She will be a featured artist at Starbucks stores, and she will also do AOL Sessions and Yahoo Live sets.

"This is just music I hope will make people feel—that's all it is," Stone says. "I just hope it will make an emotion happen in someone's body when they hear it, and that's it. It's a piece of music—an album that is hopefully good." ...



STONE

### >>>DOG BITES MAN

After recording an EP and touring with Calexico and taking time off to rear his infant daughter, Iron & Wine principal Sam Beam has wrapped his next studio album, "The Shepherd's Dog." The 12-track set is due in late September via Sub Pop and will be supported with a two-month fall tour of North America and Europe. Guests include Califone's Brian Deck and Tin Hat Trio's Rob Burger.

—Jonathan Cohen

### >>>HIGH VOLTAGE

LFO's Mark Bell, drummer Chris Corsano (Sonic Youth, Six Organs of Admittance) and Chinese pipa player Min Xiao-Fen join Timbaland, Antony Hegarty of Antony & the Johnsons and Lightning Bolt's Brian Chippendale on the new Björk album, "Volta." The Atlantic effort, due May 7, also boasts a 10-piece all-female brass section, formed of musicians from Björk's home country of Iceland.

—Katie Hasty

### >>>DOWN TO THE BONE

Veteran urban outfit Bone Thugs-N-Harmony has linked with Interscope for the April 17 release of a new album, "Strength & Loyalty." First single "I Tried" features Akon, while Mariah Carey and Bow Wow are featured on the Jermaine Dupri-produced intended second single, "Lil L.O.V.E." The Game, Twista and Yolanda Adams are among the other guests on the project.

—Jonathan Cohen

### >>>DON'T KNOCK THE PROG

Jazz trio the Bad Plus covers Rush ("Tom Sawyer"), Tears for Fears ("Everybody Wants to Rule the World"), Burt Bacharach ("This Guy's in Love With You") and David Bowie ("Life on Mars?") on its next album, "Prog," due May 8. The set is the first release on the band's own label, Do the Math, after three albums for Columbia.

—Jonathan Cohen

# NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

### >>>THE ENVY CORPS

When the Envy Corps stopped by its nearby Clear Channel-owned radio station last year, the rock quartet had designs on hearing its music on a Sunday-evening local music show. The act didn't dream it would become one of the station's top songs of 2006. After all, the band's single "Rhinemaidens" is a delicately breezy slice of indie pop, with a slight touch of strings, wispy vocals and a slow-burning guitar melody.

The cut would fit comfortably alongside a Death Cab for Cutie or Shins song, but Ames, Iowa, station KCCQ (105.1) is more accustomed to rocking with such acts as Nickelback and Red Hot Chili Peppers. As guitarist Brandon Darner notes, to the college town of Ames—about 25 miles outside of Des Moines—local music is largely centered around metal act Slipknot. (Darner himself played in a band called To My Surprise with Slipknot founder Shawn Crahan.)



THE ENVY CORPS

"Slipknot certainly gave some people the idea that they could do this, too," Darner says. "There's a lot of bands that spawned from them, but they're mostly heavy bands. There aren't many bands doing what we are doing, at least not with any kind of success."

Success is starting to come quickly to the Envy Corps. "Rhinemaidens" graduated from KCCQ's Sunday program to heavy rotation in a matter of days.

"We put that on, and it sounded different than a lot of the other hard rock we put on," operations manager Jamie Marchiori says. "Things just kind of snowballed from there. For such a long time, we would have listeners call the station and ask where they could get this, where they could find this in the stores."

A full-length should be done in May, but the band's local fans will have to buy it as an import. The Envy Corps are signed to U.K. label Vertigo Records—home to the Rapture, Dirty Pretty Things and Boy Kill Boy, among others—for every territory minus the United States.

Darner is hoping the band will have a better idea of its U.S. plans after the South by Southwest music conference in Austin (see story, page 33), where the Envy Corps will be playing multiple shows. "For us, it was just about finding a label interested in working with the band on our terms," Darner says. "We didn't have amazing specifics. Getting signed is hard, and we wanted a label that was really into the music."

Indeed, Darner attributes the Envy Corps signing first with an overseas label to the simple fact that Vertigo flew from England to Des Moines to see the band. "There were a lot of labels in New York or L.A. who contacted us, but we couldn't get them to fly to Des Moines," Darner says. "We were told there were no direct flights to Des Moines, just excuses like that."

Contact: Brandon Darner, theenvycorps@gmail.com.

—Todd Martens



### >>>PISTOLERA

Pistolera is the brainchild of Sandra Velasquez, a woman who grew up in San Diego listening to the music of Led Zeppelin, Jimi Hendrix, Nirvana and Sonic Youth. But her childhood wasn't all about the rock'n'roll.

"In the living room," she says, "my mother was pumping cumbia, merengue and Mexican pop music." And the result of such a diverse crop of influences can be heard in her music. Pistolera melds the sass of indie rock with traditional Latin sounds to create compelling pop melodies, all of it sung entirely in Spanish. As the band's booking agent, Alexandra Casazza of Trouble Worldwide, says, "Pis-

tolera's music is the crossover between the old and the contemporary."

The quartet's self-released debut album, "Siempre Hay Salida," streeted Nov. 7, 2006, and Pistolera sold out New York's Joe's Pub three days later. The band is playing a showcase March 16 at this year's South by Southwest festival, and a short European trek is set for April.

When asked what she'd be looking for in a potential label, Velasquez says, "Creative control—that's always the big one. I'm not interested in labels that demand that we sing in English. . . I really believe the emotion needs no translation."

Contact: Sandra Velasquez, info@pistolera.net  
—Susan Visakowitz

### >>>RADEMACHER

While steadily belting out hometown gigs to keep local hipsters happy and its live show sharp, Fresno, Calif.-based Rademacher has been busy touring the nation and self-releasing EPs since 2004. Getting write-ups in blogs and weeklies has been great for the indie-rock quartet, frontman Malcolm Sosa says, but even more thrilling was an e-mailed invitation

from Billions Corp. booking agent Adam Voith to open a recent concert for his hot Los Angeles act Silversun Pickups.

"It was really cool someone [at Billions Corp.] even knew us," Sosa says with a laugh. After playing a few sets at this year's South by Southwest, Rademacher will spend the summer promoting its full-length debut, "Stunts," due in June. The album was recorded in an L.A. suburb with the help of Earlimart's Aaron Espinoza.

Although Rademacher will release "Stunts" independently, the band has already received inquiries from labels. "There's always someone who's interested," Sosa says. "We're planning on releasing it independently. It would be nice if someone gave us a bunch of money—or even a little—so we can market it. But I'm pretty confident we can recoup the money we invested and then some."

