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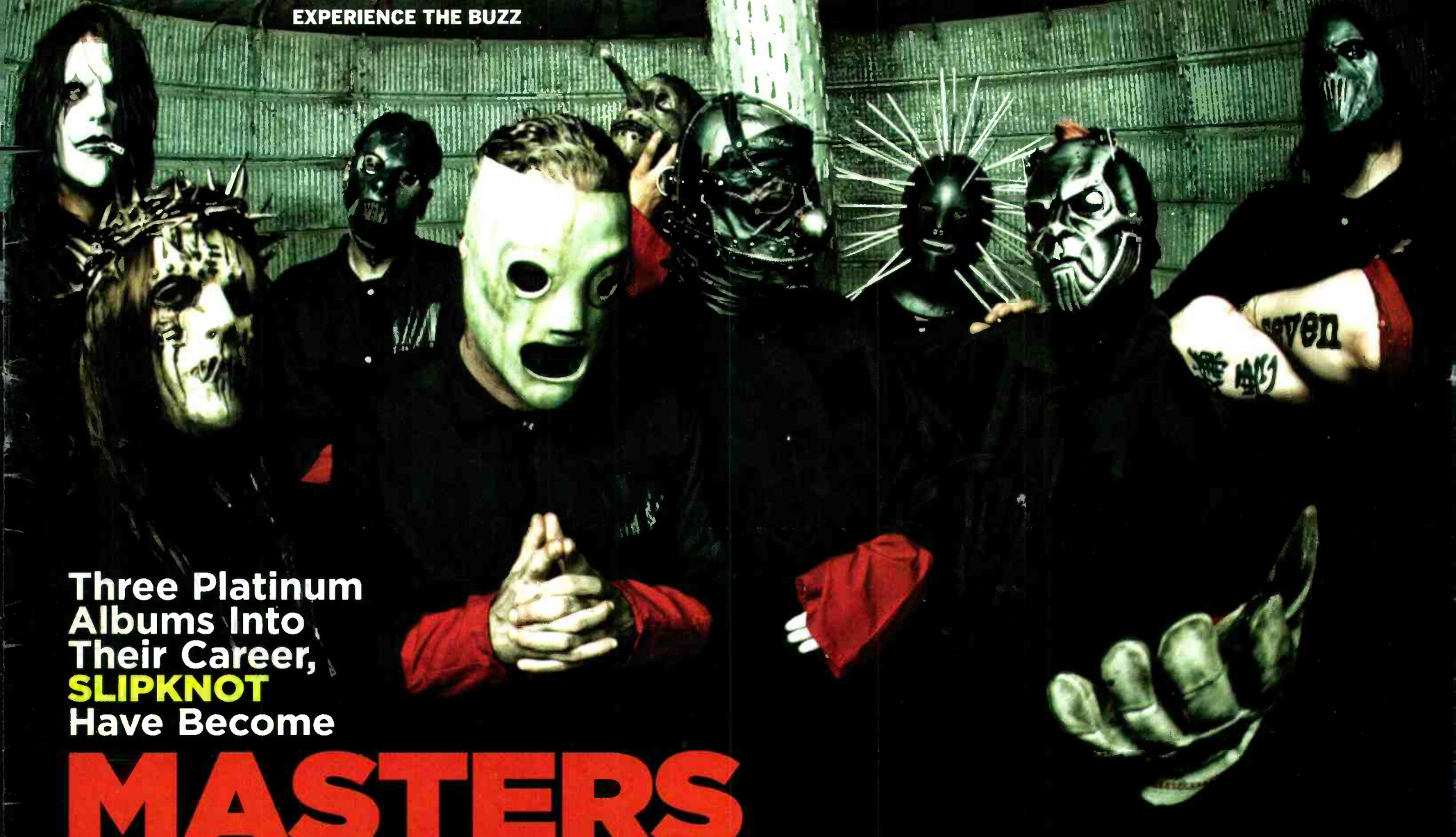
50'S FRIENDS
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G-UNIT'S WEB
STRATEGY

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Billboard

EXPERIENCE THE BUZZ



Three Platinum
Albums Into
Their Career,
SLIPKNOT
Have Become

MASTERS OF MAYHEM

'I've spent the last four-and-a-half months getting in shape for the tour, because I want to come right out and destroy shit.'
—COREY TAYLOR

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Mohegan Sun Arena

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HOME FRONT

360 DEGREES OF BILLBOARD

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Australian star Delta Goodrem is back on the U.S. charts, and she celebrated with an intimate session at Billboard HQ. For the performance and an interview, visit billboard.com.

Events

MOBILE ENTERTAINMENT LIVE!
The official entertainment event of CTIA offers in-depth tracks on mobile music, video, advertising and social networking. Submit proposals for panels and speakers at mobile-entertainmentlive.com.

REGIONAL MEXICAN
Billboard's **Regional Mexican Music Summit**—the only event dedicated to this Latin music genre—features a superstar Q&A, sessions on industry trends, round-table discussions and artist showcases. More at billboardevents.com.

Billboard

No. 1

ON THE CHARTS

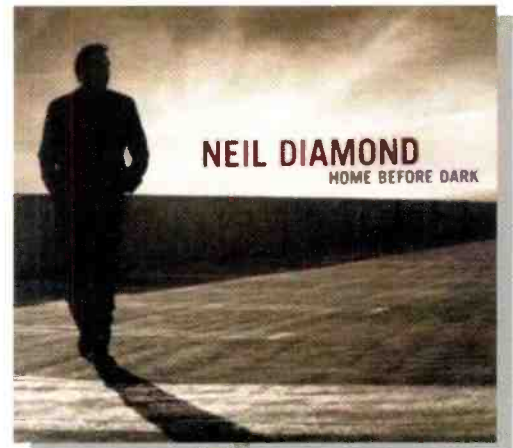
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TOP VIDEO GAME RENTALS	#1	X360: GRAND THEFT AUTO IV	

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Ready, Handset, Go

The Rules Of Mobile Marketing

BY STEVEN MASUR

As of December 2007, there were more than 250 million wireless users in the United States, and approximately 363 billion text messages annually, but only 1% of all advertisements come via SMS or MMS text messaging. It seems inevitable that this channel might become the next big thing in marketing music.

The sheer size of the market and the growth in sales of media-oriented phones like Apple's iPhone, SMS text and MMS advertising add fuel to this fire. But what are the rules? Will solicitations to listen to new music be considered spam? Who regulates and enforces? Here's what you need to know:

THE STATUTES

There are two sets of federal regulation that are applied to mobile (SMS and MMS) message advertising: the Telephone Consumer Protection Act and the Controlling the Assault of Non-Solicited Pornography and Marketing Act. The TCPA was enacted in 1991 and is most famous for creating the national do-not-call registry. The act, enforced by the FCC, restricts unsolicited phone calls, faxes and SMS text messages. The CAN-SPAM Act was enacted in 2003 as a response to e-mail spam and is enforced by the Federal Trade Commission. Essentially, this act prohibits classic spam e-mails: false representations, automated mailings, etc. Together, the two acts protect consumers by staunchly restricting unsolicited advertising. Throw in various state laws

that explicitly or implicitly apply to mobile advertising, and it is easy to see why advertisers have hesitated to enter the marketplace. In addition, as a response to recent complaints filed with the FTC, there is a significant chance the agency will soon issue a comprehensive set of guidelines for SMS and MMS advertisements.

THE GUIDELINES

In addition to the federal statutes, industry organizations have promulgated best-practice guidelines to aid consumers and advertisers alike. Two prominent standards are the Mobile Marketing Assn.'s guidelines for global mobile advertising and the CTIA-The Wireless Assn.'s standards for location-based marketing. Both are easily available on the associations' respective Web sites and provide valuable information often incorporated into wireless carrier agreements, such as examples of opt-in and opt-out rights.

THE REALITY

There is no doubt that the jungle of regulation described above is a lot to read and much to think about. But we are guessing you still want to reach the 250 million Americans, or at least the ones whose mobile numbers you've managed to collect, with news about your band's new album, upcoming tour or a local record signing. The good news is that there are ways to ensure your promotions and advertisements are not only legal, but that they're reaching the people most interested.

The best way to protect yourself and find your audience is through an opt-in

and effective opt-out procedure. Not only will this eliminate the possibility of regulatory action, but users will be able to identify the best medium for your promotions. While such media phones as the iPhone and LG Voyager are certainly gaining market share, not everyone is equipped for MMS or ads with Java Flash or J2ME. Additionally, should you choose to incorporate location-based services into your promotions to target consumers on the local level, opting-in



will allow for the requisite notice and consent procedures as laid out in the CTIA's best-practice guidelines. Finally, measures like opting-in can spur the growth of a previously underdeveloped market while taking precautions to avoid the backlash following the rise of telemarketing and mass e-mailing.

Steven Masur is managing director of MasurLaw (masurlaw.com).

FEEDBACK

INSIDE THE NARM

While recognizing the continuing shift in physical and digital album sales patterns, the NARM board recently reminded the industry that the accepted practice is for all album releases to come to market simultaneously on Tuesday. Otherwise, street date is meaningless and without competitive benefits. Plus, we have unnecessary marketing obstacles, consumer confusion and missed sales. The board urged limiting or more tightly controlling copies issued before release date, and in instances where an album's digital release is advanced un-

expectedly or unavoidably, requesting that retailers be able to sell the physical product immediately without fear of reprisal.

Your billboard.biz poll suggested we were asking to inhibit the use of digital tracks or special advance promotions or "new, creative campaigns" in advance of an album's release. Our position was squarely focused on full-album release-date parity. To have suggested otherwise in presenting your poll results was simply inaccurate.

Jim Donio
NARM president

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SIGN HERE
Live Nation adds
Nickelback, Shakira



WEST AUSSIE ROCK
Perth music scene
comes alive



MEET THE BOSS
Leoni-Sceti is new
EMI Music CEO



VINYL FEVER
Labels ramp up
production of LPs



SIR GEORGE
Beatles producer on
Fabs, new project

10

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**>>> COURT
THROWS OUT
SONY-BMG
ANNULMENT**

The European Union's highest court threw out a lower court ruling that annulled the European Commission's approval of a merger between the Sony Music and BMG record labels. The European Court of Justice also ordered that the lower court, the Court of First Instance, reconsider its decision in order to review three of five pleas it had not dealt with. In July 2006, the lower court threw out the EC's decision at the request of Impala, an independent group of music producers.

**>>> AEG LIVE
EYES FAMILY
EVENTS**

AEG Live has partnered with ThemeSTAR to develop and secure intellectual property rights to produce and present family entertainment events in arenas around the world. AEG Live owns and operates such venues as Australia's AEG-Odgen facilities and China's Beijing Arena. ThemeSTAR has presented live shows for Scooby Doo and Dora the Explorer.

**>>> MUSIC
CONSUMERS
TURN TO TV**

According to a recent survey by Parks Associates, music fans listen to music through their TV sets as much as they do via MP3 players like the iPod—a full one-third of respondents. The analyst group points to new home networking communities and place-shifting services for TV's rise in popularity. Traditional music devices like CD players were not listed as options, as the report focused on digital media.

UP FRONT

BY HILLARY CROSEY

IN THROUGH THE OUT DOOR

Finding Upside In Album Leaks

During the first week of July, Nas' controversial untitled album leaked onto the Internet ahead of its July 15 release date via Def Jam.

But Nas' business partner Anthony Saleh shrugs it off.

"I don't think the leak has hurt Nas in any way," he says, adding that leaks have "helped those who have delivered on their albums with good music... If [fans] want to support it, they'll go buy it."

Saleh's relaxed attitude reflects a growing belief among some music industry vets that unauthorized leaks of an album before its release can boost sales. Leaks provide a way of generating buzz behind an upcoming album and if fans get excited by what they hear, this line of thinking goes, they'll go out and buy it when it's eventually released.

It's a stance that flies in the face of conventional wisdom that Internet piracy invariably hurts music sales. In fact, whisper some retailers, labels themselves are sometimes the source of leaks in an effort to stir consumer interest.

Those who believe in the promotional power of leaks can point to recent chart action to bolster their position. During the past year, three of the six biggest debut sales weeks on the Billboard 200 album chart were norched by hip-hop albums that fell victim to widespread leaks: Kanye West's "Graduation," 50 Cent's "Curtis" and Lil Wayne's "Tha Carter III." "Graduation" and "Curtis" hit the Web at least two weeks before their intended street date of Sept. 11, 2007. In a much-hyped sales battle over the two same-day releases, West's "Graduation" moved 957,000 units in the United States during its release week,

while "Curtis" shifted 691,000, according to Nielsen SoundScan. To date, "Graduation" has sold 2.1 million units while "Curtis" has sold 1.3 million units.

Meanwhile, "Tha Carter III" went platinum during the week following its June 10 release and has sold 1.7 million units to date, even though Universal Music Group estimates that about 1 million people downloaded the album illegally.

"The leak was good for Kanye because he was going against 50 and could show that his album was superior," says Kyambo Joshua, head of Columbia's urban department and co-founder of entertainment company HipHopSince1978, which manages West and Lil Wayne. "It's a give-and-take because if an album leaks before it comes out, you're not losing sales because it's not in stores. It's like having a listening party for 500,000 people and seeing if they go to the stores."

The leaks-are-good school of thought has plenty of detractors. "I think that it's preposterous to suggest that leaks help," argues Jim Urie, president/CEO of Universal Music Group Distribution, pointing out that the unauthorized release of music wreaks havoc with marketing and release schedules.

"I am annoyed that our labels haven't released albums earlier in reaction to the leaks," Urie says. "Things like Lil Wayne, Fall Out Boy, Weezer—I would have put them out earlier but the labels wouldn't. They have held off to honor retailers, particularly the ones who can't sell digitally."

But an urban buyer at a leading retail chain who asks to remain anonymous contends that "if an album leaks and the record is good, it will generate



big demand and we will usually sell a lot more. [And] if an album is not so good, a leak could hurt album sales because word-of-mouth will be bad."

In fact, the buyer argues, labels commonly leak music from upcoming releases of developing artists.

"They give it to the mixtape guys," the buyer says. "That's how the record gets on the street. They say they don't do it on superstar acts, but who knows if that's true."

Unauthorized leaks have prompted labels to experiment with different ways of releasing new music, such as Lil Wayne's sale of multiple tracks from "Tha Carter III" before the album's release (Billboard, July 5). More commonly, bands and labels have responded by streaming an album online or moving up its release date.

For instance, the Hold Steady posted a stream of its fourth album, "Stay Positive," on MySpace after the album leaked in early June, while the band's label Vagrant made the album available on Apple's iTunes Store June 17, nearly a month before its scheduled release date. Without the benefit of physical sales, "Stay Positive" debuted at No. 170 on the Billboard

200 and No. 5 on the Heatseekers chart, and has sold 6,000 copies so far.

"We felt like we had to release the album early digitally given the circumstances," Vagrant GM Dan Gill says. "It's hard to tell if this will impact sales. I do know that we have to protect the music and combat the leaks by offering it for sale."

When labels track traffic on peer-to-peer networks to gauge the extent of unauthorized leaks, they're also conducting market research as well, such as determining the age, gender and location of downloaders and examining which songs are most popular, says Eric Garland, CEO of BigChampagne, which measures peer-to-peer traffic.

"Over the last five years, tracking downloading went from a hush-hush thing to being one of the key indicators in the marketing and promotion of every major label," Garland says. "In a music market where control over distribution is deteriorating, intelligence about the marketplace is the silver lining." ♦♦♦

Additional reporting by Antony Bruno, Keith Caulfield, Ed Christman and Courtney Harding.

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TOURING BY RAY WADDELL

HITS DON'T LIE

Nickelback, Shakira Join Live Nation

Live Nation's latest batch of multirights mega-deals with Nickelback and Shakira demonstrate the company's continued ability to snare superstar acts following the resignation of former chairman Michael Cohl.

On paper at least, Live Nation's 360-degree deals with Madonna, Jay-Z, Shakira and Nickelback, along with a touring/merchandising pact with U2, could cost the concert promotion giant in excess of \$500 million, albeit during the course of a decade or longer as these artists generate multiple revenue streams for the company.

Wall Street concerns about Live Nation's strategy remain evident in the company's shrunken stock price, which closed July 9 at \$10.16, down 58% from its 52-week high of \$24.03, set Oct. 10, 2007, when news of its deal with Madonna first broke. In announcing the Nickelback pact July 8, CEO Michael Rapino seemed to be speaking directly to investors when he said in a statement that "this partnership is structured to increase our revenue and cash flow potential significantly, while reducing our risk profile."

How does the company expect to accomplish that? Nickelback and Shakira bring a valuable combination of current hitmaking appeal and box-office muscle. They also fill out a roster that gives Live Nation cornerstone acts in pop, rock, rap, modern rock and Latin.

Previous Live Nation signees Madonna and U2 pack more clout on the touring side, while Jay-Z's historical impact has been on the recording, branding and merchandising side. But these older acts are also further

along in their career arcs than either Nickelback or Shakira, who arguably wield more upside potential.

Nickelback, which previously toured arenas with AEG Live, is expected to play Live Nation amphitheaters beginning next year. Similarly, the band's merchandising had been through Bravado and now will be handled by Live Nation's merchandising team in the future. So merch and touring income represent "found money" in terms of revenue for Live Nation as it enters the Nickelback business.

One snag: Roadrunner says that Nickelback still owes it two albums plus a greatest-hits release, meaning it could be 2014 before Live Nation has a Nickelback album to work. As with any act, the power of Nickelback's recorded product three releases down the line is impossible to gauge.

But the band boasts a solid track record. According to Live Nation, Nickelback has sold more than 26 million albums worldwide, with its last set selling more than 10 million units globally. Nickelback's 2006-07 tour, which visited North America and Australia, sold more than 1.5 million tickets and grossed \$64.7 million, according to Billboard Boxscore. The band ranked 20th among all touring acts in 2007 and 17th in 2006, according to Boxscore.

Instead of being structured around a specific time period, Live Nation's deal with Nickelback encompasses three touring and album cycles, with an option for a fourth. Under the pact, Live Nation has acquired 12 separate artist rights to feed its global distribution pipe. These include touring, tour sponsorship, tour merchandise, tour VIP/travel packages, secondary ticketing, recorded



music, clothing, licensing and other retail merchandise, nontour sponsorship and endorsements, DVD and broadcast rights, fan club, Web site and literary rights.

Similarly, Shakira's pact is believed to include touring, recording, sponsorship and merchandising rights. Despite being a decade-and-a-half into her recording career, Shakira's star still appears to be on the rise, particularly as a global touring artist. Her 2006-07 Oral Fixation tour, produced by Live Nation, was her most successful, averaging nearly \$1 million in gross and more than 14,000 in ticket sales per show, according to Boxscore. Shakira is a stadium-level attraction in South and Central America, can sell out arenas in many North American markets and has a growing fan base in Europe and other territories.

Like Nickelback, Shakira owes current label Epic two albums and a greatest-hits collection. But her crossover success in the U.S. pop market coupled with her sustained popularity elsewhere in the world could provide Live Nation with continued growth opportunities.