Contact: Malcolm Sosa, rademacher1@hotmail.com

—Mitchell Peters



RADEMACHER

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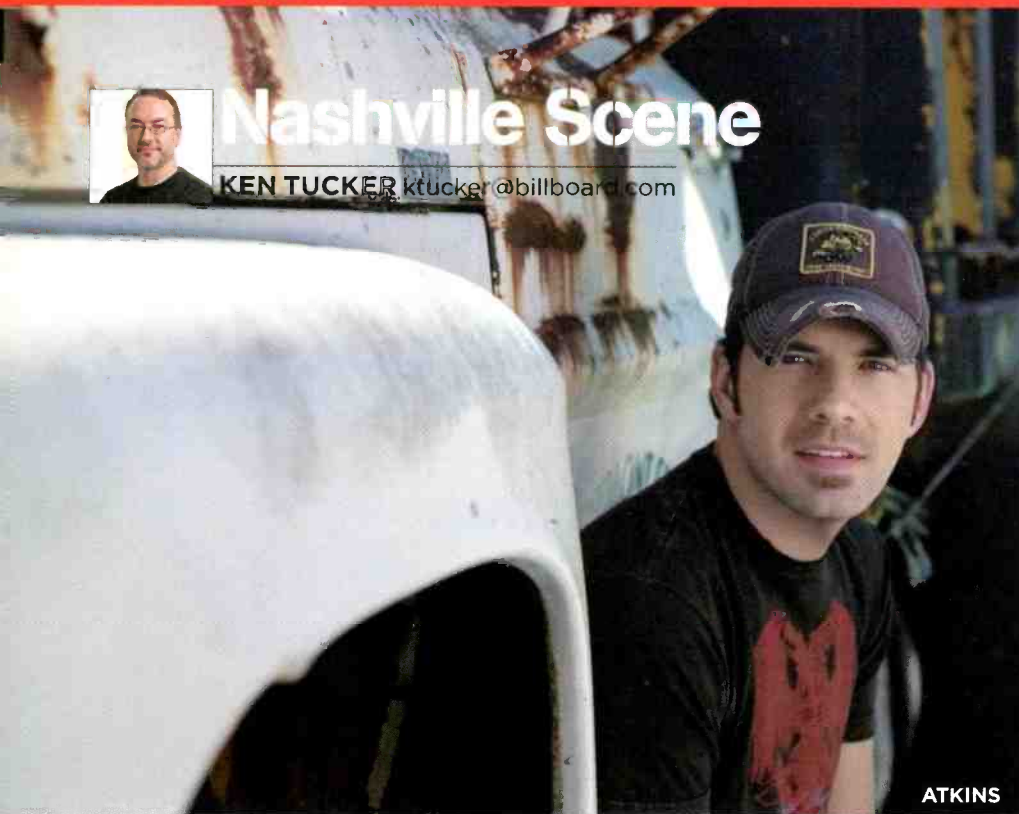
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## Nashville Scene

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ATKINS

# Improving With Age

Rodney Atkins Perseveres And Prospers

In an era when many labels have abandoned true artist development—blame consolidation and Wall Street expectations—**Rodney Atkins** stands out as an example of what can happen when an artist is given the time and resources to find his voice.

Atkins joined Curb Records 11 years ago—the same week that a then-unknown **LeAnn Rimes** signed with the label. While Rimes' success began almost immediately—her first single, "Blue," was a top 10 airplay hit in 1996, and her album of the same name sold 6 million copies—Atkins has followed a slower track.

Released over a period of six years, Atkins' first three singles barely made a dent in the airplay charts. His fourth release, "Honesty (Write Me a List)," was the breakthrough he and the label had hoped for—peaking at No. 4 in early 2004. But his next single, "Someone to Share It With," reached only No. 41.

Atkins' story easily could have ended there. There are dozens of recent examples of labels dropping artists with more success than him.

But thanks to perseverance, things turned out differently.

Curb chairman **Mike Curb** believes in artist development, Atkins and other Curb artists say. "Mike Curb encouraged me to learn about songwriting, how to write songs, how to go in and produce those songs," Atkins says. "He allowed me to get in the studio and experiment and learn the process."

While his first album found him working with various producers, Atkins co-produced his latest release with **Ted Hewitt**, largely at Atkins' house outside Nashville. "I took a lot of ownership in the songwriting and the production," he says. "I became accountable. I said, 'I want this to be authentic, I want it to be me.'"

In addition to working on the album, Atkins took various side jobs to help pay the bills, including delivering firewood. One of his customers was superstar **Alan Jackson**. While too strapped for cash to simply keep

the check as a memento—"We needed it for Christmas money"—Atkins did make a copy of it with Jackson's signature on it.

Despite the tough times, Atkins soldiered on. The past 12 months have made all the hard work, frustration and sacrifice worthwhile.

"If You're Going Through Hell (Before the Devil Even Knows)," a (fittingly) rollicking recommendation to persevere, spent four weeks at No. 1 on Billboard's Hot Country Songs chart in 2006 and was also Billboard's most-played country song for the year. Atkins' next single, "Watching You," which he co-wrote with **Steve Dean** and **Brian White**, is about his son **Elijah**. It topped the airplay charts for four weeks earlier this year.

His album "If You're Going Through Hell" debuted at No. 1 on Billboard's Top Country Albums chart last August and has sold more than 780,000 units, according to Nielsen SoundScan.

And less than a year after delivering firewood to his house, Atkins got to open concerts for Jackson.

"I've never been a guy who quits," Atkins says.

Perhaps some of that resolve comes from his early days on this planet. As an infant up for adoption at an East Tennessee children's home, he was so sick that two couples who took him home returned him just a few days later. A third couple from Cumberland Gap, Tenn., adopted him as well and, even though his ailments worsened, refused to give him up.

While Atkins admits to more than occasional frustration that his career didn't take off quicker, he says the process, though slow, made a difference. "There's a lot that you have to learn to become a well-rounded artist—so that you're not just out here, 'Woo-woo, we had a hit, I don't know how that happened, I don't know how we got to this point.'"

Success has meant a move from clubs to arenas for Atkins, who will go out with **Martina McBride** in the spring. His next single, "These Are My People," a tribute to small-town America and the stereotypical country lifestyle, is at radio now. ...



## Rhythm & Blues

**GAIL MITCHELL** gmitchell@billboard.com

# Allee Willis, Adoption Agent

Songwriter Finds Homes For Some Of Black History's Treasured Recordings

Before co-writing the score for Broadway's "The Color Purple," **Allee Willis** penned memorable R&B and pop hits for **Patti LaBelle** ("Stir It Up"), the **Pointer Sisters** ("Neutron Dance") and **Earth, Wind & Fire** ("September," "Boogie Wonderland")—plus one of TV's most popular theme songs, "I'll Be There for You" from the comedy series "Friends."

Lately, however, Willis has been devoting time to recordings of a different kind—but with no less of an impact. Stored in the **Pacifica Radio Archives** in Los Angeles is an amazing cache of taped con-

versations, interviews and readings featuring noted African-Americans whose names are benchmarks in civil rights and black history.

There's just one caveat. Dating from the '50s through the mid-'90s, these tapes are rapidly decaying. Thus, a week after the Grammy Awards, Willis and PRA co-hosted an adopt-a-tape fund-raiser dubbed the **Sound of Soul**.

"In terms of finding a cause I can seriously go to bat for, this is a dream from heaven," Willis says. She was drawn to the cause following an interview she did at Pacifica's L.A. outlet, **KPFK**. "They took me

into a vault and I saw this long row of 24-track tapes with names on them like **Malcolm X**, **Martin Luther King**, **Dorothy Dandridge**, **W.E.B. DuBois**, **Langston Hughes**. It was absolutely staggering."

Some 228 tapes gathered by archivist **Brian DeShazor** were annotated in catalogs that guests perused at the songwriter's home, **Willis Wonderland**. Basic adoption (\$250) ensured the digital preservation of a chosen tape, the adopter's name on the new master and future copies plus a CD copy of his own. To the tune of \$1,000, adopters secured the above

ROCK BY TODD MARTENS

# Leaders Of The Pack

Girl-Group Revivalists The Pipettes Bring Their Concept Stateside

The opening number on the debut album from the **Pipettes** is a theme song. It's a fitting introduction to an act that is as much a concept as a band.

Originally released last summer in the United Kingdom on indie **Memphis Industries**, "We Are the Pipettes" will receive a proper U.S. release in June courtesy of Interscope imprint **Cherrytree Records**. With matching, polka-dotted vintage dresses and some retro dance choreography, the **Pipettes** are girl-group revivalists who put a modern bohemian spin on the **Phil Spector**-produced sound of the early '60s.

Marketed largely as a three-piece, the **Pipettes** are, in fact, a seven-piece, with an all-male quartet dubbed the **Cassettes** backing the girls. If the sound of the **Pipettes** is rooted in the music of the **Shangri-Las**—with a bit of lighthearted disco thrown in—the lyrics lean



THE PIPETTES



DEBORAH COX, right, was among the guests attending the adopt-a-tape fund-raiser co-hosted by ALLEE WILLIS.

plus distribution of 10 CD copies to institutions of their choice, such as schools, colleges and public libraries.

"Pacifica in the '60s was virtually the only place where people of color like Malcolm X could speak freely," DeShazor says. "You couldn't hear them on mainstream media."

One of DeShazor's favorite recordings is a 90-minute conversation among writer/poet Hughes, author James Baldwin and play-

wright Lorraine Hansberry, the first black woman to have a play produced on Broadway ("A Raisin in the Sun"). A quick glance at the tape catalog yields other such resonating personages as boxer Muhammad Ali (from 1968), Black Panther Eldridge Cleaver (1969), singer Esther Phillips interviewed by Angela Davis (1977), civil rights activist Fannie Lou Hamer (1965) and composer/musician Duke Ellington (1964).

Guests including producer Narada Michael Walden, "The Color Purple" co-composer Brenda Russell and its Tony Award-winning actress LaChanze, singer Deborah Cox and comedian Lily Tomlin adopted 52 tapes, raising \$37,000. DeShazor plans to expand the list and hold another Sound of Soul fund-raiser this summer.

The value of such a collection is priceless. Producer/composer Ry Cooder recently

derived creative impetus from a tape he listened to of Coretta Scott King talking before a peace rally three weeks after her husband's assassination. It no doubt helped Cooder with his latest project: teaming with Mavis Staples on the singer's civil rights movement-inspired Anti-debut, "We'll Never Turn Back" (Billboard, Feb. 3).

And that's not counting the preservation of pivotal chapters in African-American history that remain largely untaught.

"For many kids, it's a culture that you never hear or learn about," says Willis, a Detroit native who cut her musical teeth hanging outside Motown and listening to legendary radio personality Martha Jean "the Queen" Steinberg. "That's one of the things that hit me most while writing for 'The Color Purple.' All white people know about is King. It's a travesty I'll yell about from the mountaintops." ...

more toward "Sex and the City," with sly put-downs to clueless one-night stands and hopeless romantics: "I don't want to be wined and dined/I just want to bump and grind."

If all this is starting to sound a bit like a schtick, Gwenno Pipette (aka Gwenno Saunders) says that's by design.

"It's absolutely a concept," she says. "There's a real trend at the moment for real musicians—baring your soul and being a songwriter. I think that takes away from people actually listening to whether the song is good or not."

So when it came to establishing the sound and look for the Pipettes, Gwenno, who in her pre-Pipette life was a Wales-based singer/songwriter and Las Vegas dancer ("Irish dancing, not pole dancing"), says the act set about creating its own myth. The band's bio offers no personal information about the members, and instead provides a sort of treatise on popular music, pinpointing Spector and post-WWII songwriting factory the Brill Building as defining music's "golden age."

"The thing with those '60s girl bands is that there is myth around them," Gwenno says. "It's just the songs you listen to. That's the reason we have polka-dot dresses and the boys remain in the background. The whole idea is that we can all lose ourselves in this big idea."

Whether it all transcends gimmick status will depend on the strength of the tunes and the Pipettes, who will play their first U.S. shows at the South by Southwest music conference in Austin (see story, page 33), but they have found plenty of early champions. Most notable is fellow Brighton, England, act the Go Team, which introduced the Pipettes to Memphis Industries.

Since the label released the act's debut "We Are the Pipettes" last August, a fan base has been budding in America. With limited import distribution in the States via San Francisco-based Revolver, "We Are the Pipettes" has sold about 2,000 units, according to Nielsen SoundScan.

Tours with the Magic Numbers and the Go Team gar-

nered adoration from bloggers the world over, and Cherrytree founder Martin Kierszenbaum says he discovered the band online.

"The first thing I saw was the 'Your Kisses Are Wasted on Me' video, and I loved it," he says. "I thought they were perfect for us. I want something slightly off, something that can bring the center toward them. The Pipettes are exactly that."

Cherrytree will release "We Are the Pipettes" in June, and a full U.S. tour will follow. The major will have rights to "We Are the Pipettes" for every territory outside the United Kingdom and Europe, but the subsequent two albums will be released on Cherrytree/Interscope worldwide.

Gwenno assures that leaving an indie for a major won't result in any significant changes. "The whole point of us being a concept and being fully formed is so nobody else could mess with us," she says. "It's a way to protect ourselves. And the thing about us is we're really instant. You instantly like or dislike us." ...

HIP-HOP/R&B BY GAIL MITCHELL

# BUCKING EXPECTATIONS

With G-Unit Riding On His Shoulders, Young Buck Gets Versatile

LOS ANGELES—Kicked back behind a publicist's desk at the Interscope Geffen A&M offices, Young Buck dismisses talk of chinks in the G-Unit armor.

"As a crew we've seen record sales fall off," the rapper—born David Brown—admits. Attired in a G-Unit T-shirt and jacket, topped off by a backward-facing green cap and pendant sporting the logo of his 615 crew, the Nashville native is referring to the lower-than-anticipated sales of 2006 releases by Lloyd Eanks (321,000, according to Nielsen SoundScan) and Mobb Deep (267,000).

"But hip-hop sales overall have fallen," he continues. "This just fuels my fire."

So much so that fans and label executives alike contend the 25-year-old will be the one to reignite the fire under the brand when his sophomore set, "Buck the World" (G-Unit/Interscope), drops March 27. Current single "Get Buck" is No. 55 on Billboard's Hot R&B/Hip-Hop Songs chart.

"G-Unit is still strong," Interscope co-head of marketing Chris Clancy says. "With anything that's been on top, it inevitably rides the roller coaster and goes through growing pains. Buck is proud to put the brand on his back. And he's the guy who can put the energy back into it before 50 Cent comes out."

Gauging by the tracks Billboard heard as Young Buck previewed the album, Clancy's comments aren't simply hype. With production by Dr. Dre, 50 Cent, Eminem, Polow Da Don and Jazze Pha that surrounds guest stints by the G-Unit crew, Buck's crew 615, Young Jeezy, T.I., Pimp C, Trey Songz and others, Young Buck has crafted a strong album.

And Young Buck will also buck expectations with his versatility. "Slow Ya Roll," for instance, teams him with rock act Linkin Park. Addressing AIDS and other life situations, the rapper calls the song "the realest record I've ever done in my life. Every word here is true." He takes the rock'n'roll-meets-hip-hop vibe further on "Lose My Mind," produced by Eminem. Then there's the moving "Buck the World" with Lyfe Jennings about child-custody issues.