As with its other multirights agreements, Live Nation's deals with Nickelback and Shakira will continue to expand the company's presence in new lines of business, like merchandising and licensing, which boast better profit margins than concert promotion. They also make good on Rapino's previous guidance that the company would sign four to five multirights deals during its first year of pursuing such deals. ...

LIVE NATION ARTISTS AT A GLANCE

	MADONNA	JAY-Z	U2	SHAKIRA	NICKELBACK
BOXSCORE RANK	2 ('06)	N/A*	1 ('05)	N/A*	20 ('07)
TOUR GROSS	\$194.7 million ('06)	(with Mary J. Blige) \$31.3 million ('08)	\$389 million ('05-'07)	\$42.6 million ('06-'07)	\$64.7 million ('06-'07)
CONCERTS/ ATTENDANCE	60/1.2 million ('06)	26/284,756 ('08)	131/4.6 million ('05-'07)	46/658,522 ('06-'07)	133/1.5 million ('06-'07)
U.S. ALBUM SALES	372,000 ('07)	1.5 million ('08)	730,000 ('08)	271,000 ('07)	2.2 million ('07)
LIVE NATION DEAL VALUE (estimated)	\$120 million	\$150 million	\$100 million	\$70 million	\$50 million-\$70 million



>>> UNIVERSAL GETS OK FOR BIG LIFE BUY

The United Kingdom's Office of Fair Trading has cleared Universal Music Publishing Group's acquisition of Big Life Music. Through the agreement, UMPG will have worldwide publishing rights to alternative rock act Snow Patrol's past and future works. Big Life now boasts a catalog containing more than 2,000 copyrights, including works by Badly Drawn Boy, the Futureheads and Gabriela Montero.

>>> Industry veteran Jason Gula Dies
Jason Gula, 38, executive VP of marketing and sales at indie label 80/20 Music Entertainment, died from a sudden heart attack July 8 at Pittsburgh's Ohio Valley General Hospital. Gula, born in Pittsburgh, was a former regional alternative marketing manager at Sony BMG and with the company from 1997 until 2006. Gula is survived by his parents and his sister, Jennifer. In lieu of flowers, memorial donations may be made by mail to Greater Pittsburgh Arts Council, 707 Penn Ave., 2nd Floor, Pittsburgh, PA 15222 (to the attention of Tiffany Wilhelm) or online at proartstickets.org.

>>> OURSTAGE AIMS TO CONNECT BANDS, BUYERS

OurStage.com has launched a new online tool to help up-and-coming acts book concerts, while allowing music-venue talent buyers to browse for new talent on the road. The Web site's new Marketplace tool allows bands to sign up for a free electronic press kit, which talent buyers can view across the country. Concert bookers can also listen to music that acts have uploaded to OurStage. To help push the new online tool, OurStage has teamed with Live Nation, which has reserved 300 performance slots for the site's top-ranked artists.

DIGITAL BY ANTONY BRUNO

Hocus-Pocus?

Rights Organization Merlin Faces Off Against Last.fm Over Payment Plan

Last.fm is facing renewed heat from music companies over its free on-demand music service.

The latest disgruntled message comes from Merlin, an international rights body representing some 12,000 members of the independent music community. On the heels of Last.fm's announcement that it was commencing a program to pay unsigned and

indie artists royalties for each time their song was streamed, Merlin issued a notice to its membership cautioning them from accepting the deal.

Merlin wants to strike a deal with Last.fm directly, which will cover all its members. But if members strike out on their own and take Last.fm's royalty deal, that would weaken Merlin's negotiating position. Last.fm says about 70,000 indie labels have joined the royalty program, collectively uploading more than 450,000 tracks since January.

At issue is whether Last.fm is in-

fringing on any copyrights. Without providing any specifics, Merlin claims that Last.fm allows users to stream "numerous" tracks of music on demand that are not properly licensed and wants any licensing agreement to retroactively compensate its past infringement.

"Last.fm has limited licenses with some labels, but some of their service is still and always has been unlicensed," a Merlin representative says.

While most unlicensed songs are limited to 30-second clips on Last.fm, those of lesser-known acts may still stream in full. Last.fm removes any such tracks upon request.

To date, no one has sued Last.fm for copyright infringement. Historically,

if a digital music service was accused of infringing on copyrights, there would be a lawsuit, the settlement of which would include a payment for past damages and, in some cases, a new licensing deal that may include some equity stake.

Warner Music Group last month pulled its content from Last.fm after its license expired, despite being the first major label to strike a licensing deal with the service. WMG wants to renegotiate its deal because it feels the payments Last.fm have submitted for per-song streaming were less than expected, and it is also disappointed that the company has not yet implemented a promised monthly subscription service. ...

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>>>EMI, INFOSPACE SETTLE SUIT

EMI Music settled a \$100 million lawsuit against InfoSpace over underpaid royalties. Terms of the settlement were not disclosed. The suit, which was filed last year and amended in August, also alleged that InfoSpace and its subsidiaries were selling ringtones for which they had no license and in international markets that existing licenses did not cover. InfoSpace has since sold its mobile content operations to Motricity.

>>>PUMPKINS UNVEIL SHOW PLANS

The Smashing Pumpkins will play a host of shows in the coming months in celebration of their 20th anniversary. According to the group's Web site, the Pumpkins will visit "mostly smaller-sized venues" during an August run featuring "unique sets and songs." So far the only date announced is Aug. 9 at the Venue in Hammond, Ind. Come November, the Pumpkins will play anniversary shows at bigger venues in New York, Chicago, Los Angeles and additional cities to be announced.

>>>BANDA EL RECODO SEALS BOOKING DEAL

Mexico's venerable Banda El Recodo de Don Cruz Lizárraga has signed a booking agreement with Nueva Generación Music Group. Effective immediately, Nueva Generación will begin booking U.S. dates for the group, which is signed to Fonovisa Records. Nueva Generación Music is a management, label and booking firm that specializes in regional Mexican acts. Its client roster includes Horoscopo de Durango, Espinoza Paz, Lupillo Rivera and Grupo Montez de Durango.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Leila Cobo, Jonathan Cohen, Mitchell Peters and Reuters.

LATIN BY LEILA COBO

Digital Laggard

Latin Sales Plunge Amid Few Downloads

As CD sales continue to plummet, strong growth in digital downloads has partly cushioned the fall.

But there's one exception: Latin music. During the six months ended June 29, digital album sales accounted for 15.4% of total U.S. album sales, up from 10.2% a year earlier, according to Nielsen SoundScan. By comparison, the digital albums accounted for a puny proportion of total Latin album sales—just 2.2% during the first half of 2008, up from 1.4% a year earlier. (SoundScan doesn't yet track sales of digital singles by genre.)

Due in part to anemic digital sales, overall Latin sales suffered the steepest drop of any genre during the first six months of 2008. Sales of Latin musical albums, defined as albums whose content is 51% in Spanish, stood at 13.4 million units for the six months ended June 29, down 17.1% from 16.1 million units sold during the six months ended July 1, 2007, according to SoundScan. The decline edged out a 16.9% slide in sales of rap, the second-weakest-performing genre.

Why have digital album sales been so weak in Latin music? At least part of the lag can be attributed to reasons as basic as low rates of broadband use to cultural

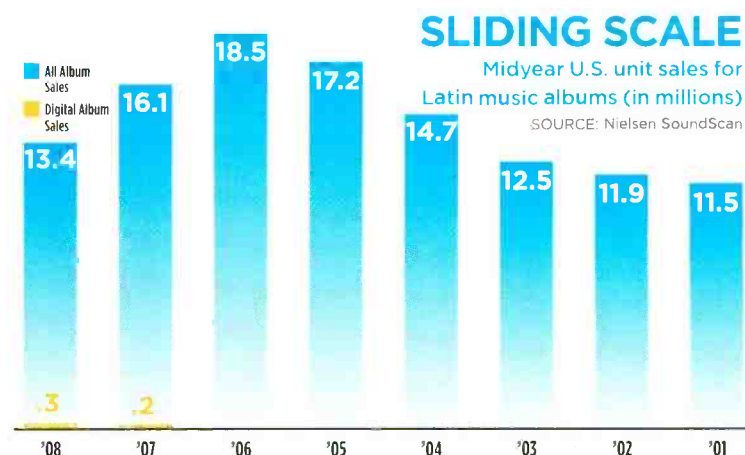
factors, such as the hesitance of new immigrants to pay online with credit cards.

Only 29% of U.S. Latinos had household broadband connections in 2007, far below the 47% reported for the overall adult population, according to a study by the Pew Internet & American Life Project. The study also found that Internet usage among Latinos was closely tied to their level of education and English proficiency.

Despite the lackluster numbers, digital music vendors have had their eye on the Latin market. For instance, Apple's iTunes Music Store has a dedicated iTunes Latino section and launched Tareta iTunes gift cards last year, backed by a TV ad campaign.

Sony BMG Music Entertainment U.S. Latin managing director Ruben Leyva acknowledges that "digital is not growing at a pace to replace the physical loss," but says he sees reasons for optimism.

Last month, Sony BMG Latin had its highest first-week share of digital album sales with Julieta Venegas' "MTV Unplugged" album. Digital downloads accounted for about 30% of sales, sharply higher than the 10%-15% of first-week sales that top Latin acts typically see. Last



September, aggressive online marketing helped Manu Chao's "La Radiolina" debut at No. 1 on Billboard's Top Latin Albums chart, with 36% of its first-week sales coming from the digital space.

Market observers also point to other factors that weighed on Latin sales in the first half of 2008, including the slowing U.S. economy, a light release schedule and the disproportionately heavy impact of piracy as contributing to the decline.

Looking at the first half of the year, there were few big-artist releases to drive customers to stores, Leyva says. Although crooner Luis Miguel had a new studio album and newcomer Flex was a surprise success story, other big names on the schedule—such as Maná and Wisin & Yandel—put out weaker-selling live albums or deluxe editions. The release schedule for the second half presents a mixed bag of new albums by acts ranging from Calle 13 and Daddy Yankee to

Los Temerarios and La Quinta Estación.

RIAA VP for Latin music Rafael Fernández says that the depth of the sales decline in the first half was a sign that "the economy is certainly a big factor." Fernández also points to reggaetón as an explosion that may well have turned out to be transitory and "may not have the stamina to keep the market up." According to RIAA figures, shipments of rhythmic music, which include reggaetón, sank 31.8% during the first three months of 2008 from the same period last year, which followed a 43% plunge in full-year 2007.

Also working against Latin music has been the preponderance of pirated Latin music on the street. According to the RIAA, 39% of all seized product in 2007—1.4 million units—was Latin, even though the genre accounted for less than 10% of total U.S. music shipments.

6 QUESTIONS

with JAMES CRUZ
by KAMAU HIGH

James Cruz has been instrumental in securing prominent branding deals for some of hip-hop's biggest stars.

During his seven years at Violator Management, where he eventually became senior VP of marketing and promotions, the 36-year-old Cruz negotiated deals that paired 50 Cent with Vitamin Water, Missy Elliott with Adidas and Busta Rhymes with Mountain Dew and Courvoisier. In April, he was appointed president of Loud Records founder Steve Rifkind's SRC Marketing, where Cruz describes his role as "an all-star utility player," managing relationships between brands and artists.

1 What brands are you working with?

SanDisk, Hint Water, Ciroc vodka and a Latin sporting goods company called Verdoro. For SanDisk, we're talking with various artists about putting their content on their [USB memory sticks]. We're looking for artists who are tech-savvy to align with. Hint Water is going to grow exponentially. We're looking to emulate what Vitamin Water and Gatorade have done with their marketing. We're aligning ourselves with the health kick that's going on, what with juvenile diabetes

being an important issue.

We're planning a major Asian initiative with Ciroc. There's actually a lot of similarities between marketing to Asians and marketing to an urban market. The brand loyalty is similar.

2 How have things changed as far as putting brands and artists together?

I remember when MC Hammer was being called a sellout for doing a popcorn chicken commercial for Kentucky Fried Chicken. Today, I don't know of any release or launch from a major artist that doesn't include

some sort of corporate endorsement or some form of corporate outreach. As marketers we have to ask ourselves, "How do we maximize our dollars to advertise and market our artists?" Hammer was smart. He had multiple touch points for the Hammer brand.

3 Do rappers have different hurdles than, say, indie rockers in getting commercial endorsements?

No. It's not harder to achieve a deal with the brands when the right people are associated with the deal. For example, [Violator co-owner] Mona Scott and [Translation Consultation + Brand Imaging founder] Steve Stoute. When you have these kinds of people going to a brand and mapping out the overall goals while at the same time understanding the brand's culture, it's not a problem.

I have a problem with disposable artists. I've had the honor



CRUZ

of working with iconic artists, such as Busta Rhymes, Missy Elliott and [Sean "Diddy" Combs]. A slow, consistent campaign resonates with the consumer rather than a hot one.

4 What are some common reasons brands give for not working with urban artists?

Sometimes it could be where the artist's career is on a decline or it could be legal issues. Corporate brands have to be cautious who they align themselves with. Other times it's financial. Sometimes budgets get cut. I haven't heard too many no's, luckily. You have to be smart about what artists you align with brands. I'm not so sure you can align certain clients with certain artists. With 50 and

Pontiac, it made sense. It's driven and it's fast. With Diddy and Ciroc, it made sense because Diddy is king of nightlife.

5 In the wake of the 50 Cent-Vitamin Water deal, are more artists asking for equity?

Absolutely. The new deals all have equity. People want to take less money upfront for more of a back end. Of course you want some money upfront and you understand the value of using branded advertising to reach more touch points, but there is the knowledge that working harder leads to a bigger payoff.

6 What's at the top of your to-do list?

I've been able to close some really good deals with companies such as SanDisk, Hint Water and Carol's Daughter. My priority is to build relations in-house and maintain the messaging going out of the house. Also, to make sure brands understand we're not a service company but a partner, be it strategic planning or channel planning. We want to accept and embrace brands we believe in. We acknowledge who our target audience is and we identify them and we strive to deal exclusively with them.

Parting Shots

Branding Columnist Wraps Up Six-Month Tenure With Words Of Wisdom To Tack On Your Bulletin Board

1. If you're a recording artist and you think you can make it financially without exposure via other media, like TV, film, advertising or videogames, you're almost certainly wrong.
2. If you think associating your music with a brand is going to secure your future, you're definitely wrong.
3. If news stories about branding and music make you think, "My God, I can't believe they're doing that," it's time to get a clue.
4. If you want to make a living as a music producer, programmer, engineer or studio musician, consider working for a music house rather than a music label.
5. If you think maintaining the top spot on the Billboard 200 for more than a week would be helped greatly by a branding campaign, you're a pretty diligent student of those charts.
6. If you thought a Seattle-based coffee chain and a Bentonville, Ark., big-box retailer were going to save the music industry, you appear to have miscalculated.
7. If someone offers you an opportunity to license your song for a national TV advertising campaign and you're thinking of accepting less than \$10,000, think about it some more.
8. If that national TV advertising campaign happens to be for an Apple product, stop thinking and give the company your song for free.
9. If you think no one cares what a brand "sounds" like, consider all the downloads that **Yael Naim** (Apple MacBook Air TV ad), **Feist** (Apple iPod Nano) and **Sara Bareilles** (Rhapsody) have sold of their branded tracks.
10. If you have \$100,000 to promote a record and you decide to hire a consultant that's in with the brand crowd, you get an A+ for efficiency.

With The Brand

JOSH RABINOWITZ



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11. If you think brands are making money from music by assuming some of the traditional roles of a record label, some people will think you're crazy, even though you really aren't.
12. If you're a marketer or a lawyer who wants to get into the music business, and your sole music-related talent is knowing how to hit the "play" button on your iPod, partnering with an actual musical talent is not an option—it's a must.
13. If you think **Bruce Springsteen**, **Neil Young** or **Pearl Jam** will ever sign on to a corporate branding campaign, make yourself comfortable, because you'll have to wait a long, long time before that ever happens.
14. If you think the No. 1 track on the Billboard Hot 100 might one day be an original song created specifically for an ad, owned by a brand and released on that brand's own "label" (in partnership with an ad agency), you'll have a much shorter wait to see that happen.
15. If you think you have a song that's perfect for a brand, don't pitch your idea to a creative director. Instead, convince the creative director it was his/her idea all along to use your song.
16. If you're a famous artist with your own distinctive, proprietary brand and you enter negotiations with an established commercial brand, make sure you have final approval on all campaigns, because you never know how things will turn out.
17. If a lot of the music in TV advertising sounds too much like **Coldplay**, **Danny Elfman** and "Bitter Sweet Symphony" by **the Verve**, you're not tripping.
18. If you're planning to showcase your newest release and the available venues are a local club, a recording studio or a private event, consider opting for an ad agency instead.
19. If all you think about is monetizable music instead of mesmerizing music, you'll likely think yourself into a stupor or worse.
20. If you think **Fishbone** and **the Clash** are two of the greatest rock bands of all time, you've got impeccable taste.

*Josh Rabinowitz is senior VP/director of music at Grey Group. Starting next week, Billboard's **Kamau High** will pen the branding column.*

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The Colombian salsa show 'Delirio,' which features dancers, musicians and circus performers, will travel to France and Spain this fall.

Cali Calling

Ambitious Salsa Show Hits The Road

Cali, a sprawling metropolis nestled amid Colombia's southwestern mountain ranges, has long been known as the country's capital of salsa and the breeding ground for an ultra-rapid, particularly aggressive form of the music.

Now, a home-grown effort is taking the music from the streets and into theaters, via an ambitious stage show that unites first-class entertainment and commercial viability with a social purpose.

"Delirio," whose slogan is "Made in Cali," showcases 120 dancers, musicians and circus performers, all recruited from Cali's fabled salsa schools and Fundación Circo Para Todos, which trains locals—mostly poor children—to become circus performers.

Since its inception in 2006, the show has been seen by more than 50,000 people and is now preparing for its first significant international venture, with fall performances planned for France and Spain.

In its original format, "Delirio" is a five-hour extravaganza held in a circus tent that fits 800 ticketholders, who sit at tables, cabaret-style, and drink and dance between show numbers until the wee hours. In its traveling theatrical setting, it is more

participates by dancing or joining the dancers onstage. The common denominator is Cali's salsa, which acts like a great equalizer bringing together myriad social classes under one roof.

"Our aim was to put on a show that allowed society to enjoy the talent of these artists who come from very low-income families," "Delirio" co-founder/producer **Andrea Buenaventura** says. "We wanted a show that would vindicate this form of popular culture."

In 2006, Buenaventura, an entrepreneur involved in the arts, met with three other like-minded women. All were interested in furthering the social and cultural development of Cali and saw an untapped opportunity in the city's 80-plus registered salsa schools. The academies, found mostly in middle- to very low-income neighborhoods, train dancers from an early age, with many going on to win international competitions. This is the "Delirio" talent pool. The show holds two yearly auditions to recruit dancers and includes 27 choreographed numbers.

The challenge was transforming those choreographies into one cohesive, economically viable enter-

prise. Bringing Fundación Circo Para Todos into the mix added an extra social component and gave the show "more emotion and a greater international vision," Buenaventura says.