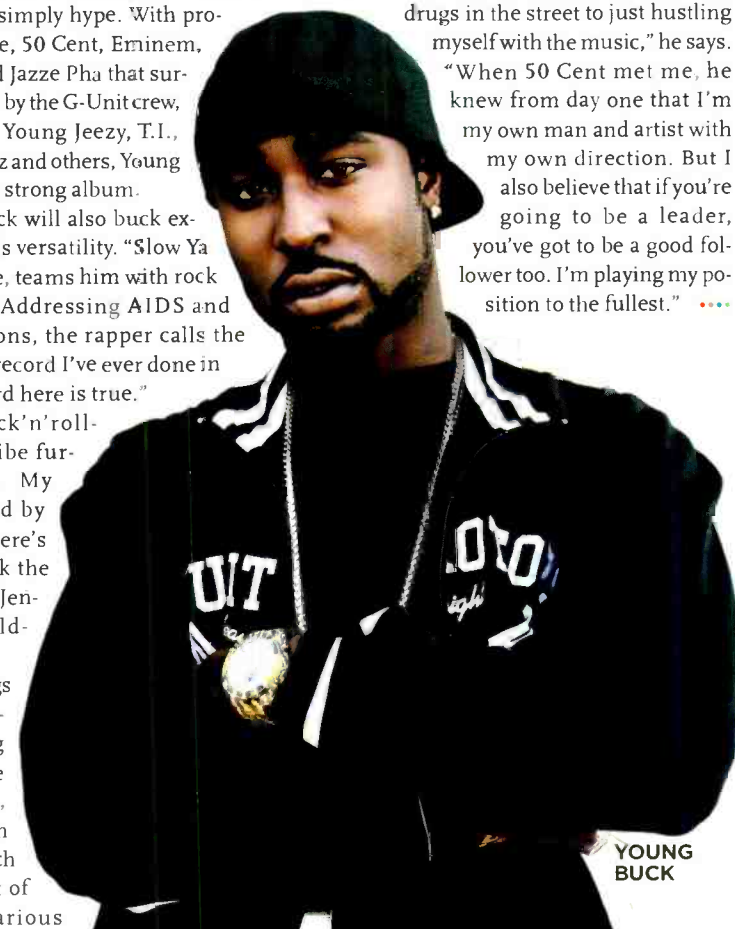
Making the songs as "real life as possible" was Young Buck's goal. One song, however, may have been rooted in too much reality. Borne out of Young Buck's various

problems (a 2004 Vibe Awards melee, an alleged altercation with Lil Jon's DJ Will, a recent arrest in Nashville), "Fuck Tha Police" ultimately didn't make the cut, although Young Buck offered to clean up the lyrics after the label voiced concern.

Young Buck's first solo outing, 2004's "Straight Outta Cashville," has sold 1.1 million copies, according to Nielsen SoundScan. Though he hates first-week predictions, key G-Unit executive Michael "Sha Money XL" Clervoix says 300,000 is the number he has in mind when "Buck the World" bows. "It's so fickle in this day and age. But the South has consistency when it comes to sales."

Clervoix and Interscope's Clancy are also banking that people will gravitate to several reality-based ventures that will complement the new album's marketing campaign. The first is a label-commissioned series of two- to five-minute webisodes, chronicling several days in the rapper's life. Those were due to roll out to all major hip-hop sites on March 1. There is also talk of a Young Buck reality show for MTV. The proposed series would end each installment with narrator Young Buck rapping new verses he's written that tie in to what happened just before. In mid-April he will begin a three-week shoot on a straight-to-DVD biographical film.

Young Buck is also determined to stay out of trouble. "I slowed down from selling drugs in the street to just hustling myself with the music," he says. "When 50 Cent met me, he knew from day one that I'm my own man and artist with my own direction. But I also believe that if you're going to be a leader, you've got to be a good follower too. I'm playing my position to the fullest." ...



YOUNG BUCK

# LET IT B

Eclectic U.K. Rapper Targets U.S. College Crowd With Digital Release

Plan B knows how to get your attention.

Billboard meets the rapper from east London—where his Mum knows him better as Ben Drew—in a Soho private members club where, within minutes, he has reduced the idle media chatter to aghast silence simply by ranting at graphic length in rather too loud a voice about a pornographic Internet clip he'd recently seen.

Plan B himself doesn't even seem to notice that everyone's shut up—but then his "Who Needs Actions When You Got Words" album had much the same hushing effect on Britain's liberal intelligentsia when it was released last July by 679 Recordings. The record paints a bleak picture of life at the margins of British society, full of joyless underage sex and casual, pointless violence, despite a worldview that Drew himself describes as "the exact opposite of glamorizing gangsta culture."

This may be the reason his album ultimately appealed more to U.K. broadsheet newspaper critics—who lined up to dub him "the hip-hop Arctic Monkeys" or "the English Eminem"—than it did to traditional hip-hop fans, but it still peaked at No. 30 on the Official U.K. Charts Co.'s albums survey.

His brutal-yet-moral lyrical stance, alongside his tendency to play acoustic guitar onstage and sample Radiohead, sets Plan B apart from even the eclectic U.K. rap pack and means a more cautious campaign

in the United States, where the album will receive a digital-only release April 17 on Warner imprint Cordless.

"Historically, it's been nearly impossible for British rappers to break over here," says New York-based Jonathan Hull, director of marketing and business development for Cordless. "Lady Sovereign, Dizzee Rascal, even the Streets haven't really broken through to the mainstream."

Accordingly, Hull says Cordless will target college and alternative tastemakers with pre-South by Southwest acoustic showcases in New York and Los Angeles on March 12 and 13 respectively, four shows at SXSW itself (see story, page 33) and by pushing Plan B's alt-rock-friendly underground mixtapes, before targeting the more traditional hip-hop scene later this year. "His lyrical depth and pure musicianship will speak to both hip-hop and rock fans in the U.S.," Hull says.

Plan B is less circumspect—"No kids in the ghettos are going to be buying my shit, that's for sure," he says with a shrug—but declares he won't compromise his musical eclecticism for U.S. success.

"I want to go to America and be respected for my skills as a rapper and a musician," he says. "But I didn't abide by laws when I sold weed to make my money. So I'm not gonna give a fuck about some unwritten hip-hop laws." ...



PLAN B



## Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

# Walk On The Idlewild Side

## Scot Alt-Rock Band Back On Familiar Ground

Scottish alternative rock quintet **Idlewild** returns to its roots for sixth album "Make Another World."

After the more melodic "Warnings/Promises" (Parlophone/EMI) in 2004, the new set—released March 5 in the United Kingdom on Sanctuary Records' Sequel imprint—harks back to Idlewild's trademark angular rock. It also sees the band return to an independent label—its earliest releases prior to its 1997 signing with EMI were on U.K. indies Human Condition and Fierce Panda. "Make Another World" appears globally through Sanctuary during March.

Band manager **Bruce Craigie**

credits the presence of U.K. A&R veteran **Malcolm Dunbar** (ex-Island Records, Warner Music) as Sequel's head of A&R: Several years ago, Craigie says, Dunbar was interested in signing Idlewild when he headed **U2's** short-lived label Mother Records. This time around, Craigie says, "the band met and liked the people at Sanctuary, and a deal was struck. I told Malcolm good things come to those that wait."

Craigie particularly praises Sanctuary's enthusiasm for re-establishing the band in the United States, after "disappointing" stateside shipments of 10,000 units for "Warnings/Promises" when its predecessor, "The Remote Part" (2003), had topped 30,000.