"Delirio" derives nearly half of its income from sponsorships, generating the rest from ticket, food and drink sales, and Colombia's ministry of foreign affairs, which has sponsored many of the entourage's performances abroad. Approximately 300 people live off "Delirio," with profits reinvested into the show and Fundación Circo Para Todos.

The show also has an incipient merchandising component, and organizers are considering partnering with a label for a soundtrack.

But, Buenaventura says, she's taking things one slow step at a time considering the size and cost of moving the show.

Earlier this year, the troupe went to Bogotá, Colombia, and played three sold-out shows with tickets selling for \$30-\$80, compared with Cali's one price of \$35. Last year, the group tested the international waters with performances in China, Panama and Ecuador. Its fall tour will be its longest yet, and the group plans to hook up with promoters to organize a more extensive international tour in the following months.

After all, Buenaventura says, "salsa is a cosmopolitan genre and from a marketing standpoint, venues all over the world are interested in buying it."

Regardless of where it goes, however, "Delirio" has to remain essentially from Cali and from the streets.

"We've had guest artists in all our shows, but nothing ignites the pores of your skin like the dancers," she says. "It's a strength that comes from adversity, from knowing how hard it is to get to that stage. 'Delirio' lives from that adversity, that emotion, that desire to feel like great artists. We can never lose that."



Latin Notas

LEILA COBO

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Zero Hour

Ecuador Initiative Could Wreak Havoc On Legal Music Biz

A move to decriminalize the sale of pirated CDs in Ecuador has recording industry members predicting doom for what little legitimate music sales are left in the country.

On June 20, the Ministry of Culture announced an agreement with representatives of the country's 15,000 "informal" vendors to tax imported blank CDs at 5 cents each. Of that sum, 3 cents would compensate songwriters and composers, and 2 cents would go into a fund to support national musical production, decimated by massive piracy rates.

Under the program, the CDs' sale price would be regulated at \$1 each. Attempts to contact the relevant agencies in Quito were unsuccessful, but in a statement on the Ministry of Culture's Web site, culture minister Galo Mora stressed his government's decision "not to confiscate any product from the vendors and to guarantee Ecuadoreans' right to work."

The agreement, which has yet to become law, nominally applies only to Ecuadorean songwriters and composers—and not to foreign musical works or movies.

But Gonzalo Jimenez, whose Discos MTM company licenses Warner product, estimates that just 300,000 CDs are sold legally in Ecuador per year—and the vast majority of music sales, legal and illegal, are from international acts.

"We can't compete with the price of \$1, paying all the taxes and royalties," Jimenez says.

It would also be practically impossible for the government to enforce which pirated recordings would be sold legally under the plan, especially if it doesn't confiscate product, according to Dr. Manuel Riera, director general of Ecuador's songwriters and composers' society SAYCE. "The [international] societies won't authorize use of their works this way," Riera says. "We can't through law legitimize the robbery of copyright."

The government was scheduled to meet in the coming days with IFPI representatives as well as local writers and musicians to discuss the tax.

—Ayala Ben-Yehuda

Big Hit, Local Tastes

'High School Musical' Seeks New Latin-American Fans

Walt Disney's imminent release of two new film versions of "High School Musical" in Mexico and Argentina marks another expansion in the company's efforts to produce more localized content for international markets.

"High School Musical: El Desafío" is the first Disney-branded feature film made in Latin America. It was produced entirely in triplicate for Mexico, Argentina and Brazil (where filming hasn't yet begun), with three local casts, three distinct scripts and three versions of the soundtrack. The movie arrives in theaters July 17 in Argentina and Sept. 5 in Mexico.

Walt Disney Co. Latin America president Diego Lerner says the idea was not to compete with the original "High School Musical," but to take universal themes and apply them with local flavors. Original songs by Alejandro Lerner (no relation) are more reggaetón for Mexico and more pop for Argentina. Soccer and rugby replace basketball in the film as the school sport.

"We use expressions and terminology that are totally local . . . All the exteriors, all the music, all the songs describe situations of each country," he says. "It's not an adaptation of an American movie in

Latin America. It's local talent with a local story."

The casts for each new version of the blockbuster hit were culled from reality shows that Disney produced in each market. (In Mexico and Argentina, the shows were co-produced with TV Azteca and Arter, respectively.) Unlike other Disney music releases, which are distributed by Universal, Disney Latin America partnered with Sony BMG for the local cast soundtracks because of the latter's

experience in casting reality shows in the region. Disney is also considering a possible release of "High School Musical: El Desafío" on TV, DVD or the Internet for the U.S. Hispanic market and Spain, Lerner says.

"High School Musical" has also opened a slew of new revenue streams in the region, including long-term mobile sponsorships, a traveling ice dancing show, CDs spawned from the local reality programs and concert tours. Latin America was the only international market to get an original-cast tour of the U.S. version of "High School Musical," and the casts from the reality shows have toured their own countries.

—Ayala Ben-Yehuda

Disney has produced feature-film versions of 'High School Musical' for Argentina (shown) and Mexico. A Brazilian version is also planned.



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No Middlemen Necessary

Crooked Fingers Take New Disc Direct To Indie Retail

When **Eric Bachmann** wrapped recording on the latest **Crooked Fingers** album, he sat down with manager **Ben Dickey** to plot out his next move. They considered re-signing with Merge, which had released several of his previous albums, and discussed other possible labels. Then they took a look at the numbers.

"The history of Crooked Fingers has been selling around 10,000 copies per album, at least for the last four records," Dickey says. "With that in mind, we decided that we might as well try to do something new and reach people in a more grass-roots way. We realized that we could sell a fraction of the number of copies the last albums sold and still be more profitable if we decided not to sign a label or distribution deal."

Bachmann himself was skeptical about signing another deal. "I don't know at this point [what the point of being on a label is], unless you want to have a massive marketing machine behind you," the former **Archers of Loaf** frontman says. "Essentially that's

what I'm giving up, but I never really had that anyway, so for me it doesn't make any sense."

Dickey and Bachmann eventually decided to sell "Forfeit/Fortune" to retail, without a distribution partner. The pair connected with **AJ Tobey**, marketing manager for Flea Marketing, a promotion firm that specializes in indie retail.

"We decided to focus on a small handful of good indie record stores to get the project off the ground," Tobey says of the set, due Oct. 7. They initially selected 20 stores, based on past support of the band and the routing of an upcoming tour, but the number keeps growing. The record will also be sold at shows, through the Crooked Fingers Web site and via iTunes and other digital stores.

According to Bachmann, there will be several versions of the album available. "We'll have two versions of the CD," he says. "One is standard. We'll do vinyl through Foreign Leisure, a small label out of Chicago and Mil-

waukee. There will be a limited-edition deluxe version with a DVD and a CD, and a little bit of different artwork. If you order it online digitally as a download, you wouldn't get the DVD. The first so many people will get a bundle too, like with a shirt and a hat. This is the typical stuff that labels are supposed to do but we're going to do it ourselves this time."

Bachmann certainly isn't the first artist to take the direct path. Untold numbers of small, unsigned bands have sold their albums on consignment to local stores, and bigger unsigned acts like **Clap Your Hands Say Yeah** have found success using Junketboy, the distribution arm of the Coalition of Independent Music Stores. (The group's two self-released albums have shifted 204,000 copies combined in the United States, according to Nielsen SoundScan.) Dickey says, though, that he and Bachmann didn't look to any other bands for examples of how to implement the model successfully.

"They're definitely the first band of their stature to do something like this," says **Ric Culross**, manager of North Carolina's Schoolkids Records. "We are proud to be part of the first



group selected to carry the record, although I do feel bad for the stores that were left in the cold. I'm excited, and I certainly hope they bring in more partners."

Erik Kowalski, manager of Milwaukee's Atomic Records, is likewise jazzed about being part of the release. "I'm all for artists trying to empower themselves and cut out the middlemen," he says. "I'd like to see more examples of people doing this before I say whether the strategy was a success or a failure, but I am looking forward to seeing how the experiment works."

Tobey adds that the relationships with record stores won't be limited to just stocking the physical product. "We are playing up the angle that the stores we've selected will be the

only place to get the album physically," he says. "We also have posters, displays and listening posts going out, and we are hoping to get some in-stores organized."