Idlewild, currently without a publishing deal, will launch an 11-date U.K. tour March

12, booked by the Agency. European shows and U.S. dates (through Billions Corp.) will follow. —Steve Adams

**DETROIT, PARIS:** The latest chapter in the history of the Motown label is written in French.

Universal Music France's local arm of the legendary Detroit imprint launched in July 2006, and has scored with its first album release. "A Fleur de Toi," the solo debut by R&B vocalist **Vitaa**, topped the IFOP/Tite Live chart one week after its Feb. 5 release, selling more than 60,000 copies domestically, according to the label. Motown France managing director **Oliver Nusse** says that easily outstripped initial expectations. "We sold more copies in the first week than we had initially shipped," he says. The album appeared simultaneously in Belgium and Switzerland, with a Canadian release to follow.

The 23-year-old Vitaa first came to attention as a featured vocalist with local hip-hop artists, most notably **Diam's** on her 2006 set "Dans Ma Bulle"



IDLEWILD

(Hostile/EMI). Their duet, "Confessions Nocturnes," will be released March 12 in France as the new single by Diam's.

Nusse says "A Fleur de Toi" has shipped more than 200,000 units domestically. Vitaa has "a huge schedule of French TV shows booked from March to June," he says, with a 30-date tour in France through Paris-based agency Olympic set for October.

Vitaa's publishing is with Because Editions.

—Aymeric Pichevin

**YIELDING TO TEMPTATION:** Dutch hard rock band **Within Temptation** is targeting a trans-Atlantic breakthrough with fourth album "The Heart of Everything" (Gun Records).

Bochum, Germany-based

Gun is owned by Sony BMG, but has licensed the album globally outside Germany, Switzerland and Austria (G/S/A) to Warner Music Group-owned Dutch label Roadrunner. The album will be rolled out across Europe March 9-12; international releases follow in April.

Gun product manager **Lothar Landt** says Within Temptation's core markets are G/S/A, Belgium, Luxembourg, the Netherlands, Sweden, Spain and France. But he hopes to crack the United Kingdom with what he calls a "world-class" album. "In addition," he says, "the focus is on the U.S. and Latin America, where the band will be spending a lot of time this year."

Within Temptation's Celtic-

influenced rock emerged on 1997 debut album "Enter" for Dutch indie DSFA. A domestic breakthrough came with sophomore album "Mother Earth" (2000), a top five hit in the Netherlands and in Flanders. In 2003, the band signed to Gun, which rereleased "Mother Earth" across Europe, hitting the top 10 of Germany's Media Control chart. The 2004 follow-up "The Silent Force" charted in 11 European countries and topped the Netherlands' Mega Charts listing.

Within Temptation's publishing is split between EMI and BMG Music Publishing. The band is on a 31-date European tour, booked through German agency FKP Scorpio.

—Wolfgang Spahr



# 6 QUESTIONS

with ISAAC BROCK  
by JONATHAN COHEN



MODEST MOUSE  
(with ISAAC BROCK, far right)

**M**odest Mouse had been an indie rock standard-bearer for more than a decade when its single "Float On" suddenly became a mainstream hit in 2004. The Epic album from which it was drawn, "Good News for People Who Love Bad News," went on to sell a whopping 1.5 million copies in the United States, according to Nielsen SoundScan. It was a surprising turn of events for the unassuming rock outfit, but according to frontman Isaac Brock (location in picture), it didn't change Modest Mouse much at all. What actually had the most impact was the arrival of second drummer Joe Plummer and former Smiths guitarist Johnny Marr, who Brock thought would bring a fresh creative perspective to "We Were Dead Before the Ship Even Sank," due March 20.

Marr's signature chiming fretwork is indeed apparent on the album, and first single "Dashboard" is already a modern rock hit. But there are no "Float On" part twos on the record. Instead, Brock and company forge ahead with idiosyncratic rockers featuring ukulele and violin and work up a psychedelic lather on the nearly nine-minute jam "Spitting Venom." The Shins' James Mercer, whom Brock has known for years, guests on three songs.

Brock spoke to *Billboard* about the addition of Marr, the contributions of Mercer and the dangers of morning coffee.

**For some bands, having their first hit really changes their day-to-day experience. Did that happen with you and "Float On"?**

I don't actually ever remember there being a moment when the audience was way focused on that song. The songs that were yelled for the most were ones that we still weren't playing from old records, like "Shit Luck" or something. ["Float On"] was on the set list quite a bit. The nights that it wasn't, I don't remember anyone giving me too much grief.

Sorry if I sounded slightly agitated. Coffee has become an important part of my day. Today, I got halfway through it and it smelled. It was like, holy shit. It wasn't just sort of sour milk, it was like they were pouring it through mold. I've been pissed off ever since.

**If Johnny had said, "Sorry, I can't work with you guys right now . . ."**

There would have been someone else. It would have been a very different record. He was my first choice. It worked out, so I didn't have to pursue it too much farther.

**So you didn't seek him out because you were a big Smiths fan?**

I like the Smiths, don't get me wrong. But I wasn't all that boisterous about them. One of the reasons I thought he'd be a good person to work with in the first place was that he plays entirely differently than me. He has a much more liquid, fluid style, which I thought would be an interesting contrast to how jagged-y I play. I hate to break it to you, man, but I've never been fuckin' starstruck.

**Is he staying on indefinitely or will you just see what happens?**

Yeah. Just like everyone. Shit, I'm only in the band until we see what happens [laughs]. Indefinitely is kind of the status of everyone in the band and whatnot. That's about as good as you can get.

**Why did you turn to James Mercer for backing vocals?**

I kept trying to layer vocals and do different things to make the parts more interesting, but it really just required a different voice. James has a fucking beautiful set of pipes on him. We live walking distance from each other [in Portland, Ore.], not that we ever see much of each other because we're always touring.

**It seems to me like there are characters that appear throughout the songs on the new album. Is there an overarching concept?**

You saw it right. I had this idea of writing a short book that could go with the CD. All the songs would be about these five people who worked on a fishing boat. Every time they docked in a town or in one way or another, they'd somehow get killed in every song and then start alive again. As much fun as that sounded, actually making an entire record about that limited the emotional scope, so I chose not to pursue it.

POP BY MOLLY BROWN

## Tequila Rising?

In Her First Song's First Week, 1.7 Million Friends Don't Yet Translate Into Significant Sales For The Queen Of MySpace

Tila Tequila's song may be called "I Love U," but it's anything but an affectionate nod to the music biz.

The self-proclaimed queen of MySpace—thanks to her 1.7 million "friends," more than anyone else has on the site—says her first single is meant to be "like a big 'F you' to the entire industry."

"I plan to make history," the 25-year-old Tequila, born Tila Nguyen, said the week her song went up on iTunes. "I wanted to break all the rules in every single way for the first song."

Breaking rules, though, hasn't yet meant breaking the bank: The 13,000 copies that Nielsen SoundScan says her song sold in its first week weren't enough to place it on *Billboard's* 75-position Hot Digital Songs chart. "I Love U" was released Feb. 27 as a limited-time package deal: the track and an exclusive video for 99 cents on iTunes, where, as of press time, it was the No. 1 music video download. On March 13, "I Love U"—a rough-and-tumble bump and grind produced by Lil Jon—will be available on other digital platforms.

For Tequila, who says she rejected record deals from Jive and Interscope, it was imperative to launch the single using her MySpace network without a label's support. "I really wanted to become a pioneer and not fall into a category like everyone else, so I decided to take a gamble on myself. And if I win, I win big."