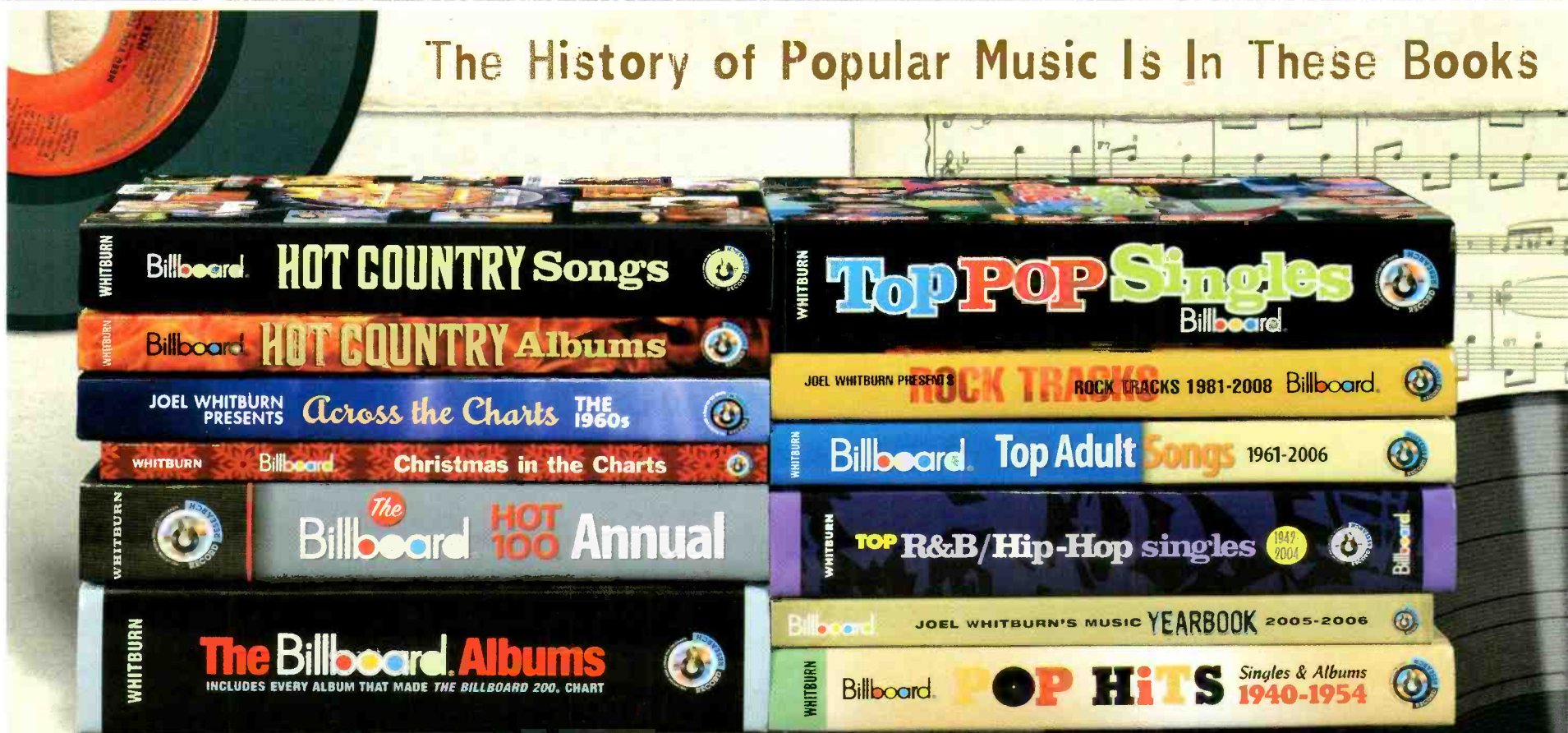
For Bachmann, the only major downside of the experiment is the difficulty he will face getting his record out overseas. "We don't have the international thing that a major label would have, like distribution in Europe," he says. "But I didn't have that when I was on Merge. I had to get my own deals. That hasn't really changed."

Additional reporting by Jonathan Cohen.

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

PATRICK MAROLD

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'Revolution' Road

O.A.R. Reaps Benefits Of Touring Life

Fairly or not, **O.A.R.** has often been lumped into the "jam band" space occupied by such successful touring entities as **Widespread Panic** and **String Cheese Incident**.

The group has even been referred to in some quarters as a junior **Dave Matthews Band**.

But given its reputation as a top-notch touring act and its open taping policy, maybe that's to be expected.

"With these guys it's a road thing," says **Dave Roberge**, O.A.R.'s manager at Red Light. "That's where they're most comfortable and at ease and make themselves extremely accessible."

O.A.R.'s embrace of a fan-friendly business model and a hardcore, road-oriented work ethic is opening doors and generating added momentum for a steadily building recording career that's been a decade in the making.

The band will be touring heavily in support of the July 15 release of "All Sides" on Atlantic. Leadoff single "Shattered," and anticipation for the album itself, is garner-

O.A.R. is booked by **Chip Hooper** at Paradigm, known for his work in building the touring careers of such acts as Dave Matthews and **Phish**. "O.A.R. has been touring in a very methodical, strategic way for years, building every market in a thoughtful way," Hooper says. "We are always very careful to look for the best venue at the best time with the right ticket price every time they play a market. The results speak for themselves."

The results include sellouts in such famed venues as New York's Madison Square Garden (chronicled on a 2007 Atlantic/Everfine DVD), while adapting to a range of venues that includes large clubs, historic theaters and huge outdoor festivals like Bonnaroo.

"We might be playing Madison Square Garden, but we're also playing a House of Blues or a Wiltern on the West Coast, or the Commodore Ballroom in Vancouver," Roberge says. "We're different all over, and that's one of the challenges that makes us all hungry. Maybe with a radio-first approach you see more of a consistency. With us, it's recognizing we need different things in different places, so the strategies have to be different."

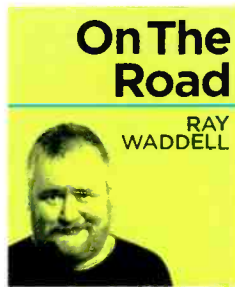
As O.A.R.'s only manager, Roberge remembers when the band graduated from Ohio State University and faced the choice of music or another career. "I sat them down and said, 'The answer's staring you in the face,'" he recalls. "It's not your choice. The fans made the choice for you, they

want you to do this.'"

So the group has plugged away ever since, building a fan base region by region, making what Hooper and Roberge feel were the right strategic moves, not being greedy.

"We've worked really hard, we've put the right pieces in place, we did not skip steps," Roberge says. "We're all about paying dues, whether it's leaving money on the table or people out on the streets. It's about making people really want something and building something real. And with that you have to have a great deal of patience. Now I feel like this is the band's time."

O.A.R. wraps its summer tour with an Aug. 29-31 stand at the Gorge Amphitheatre in George, Wash., supporting Dave Matthews Band. The act begins a fall headlining run of auditoriums, theaters, arenas and amphitheaters Sept. 11 in Portland, Maine. ...



On The Road

RAY WADDELL



O.A.R.

ing the band the kind of media attention that it isn't accustomed to.

"They've written a record that has songs that are being embraced by these traditional gatekeepers that sometimes dictate the success or failure of a band, at least from a commercial standpoint," says Roberge, older brother of O.A.R. frontman **Marc Roberge**. "But [being embraced by these gatekeepers] has never dictated our success or failure on the road, which is a fortunate thing."

Many fans connect with O.A.R. because they sense "relatability," and, for lack of a better word, normalcy, Roberge says.

"Some may see that as a hindrance in a business where your competitive advantage may be your heroin addiction," he says. "But this band's competitive advantage is the ability to win people over in the live setting and not have to necessarily rely on an album, even though they do write and make great records. It's just one element that fuels the 'machine,' as the band refers to it."

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SAV ERICKSON

BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,251,084 (\$99.50/\$79.50/ \$49.50/\$29.50)	KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR & OTHERS LP Field, Nashville, July 5	50,422 sellout	The Messina Group/AEG Live
2	\$2,413,635 \$75/\$40	DAVE MATTHEWS BAND, GRACE POTTER, MICHAEL FRANTI Comcast Center, Mansfield, Mass., June 24-25	39,785 two sellouts	Live Nation
3	\$1,726,659 (€1,100,000) \$35.32/\$27.47	CONCERT AT SEA: COUNTING CROWS, BLØF, KREZIP & OTHERS Brouwersdam, Ouddorp, Netherlands, June 27-28	55,000 two sellouts	Concert At Sea, CMC2
4	\$1,508,715 (£766,460) \$137.79/\$98.42	DOLLY PARTON Odyssey Arena, Belfast, Northern Ireland, June 24-25	13,025 14,000 two shows	Aiken Promotions
5	\$1,479,811 \$250/\$40	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Hollywood Bowl, Hollywood, June 25	17,451 17,577	Live Nation, Andrew Hewitt Co.
6	\$1,472,558 (£743,870) \$138.57/\$98.98	NEIL DIAMOND Wembley Arena, London, June 27	10,948 sellout	Live Nation
7	\$1,416,930 \$225/\$40	THE POLICE, ELVIS COSTELLO AND THE IMPOSTERS Cruzan Amphitheatre, West Palm Beach, Fla., May 17	18,523 sellout	Live Nation Global Touring
8	\$1,378,670 \$225/\$50	THE POLICE, ELVIS COSTELLO AND THE IMPOSTERS Amway Arena, Orlando, Fla., May 16	11,972 sellout	Live Nation Global Touring
9	\$1,250,605 \$79.50/\$26	JAMES TAYLOR Nikon at Jones Beach Theater, Wantagh, N.Y., June 21-22	23,341 27,498 two shows	Live Nation
10	\$1,225,443 \$30/\$19.89	ROCKFEST: STONE TEMPLE PILOTS, SHINEDOWN & OTHERS Liberty Memorial Park, Kansas City, Mo., June 7	50,000 sellout	AEG Live
11	\$1,223,387 (€767,945) \$186.52/\$62.11	NEIL DIAMOND Kölnarena, Cologne, Germany, May 31	11,343 sellout	Live Nation, Marek Lieberberg Konzertagentur
12	\$1,173,159 (€754,002) \$186.71/\$85.58	NEIL DIAMOND Color Line Arena, Hamburg, June 2	10,386 sellout	Live Nation, Marek Lieberberg Konzertagentur
13	\$1,147,722 \$69/\$59/\$34	DAVE MATTHEWS BAND, SHARON JONES & THE DAP-KINGS Toyota Park, Bridgeview, Ill., June 6	17,613 20,796	AEG Live
14	\$1,120,918 \$97.50/\$52.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD TD Banknorth Garden, Boston, June 13	14,472 sellout	Live Nation
15	\$1,112,004 \$69	PEARL JAM, TED LEO & PHARMACISTS Verizon Center, Washington, D.C., June 22	16,543 sellout	Live Nation
16	\$1,083,266 \$95/\$29.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Comcast Center, Mansfield, Mass., June 14	19,904 sellout	Live Nation
17	\$1,060,995 \$95/\$35	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Darien Lake Performing Arts Center, Darien Center, N.Y., June 21	21,800 sellout	Live Nation
18	\$1,020,092 \$232/\$47	THE POLICE, ELVIS COSTELLO AND THE IMPOSTERS Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, May 20	11,624 sellout	Live Nation Global Touring
19	\$979,410 \$70/\$39.50	DAVE MATTHEWS BAND, ALEJANDRO ESCOVEDO Darien Lake Performing Arts Center, Darien Center, N.Y., June 17	20,531 21,800	Live Nation
20	\$963,518 \$99/\$23.50	BILLY JOEL Verizon Wireless Amphitheater, Virginia Beach, Va., June 21	19,271 sellout	Live Nation
21	\$952,709 \$95/\$29.50	TOM PETTY & THE HEARTBREAKERS, STEVE WINWOOD Blossom Music Center, Cuyahoga Falls, Ohio, June 22	20,355 20,504	Live Nation
22	\$950,504 \$43.50/\$29.50	JACK JOHNSON, MASON JENNINGS, MONEY MARK Alpine Valley Music Theatre, East Troy, Wis., June 21	29,786 35,271	Live Nation
23	\$944,799 (€599,184) \$189.22/\$66.72	NEIL DIAMOND Olympiahalle, Munich, May 27	8,866 sellout	Live Nation, Marek Lieberberg Konzertagentur
24	\$943,180 \$75/\$60/\$50/ \$30	EDDIE IZZARD Radio City Music Hall, New York, June 27-29	18,038 three sellouts	MSG Entertainment, WestBeth Entertainment
25	\$941,347 \$85.25/\$35.25	R.E.M., MODEST MOUSE, THE NATIONAL Madison Square Garden, New York, June 19	13,446 sellout	Live Nation
26	\$933,681 (\$950,699 Canadian) \$146.33/\$57.94	BARRY MANILOW Air Canada Centre, Toronto, June 7	9,144 12,863	AEG Live
27	\$925,734 \$77/\$32	RASCAL FLATTS, TAYLOR SWIFT, THRASHER/MOBLEY Marcus Amphitheatre, Milwaukee, June 30	21,283 sellout	Milwaukee Summerfest
28	\$922,443 \$130/\$38	BEST OF THE BEST: BUJU BANTON, BEENIE MAN & OTHERS Bicentennial Park, Miami, May 25	16,032 28,745	Rockers Island Entertainment
29	\$909,320 \$225/\$40	THE POLICE, ELVIS COSTELLO AND THE IMPOSTERS Cricket Wireless Pavilion, Phoenix, May 24	10,765 sellout	Live Nation Global Touring
30	\$906,003 \$74.50/\$54.50	IRON MAIDEN, LAUREN HARRIS Madison Square Garden, New York, June 15	13,766 sellout	Metropolitan Talent Presents
31	\$859,730 \$225/\$40	THE POLICE, ELVIS COSTELLO AND THE IMPOSTERS Superpages.com Center, Dallas, May 21	10,305 sellout	Live Nation Global Touring
32	\$829,239 \$89.50/\$39.50	R.E.M., MODEST MOUSE, THE NATIONAL Hearst Greek Theatre, Berkeley, Calif., May 31-June 1	14,600 two sellouts	Another Planet Entertainment
33	\$808,014 \$70.50/\$40.50	THE CURE, 65DAYSOFSTATIC Madison Square Garden, New York, June 20	13,486 sellout	AEG Live
34	\$805,217 \$95/\$48	POWERHOUSE: ICE CUBE, T-PAIN, THE GAME & OTHERS Honda Center, Anaheim, Calif., June 21	15,435 sellout	Live Nation
35	\$770,935 \$125/\$49	ROBERT PLANT, ALISON KRAUSS, SHARON LITTLE Greek Theatre, Los Angeles, June 23-24	7,223 9,032 two shows	Niederlander Concerts



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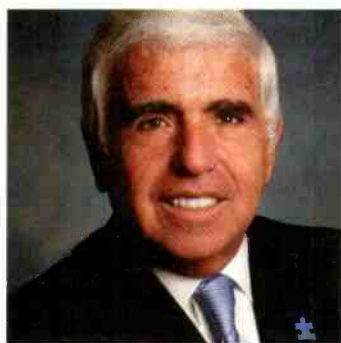
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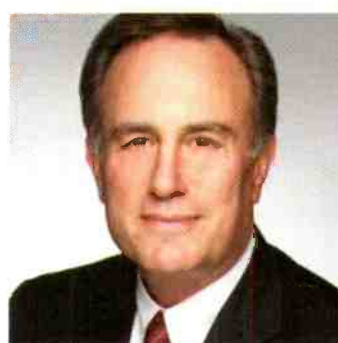
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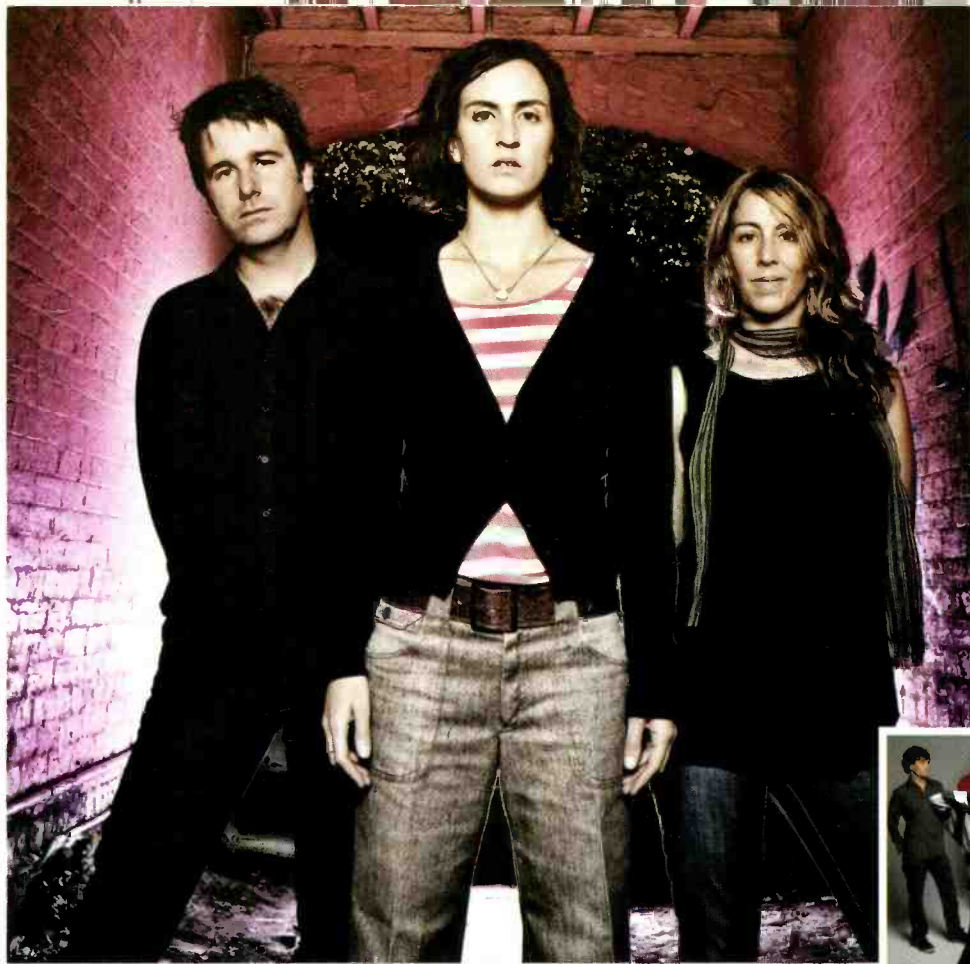
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Perth's music scene, which birthed INXS and Hoodoo Gurus in the '80s, thrives today with such bands as THE WAIFS and LITTLE BIRDY (inset).



GLOBAL BY CHRISTIE ELIEZER

TOGETHER ALONE

Perth Music Scene Prospers In Isolation

PERTH, Australia—Western Australia famously mines everything from coal to diamonds and gold. But lately, the capital of Australia's largest state has struck a deep vein of a different sort: a booming music scene.

Although Perth is physically closer to Indonesia than to the Australian music industry hubs

of Sydney and Melbourne, the coastal city's acts are finding distance no barrier to the charts.

In May, Perth drum'n'bass act Pendulum saw its release "In Silico" (Warner Bros.) reach No. 2 on the U.K. albums chart, confirming the rising value of Western Australia's musical commodities. Back home, local talent is thriving, bolstered by a combination of a strong work ethic, devoted fan bases and a supportive local government.

Perth's isolation, Sydney-based Warner Music Australia VP of A&R Michael Parisi says, "gives its music a distinctive sound." Removed from

music industry machinations, acts "have no expectations, so they're more eager to work," he says.

Pendulum is now based in London (Billboard, June 7) and historically, many Perth acts have left for cities with stronger music-biz infrastructures. But there's plenty more talent at home, says Perth singer/songwriter/guitarist John Butler, whose rootsy trio has enjoyed multiplatinum domestic success.

Perth's music scene is "more a community than an industry, with bands cross-pollinating and sharing gigs," Butler says. That was key to his own development, he adds: "I couldn't think of a better place to start."

Phil Stevens, manager of Butler and country-hued Western Australia act the Waifs, says that local bands like Eskimo Joe, Jebediah, End of Fashion and Little Birdy "live in each other's pockets, jam and write together... they've created a Perth sound."

Popularized by Western Australia's string of dynamic college radio stations, that sound—mostly a quirky take

on blues-based guitar rock—is lapped up by fans starved of access to acts from the distant east coast.