Neither Jive nor Interscope returned calls for comment at press time.

To jump-start the song's movement, Tequila's team at Strategic Artist Management serviced copies of "I Love U" to DJs, clubs and some radio stations, and purchased online banner ads. A snippet of the video was posted Feb. 14 on YouTube—it was viewed 750,000 times its first week—and made available for download to cell phones. Representatives from her digital label/distributor INgrooves say the mobile initiative resulted in "thousands" of downloads.

"It's something we as a company have been talking about for a while, how to do business differently to change the model," says Gayle Boulware, one of Tequila's managers. "After we signed Tila, we had conversations with her that she would probably be the perfect person to give this a shot based on her online fan base already in existence and our ability to market this."

Tequila, a former model for *Playboy.com*, spends about eight hours per day on MySpace and says personal interaction is a major factor in her popularity. She started building her online empire on Friendster, but says she was kicked off about three years ago because

"I had too many friends. I was too controversial." When MySpace founder Tom Anderson invited her to come on over, she brought approximately 40,000 online friends, she says, and it just snowballed from there. "I'm starting a whole new cool movement," she says. "Fans picking who they want to see famous."

Fans can expect to see more from Tequila soon. While she says that she wants to see an album released by summer, Boulware says they may continue rolling out smaller bundles of music. "Her being a digital artist and fans wanting more music, more often, it seems the direction to go [is] to release multiple EPs or singles more often than putting out one 12-song album and working it for a year," Boulware says. "We can make decisions on the fly based on what's happening in the market."

TEQUILA





## Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

# Opera's Offensive Guard

From Football To The Footlights, Morris D. Robinson Scores Big

**B**ass Morris D. Robinson took a bit of a meandering path to the stage of the Metropolitan Opera. Twice named an All-American while playing football at the Citadel in South Carolina before moving on to stints in marketing and as a bouncer, the 6-foot-3-inch, 300-plus-pound offensive guard-turned-bass began singing professionally only in 1999. Since then, however, his profoundly rich and assured tone on the operatic stage is attracting as much attention as his moves on the field once did.

"The very first opera I heard was the first one I sang in," Robinson says, chuckling. However, it didn't take long for him to fall in love with the genre, or for the opera world to take note of his talents. Currently appearing at the Met as Sarastro in Mozart's "The Magic Flute" and slated to perform in the Mozart Requiem at New York's Mostly Mozart Festival in August, the 38-year-old, Atlanta-born Robinson is now signed to Decca—and billed as the first male African-American opera singer to have a contract with a major classical label in more than a half-century.

Robinson has just released "Going Home" (Feb. 20), an album that harks back to the spirituals and gospel hymns with which he grew up as the son of a Baptist minister, from an exuberant "Wade

in the Water" to a tender "His Eye Is on the Sparrow."

As Robinson observes, "My iPod is all over the place—opera, R&B, some hip-hop, gospel, smooth jazz, and I'm getting into house music these days too." He wants young people in the black community to similarly embrace a panoply of styles. "I do a lot of outreach in schools," he says. "There's a small contingent of kids in the community who are already interested in opera, but I want to give all of them an example of someone who looks like them, dresses like them, acts like them, and yet does something in music that isn't necessarily hip-hop or R&B."

**NEW (AND NOT SO NEW) FACES:** With the announcement that 70-year-old Charles Dutoit will step up as chief conductor and artistic adviser of the Philadelphia Orchestra for a four-season contract beginning in September 2008, it will be fascinating to watch whether the orchestra's current deal with Finland's Ondine label will continue. It began during Christoph Eschenbach's tenure in 2005 for a three-year term, with a yearly extension option thereafter. . . . After several years of identifying strongly as a crossover imprint with such acts as Hayley Westenra, Bond, the East Village Opera Company and Russell



ROBINSON

Watson (not to mention Morris D. Robinson), Decca has announced that it has signed rising American operatic soprano Danielle de Niese to an exclusive contract. Born in Australia to parents of Dutch and Sri Lankan heritage, the 26-year-old singer—whom The Times of London recently called an "all-singing, all-dancing superstar sex bomb"—will record a debut album of Handel arias with celebrated early music specialist conductor William Christie and his ensemble Les Arts Florissants. Does Decca yearn to reclaim its legacy as a vocal music powerhouse, or is it seeking out a new source of looks-plus-talented mainstream appeal that sister label Deutsche Grammophon has found in Anna Netrebko? . . .



## Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

# Ingram Shines At SESAC Awards

Wordspring Music, Christian Pop-Rock Songwriters Honored

Pop/rock tunes dominated the SESAC Christian honors at the performing rights organization's annual awards dinner March 5 in Nashville. At the top of the list were **Jason Ingram**, named SESAC's Christian songwriter of the year, and Wordspring Music, a division of Word Music Publishing, named Christian publisher of the year.

When Word Publishing's **Cindy Wilt** and **Chad Segura** took the stage to accept the accolade, it was Wilt's swan song as a publisher. She's exiting Word after nine years to join True Artist Management and manage Sparrow Records singer/songwriter **Matthew West**.

Ingram—who penned "Shine," a major hit for the group **Salvador**, and **Bebo Norman's** hit "I Will Lift My Eyes"—was surprised by his win. "I had no idea," he told Higher Ground after collecting his songwriter of the year honor. "It never crossed my mind. I am so thrilled. You write and you hope the songs affect people and get out there. It's cool when you see that really happens." In addition to being one of the Christian music community's most sought-after writers and producers, Ingram is also frontman for **the Longing**. He has also been busy in his Nashville studio producing the debut album for **Rush of Fools**, a new band on Midas Records gaining steam at Christian radio with the debut single "Undo." Ingram says he also plans to work with Norman on his next album as a co-writer and producer.

"Most of the time when I'm writing, I'm usually writing with an artist for their project," he says. "I try to hear from them where their heart is and what they want to say and help them communicate that the best they can. I get a lot of gratification out of hearing other people sing."

This is Ingram's second year with SESAC. "I like how focused they are and how much attention they give their writers and their artists," Ingram



INGRAM

says. "I'm happy and proud to be a part of the SESAC family and plan to be here a long time."

The Christian community is an important part of SESAC's business. "We have a royalty department that makes Christian music a priority," SESAC's **John Mullins** says. "We're tracking so many Christian stations that no matter what your format is, you're going to get paid. That's what keeps people coming and keeps people referring others. We give great service and we pay well."

The event, held at Nashville restaurant Sambuca, also recognized writers who have hit the top of the charts this past year. **Stellar Kart's Adam Agee** was honored for the band's hit "Me and Jesus"; Curb artist **Tiffany Arbuckle Lee** aka **Plumb** for "Better"; and **Dcyfer Down's Christopher Clonts** for the group's hit "Break Free." Singer/songwriter **Michael O'Brien** was honored for "Psalm 40" and "Before the Day," both recorded by **NewSong**.

SESAC writers **Krystal Meyers**, **Timothy Skipper**, **Aaron Babcock**, **Colin Rigsby**, **Steve Taylor**, **Randy Torres**, **Alexander Albert**, **Steven Dail**, **Andrew Schwab**, **Jordan Messer**, **Cody Pellerin**, **Jack Mooring**, **Nate Sallie** and **Taylor Sitera** each received National Performance Activity Awards.

**ULTIMATE CASH:** On March 6, Columbia/Legacy issued "Cash—Ultimate Gospel," a 24-track collection featuring some of **Johnny Cash's** most memorable gospel performances. The project boasts more than 67 minutes of music spanning 1957-1981. Among the hits included are such classics as "Daddy Sang Bass," "Peace in the Valley" and "Children Go Where I Send Thee."

"Cash—Ultimate Gospel" also includes "The Preacher Said 'Jesus Said,'" featuring the Rev. **Billy Graham**; "Far Side Banks of Jordan" with **June Carter Cash**; and eight tracks recorded with **the Carter Family**. Fans will hear three previously unreleased tracks—"My Ship Will Sail," "It Is No Secret (What God Can Do)" and "How Great Thou Art"—as well. The project was compiled and produced by **Greg Geller**, previously responsible for 2005's Grammy Award-winning, six-disc boxed set "Johnny Cash—The Legend" and the 2006 release "Personal File." . . .







MAR 17 2007 THE Billboard 200



Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entry: DAUGHTRY - Daughtry (Peak 1, 2 weeks on chart).

Returns to the top 10 for the first time since August, thanks to "Say It Right" hit and sale pricing.

Although down by 53%, the series always rebounds around Easter.

His hit "Waiting For The World To Change" earns the most spins by an Adult Contemporary No. 1 in four years (2,055). Chart's radio panel was expanded.

As its "Lazy Eye" single moves 19-18 on Modern Rock, Target's \$6.98 price pushes a 38% gain.

Fulfillment from QVC purchases, along with sales from a new CD/DVD edition, stir a whopping 540% jump.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entry: ASHLEY TISDALE - Headstrong (Peak 4, 4 weeks on chart).

THE BILLBOARD 200 ARTIST INDEX: Lists artists and their chart positions. Includes sub-sections for C, D, E, F, G, H, J, K, L.



MAR 17 2007 POP Billboard

Nielsen Broadcast Data Systems

Nielsen SoundScan

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Rows 1-50 showing top singles like 'WHAT GOES AROUND... COMES AROUND' by Justin Timberlake.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Rows 51-100 showing singles like 'MONEY MAKER' by Ludacris and 'TOP BACK' by T.I.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Rows 1-50 showing top singles like 'SAY IT RIGHT' by Nelly Furtado.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Rows 51-100 showing singles like 'SHORTIE LIKE MINE' by Bow Wow.

123 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations.

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Rows 1-50 showing top singles like 'ALL MY LIFE' by Billy Joel.

HIT PREDICTOR

Table with columns: ARTIST/Title/LABEL/Score, Chart Rank. Lists songs and their predicted chart performance, such as 'KEEP HOLDING ON' by Avril Lavigne.













MAR 17 2007

HITS OF THE WORLD Billboard

JAPAN ALBUMS (SOUNDSCAN JAPAN) FEBRUARY 27, 2007. Chart with 10 entries including Ringo Shina, Dragon Ash, Uverworld, Janne Da Arc, Soulhead, Kaela Kimura, Yuna Ito, Sugashikao, Every Little Thing, and Rize.

UNITED KINGDOM ALBUMS (THE OFFICIAL UK CHARTS CO.) MARCH 4, 2007. Chart with 10 entries including Kaiser Chiefs, Take That, Amy Winehouse, Mika, Snow Patrol, The Killers, The Fray, Nelly Furtado, Hayley Westenra, and Lily Allen.

GERMANY ALBUMS (MEDIA CONTROL) MARCH 6, 2007. Chart with 10 entries including Tokio Hotel, Manowar, Nelly Furtado, Falco, Norah Jones, Kaiser Chiefs, Nevio, Boehse Onkelz, Katie Melua, and Amigos.

EURO DIGITAL TRACKS (NIELSEN SOUNDSCAN INTERNATIONAL) MARCH 17, 2007. Chart with 20 entries including Ruby, The Sweet Escape, Grace Kelly, How to Save a Life, Say It Right, Shine, What Goes Around... Comes Around, All Good Things (Come to an End), The Creeps, Standing in the Way of Control, This Ain't a Scene, It's an Arms Race, Glamorous, Starz in Their Eyes, Chasing Cars, Pure Intuition, Patience, I Wanna Love You, Read My Mind, Ice Box (Album Version), and Tu Recuerdo.

FRANCE ALBUMS (SNEP/IFOP/TITE-LIVE) MARCH 6, 2007. Chart with 10 entries including Les Enfoires, Tokio Hotel, Benabar, Vitta, Mika, Zazie, Edith Piaf, Indochine, Pascal Obispo, and Pink.

AUSTRALIA ALBUMS (ARIA) MARCH 4, 2007. Chart with 10 entries including The Fray, Snow Patrol, Hinder, Jessica Mauboy, Justin Timberlake, Norah Jones, Pink, Fall Out Boy, Kaiser Chiefs, and My Chemical Romance.

CANADA ALBUMS (SOUNDSCAN) MARCH 17, 2007. Chart with 10 entries including Norah Jones, Mika, Zachary Richard, Various Artists, Justin Timberlake, Fall Out Boy, Jann Arden, Nelly Furtado, Akon, and Daughtry.

ITALY ALBUMS (FIMI/NIELSEN) MARCH 5, 2007. Chart with 10 entries including Mario Biondi, Elisa, Franco Battiato, Ennio Morricone, Tiziano Ferro, Laura Pausini, Norah Jones, Avion Travel, Madonna, and Pino Daniele.

SPAIN ALBUMS (PROMUSICAE/MEDIA) MARCH 7, 2007. Chart with 10 entries including Andy & Lucas, Shaila Durcal, La Quinta Estacion, Il Divo, The Corrs, La Oreja de Van Gogh, Abba, Norah Jones, Amaral, and Soraya Arnelas.

MEXICO ALBUMS (BIMSA) MARCH 5, 2007. Chart with 10 entries including Valentin Elizalde, Madonna, Valentin Elizalde, La 5a Estacion, Rhythms del Mundo Cuba, Franco de Vita, Panda, Yuridia, Ricardo Montaner, and Camila.

WALLONIA SINGLES (ULTRATOP/GFK) MARCH 7, 2007. Chart with 5 entries including Pas le Temps, Marly-Gomont, Fous ta Cagoule, All Good Things (Come to an End), and Hurt. Also includes an ALBUMS section with 4 entries including Indochine, Zazie, Les Enfoires, and Maurane.

SWITZERLAND SINGLES (MEDIA CONTROL) MARCH 4, 2007. Chart with 5 entries including All Good Things (Come to an End), Summer Wine, Fairytale Gone Bad, Ein Stern (Der Deinen Namen Tragt), and Hurt. Also includes an ALBUMS section with 5 entries including Renaissance, Tokio Hotel, Nelly Furtado, Norah Jones, and Seven.

FINLAND SINGLES (YLE) MARCH 7, 2007. Chart with 5 entries including Tuonelan Koivut, Anyone, Anymore, Fantasia, Rising Son, and Grace Kelly. Also includes an ALBUMS section with 5 entries including The 69 Eyes, Apulanta, Jorma Kaariainen, Amy Winehouse, and Kirka.

POLAND ALBUMS (IZWI.ZEK PRODUCENTOW AUDIO VIDEO) MARCH 2, 2007. Chart with 10 entries including Nelly Furtado, O.S.T.R., Norah Jones, Various Artists, Various Artists, Aga Zaryan, Various Artists, Zbigniew Ksiązek, Piotr Rubik, Marek Grechuta, and Kirka.

HUNGARY SINGLES (MAHASZ) MARCH 2, 2007. Chart with 5 entries including Magyarorszag, He Doesn't Love You, Don't Go, Katana, and Is It Love. Also includes an ALBUMS section with 7 entries including Norah Jones, Madonna, Nelly Furtado, Ruza Magdi, and Soundtrack.













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**ABOVE:** Electronic Arts worldwide executive of music and marketing **Steve Schnur**, left, with Billboard senior digital/mobile correspondent **Antony Bruno**.



**ABOVE:** From left are Stealth Entertainment Group managing director **Nick Bolton**, Billboard senior legal/publishing correspondent **Susan Butler**, ATO Records co-founder **Michael McDonald**, Gold Village Entertainment president **Danny Goldberg** and Family Tree Entertainment president/CEO **Michael "Blue" Williams**.



## MUSIC & MONEY SYMPOSIUM

The sixth annual Billboard Music & Money Symposium in association with Loeb & Loeb took place March 1 at the St. Regis in New York. The one-day event gathered the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities with which the music industry is contending. PHOTOS: COURTESY OF GARY GERSHOFF/WIREIMAGE.COM

**ABOVE:** Starbucks Entertainment president **Ken Lombard** with Billboard executive editor/associate publisher **Tamara Conniff**.

**LEFT:** Pictured during the Music & Money Symposium luncheon sponsored by Kobalt Music Group are, from left, **Michael Selverne**, Esq., Kobalt founder and CEO **Willard Ahdritz**, EverGreen Copywrights CFO **John Lippman** and co-CEO **David Schulhof**, and Kobalt nonexecutive chairman **Tom Teichman**.

**RIGHT:** RealNetworks chairman/CEO **Rob Glaser**.



**ABOVE:** Walt Disney Pictures president of music and soundtrack and Buena Vista Music Group TV president **Mitchell Leib**.



From left are Bug Music CEO **John Rudolph**, BMG Music Publishing chairman/CEO **Nicholas Firth**, Loeb & Loeb co-chairman **John Frankenheimer**, Windswept Holdings CEO **Evan Medow** and Universal Music Publishing Group chairman/CEO **David Renzer**.



**ABOVE:** Angel Investors founder and managing partner **Ronald Conway**.

**RIGHT:** Carlin America COO **Caroline Bientock**, left, the lucky winner of the jewelry raffle held at the De Beers cocktail reception on the eve of the Music & Money Symposium, shows off her prize with Billboard executive editor/associate publisher **Tamara Conniff** and De Beers director **James Turi**.



**RIGHT:** From left are Control Room executive VP of operations/general counsel **Ron Milkes**, Charles Attal Presents president **Charles Attal**, Ticketmaster president/CEO **Sean Moriarty**, Billboard executive director for content and programming for touring and live entertainment **Ray Waddell**, Signatures Network CEO **Dell Furano**, Live Nation president of digital distribution **Bryan Perez** and Metropolitan Talent co-CEO/manager **John Scher**.





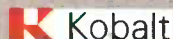
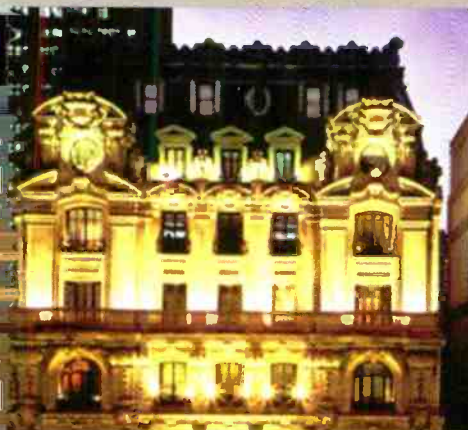
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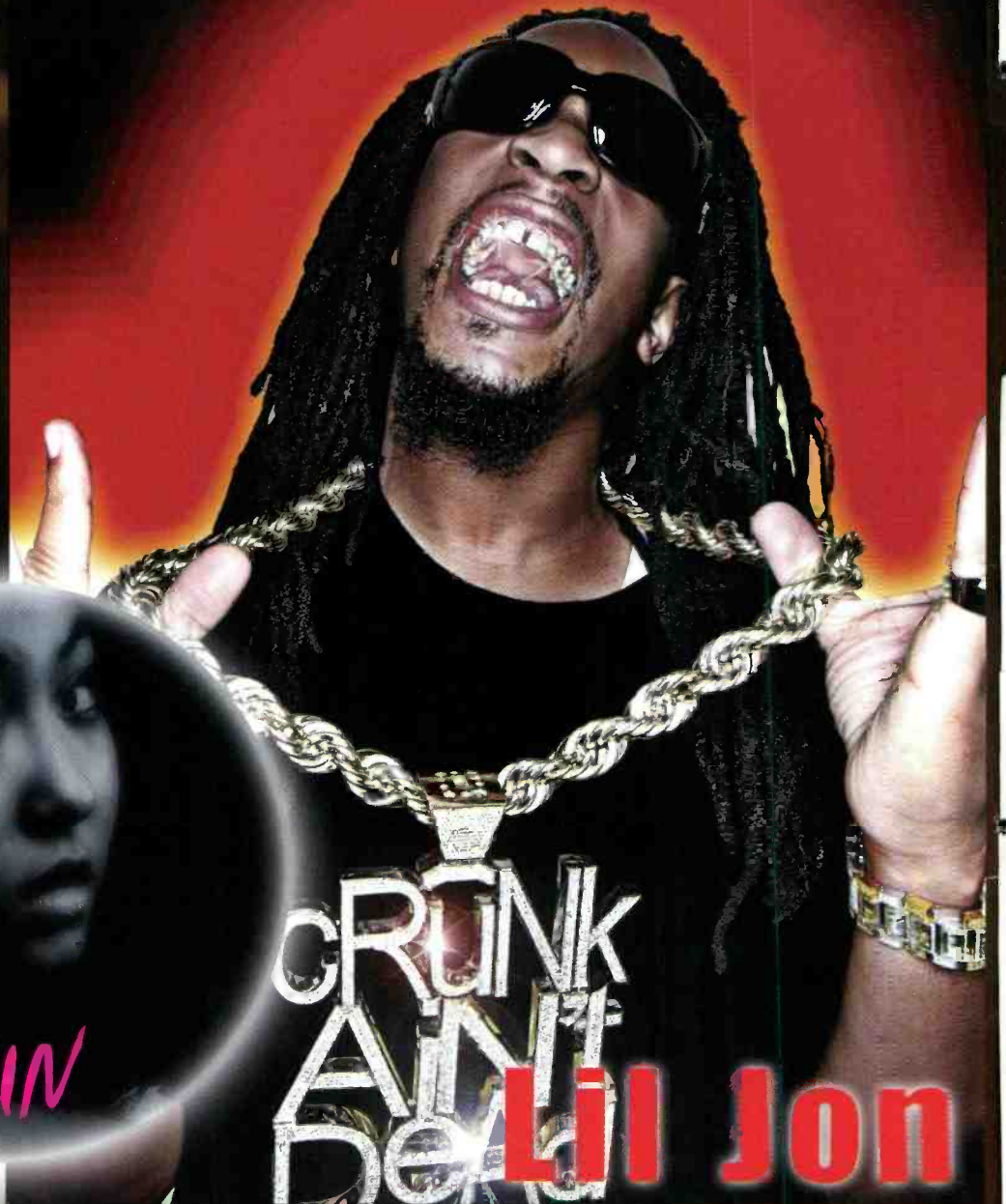
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