The West Australian Music Industry Assn. (WAM) says Perth has 40 established music venues, from pubs to such prestige sites as the 1,729-capacity Perth Concert Hall or the 13,600-capacity Burswood Dome. By comparison, promoters estimate Sydney and Melbourne each boast about 2,000 live acts and 110-120 venues.

Perth's music scene has developed quietly since the '80s, when it produced INXS and international cult favorites the Triffids and Hoodoo Gurus. But media attention has grown following the success of the John Butler Trio's platinum-shipping (70,000) breakthrough album "Three" (2001) and two subsequent chart-toppers.

Western Australia's Department of Culture and the Arts (DCA) claims music releases by Perth-based acts have posted domestic unit sales growth averaging 48% per year since 2003. While

not offering detailed figures, it also says local acts' national radio airplay tripled and screenings of their videos on free-to-air TV doubled during that period.

Preceding the release of Butler's "Three" was Perth rock band Eskimo Joe's gold-certified (35,000) debut album, "Girl" (Festival/Mushroom). More recently, Eskimo Joe's 2006 album, "Black Fingernails, Red Wine" (Mushroom/Warner), was certified quadruple-platinum (280,000 units) by the Australian Record Industry Assn., ahead of gold albums for Western Australia acts the Waifs (Jarrah), the Panics (Little Big Man), Bob Evans (EMI), Little Birdy (EMI) and End of Fashion (EMI).

While Perth labels Jarrah, Good Cop Bad Cop, Little Big Man Records, Q-Stik and Bluestone have been busily signing local talent, Western Australia's government has also chipped in with \$900,000 Australian (\$860,000) in annual grants to support recording and overseas touring budgets.

With mineral exports booming, another state initiative was launched in December 2007 to encourage leading Western Australia companies, including cash-rich mining firms, to invest \$500,000 Aus-

tralian (\$478,098) in the arts this year.

However, WAM COO Paul Bodlovich admits that pop/rock acts have yet to attract any of that funding, with contributors opting instead to aid classical or indigenous music projects. "Mining companies are by nature conservative, but we believe that will change," Bodlovich says.

Labels from Melbourne and Sydney have, however, been more active in Perth. Warner's Parisi, for example, struck pay dirt with Eskimo Joe then signed fellow Perth rock act Gyroscope. Melbourne indie label Remote Control signed alt-rock band Snowman to its Dot Dash label in 2006 because it exemplified Perth acts' "sense of isolation and unique spirit of adventure," Remote Control managing director Harvey Saward says.

Meantime, Bodlovich says WAM hopes to build links with Asian and African music markets and is negotiating with the WOMEX organization to stage a 2010 world music event. The DCA's acting director general Jacqui Allen adds that Perth will host a local version of U.K. confab In the City in 2009.

"We're expecting a lot more exciting music to come out of Perth," Saward says.

PRIMED IN PERTH Western Australian Acts With International Prospects

JOHN BUTLER TRIO

Current album: "Grand National" (Jarrah/MGM)

Booking agent: Phil Stevens Management (Australia), Paradigm (United States), Creative Artists Agency (United Kingdom)

The first of Perth's current crop to find an overseas audience, the John Butler Trio has sold 116,000 copies in the United States of its 2004 album "Sunrise Over Sea" (Lava/Atlantic), according to Nielsen SoundScan. The act's 2007 follow-up, "Grand National," topped the Australian Record Industry Assn. chart and made the top 30 in France and Japan. Manager/agent Phil Stevens is scouting a new international deal, while the band plays European dates this month and then U.S. shows through Sept. 13. After that, Stevens says, Butler is "taking a six-month break to travel."



JOHN BUTLER TRIO

THE SLEEPY JACKSON/ LUKE STEELE

Current album: "Personality—One Was a Spider, One Was a Bird" (Capitol, Australia; Astralwerks, United States; Virgin, United Kingdom)

Booking agent: Harbour Agency (Australia), Creative Artists Agency (United Kingdom, Europe, Asia), Monterey Peninsula Artists (North America)



STEELE

Alternative pop/rock act the Sleepy Jackson's widely predicted overseas breakthrough has yet to happen, although critically acclaimed sophomore album "Personality—One Was a Spider, One Was a Bird" (2006) hit the Australian Record Industry Assn.'s top 10. Meanwhile, band kingpin Luke Steele—often dubbed "Australia's Brian Wilson"—is planning an Australian solo tour while working on two albums, one with dance act Pnau's Nick Littlemore and another with Silverchair vocalist/guitarist Daniel Johns.

ESKIMO JOE

Current album: "Black Fingernails, Red Wine" (Mushroom/Warner, Australia; Rykodisc, international)

Booking agent: IMC (Australia), United Artists (international)

After two No. 1 albums and domestic sales totaling 500,000 units, the rock outfit is starting work on its fifth record, due in early 2009. With it, Warner Music Australia VP of A&R Michael Parisi says, the band is "going to take the mantle from Silverchair or Powderfinger as Australia's biggest rock band." —CE



ESKIMO JOE

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GLOBAL BY HOWELL LLEWELLYN

Pirates Of The Mediterranean

Spanish Biz Presents United Front Against File Sharing

MADRID—After years of inaction, the Spanish music industry is finally going on the offensive in a bid to curb digital piracy.

The 88-strong labels group Promusicae and 91,200-member authors/publishers society SGAE, which rarely collaborate, are among the music and movie industry groups that joined to form the Coalition of Creators and Content Industries in June. The coalition's aim? Persuade the new Spanish Socialist Party government of Jose Luis Rodriguez Zapatero to put pressure on Internet service providers (ISPs) to clamp down on illegal file sharing.



"The time has come for a change in mentality in Spain," Promusicae president Antonio Guisasola says. "The new government is aware of what is going on in France and the U.K. [Billboard, March 15], and seems concerned that it must do something in this [four-year] term."

However, SGAE corporate relations director Pedro Farré warns that there is a "fundamental difference" between Spain and its neighbors.

"In France and the U.K., the government has insisted that ISPs sit down and talk," he says. "Here, the telecom groups don't feel obliged to negotiate."

Previous music biz anti-digital piracy activity in Spain has been limited to public awareness campaigns, and earlier music biz requests for government action have led to nothing, although executives credit the previous administration with reducing physical piracy through more effective policing.

●●●●
'The time has come for a change in mentality in Spain.'

—ANTONIO GUIASOLA, PROMUSICAE



But peer-to-peer (P2P) file sharing remains rampant, with Promusicae claiming that the number of tracks downloaded illegally soared from 580 million in 2005 to 800 million in 2006 and 1.2 billion in 2007. Guisasola claims it could hit 1.8 billion this year.

Meanwhile, the legal download market has failed to take off, with just 17 million tracks downloaded legally in 2007, according to Promusicae. Mobile sales accounted for 71% of the \$25 million digital music market in 2007, according to the IFPI.

Farré says the coalition has already met culture and industry ministry officials, demanding that Zapatero take an active role in backing anti-piracy measures in the manner of French President Nicolas Sarkozy.

"That way, he can persuade [Spanish telecom group] Telefónica to talk seriously with the coalition to elaborate a new legal model," he says.

A spokesman for the Spanish government's ministry of the

presidency confirms coalition talks with the government, including Nieves Goikoetxea, the ministry's secretary of state for communication. The spokesman declined to comment further "while talks are at such an early stage."

There have also been clandestine talks between the coalition and ISP/telecom group Redtel. Neither Redtel nor Telefónica—which has an 80% share of Spain's ISP market, according to Promusicae—had returned calls by press time, but Redtel sources confirm the talks, saying negotiations began "with the aim of reaching an agreement."

Similar talks last year ended in failure, leading Promusicae and SGAE to form its unprecedented alliance. Spain's major labels, under the Promusicae umbrella, have also launched their first big anti-piracy court case with a \$20 million lawsuit against P2P company MP2P, while the government belatedly approved a digital tax on MP3 players and other gadgets to compensate authors and creators for money lost to private copying (billboard.biz, June 23).

"We knew we needed more weight to demand action from the government," Guisasola says of the change in stance. "The other side is very strong, with Internet user groups highly vocal in their opposition to any legal anti-piracy framework and Telefónica well-organized. We said, 'Let's combine our strength.'"

Farré says the decision by SGAE and Promusicae to work together indicates that "the time has come for real action." ...



>>>EMI FUSES WITH FUSION

EMI Music Canada has inked a deal with Montreal-based Distribution Fusion III that both companies say will target "growth, customer service and enhancement to artist and label services." The deal will see EMI assume fulfillment responsibilities for Fusion's new-release and catalog business in physical and digital releases throughout Canada, taking over warehousing and administrative duties. EMI will also provide TV/film synchronization and music placement services for Fusion and office space in Toronto. Fusion will be able to use EMI's distribution outside of Canada. The indie largely focuses on non-Canadian repertoire but also owns roots/alternative imprint Secret City Records, home to Patrick Watson and Plants & Animals, plus jazz label Justin Time Records.

—Robert Thompson

>>>7DIGITAL SALES RISE

British-based digital music service provider 7digital.com claims a 300% rise in first-half 2008 sales of MP3-format tracks compared with the same period in 2007, thanks largely to the roll-out of Warner Music and EMI's libraries as digital rights management-free downloads. However, 7digital.com did not specify how many DRM-free downloads it sold. The company says it registered a 130% rise in traffic to the site since January; almost 2 million Internet users visit the site each month. The company says its three best-selling albums in the MP3 format so far this year are Coldplay's "Viva la Vida or Death and All His Friends" (Parlophone), Kylie Minogue's "X" (Parlophone) and Radiohead's "In Rainbows" (XL).

—Lars Brandle

GLOBAL NEWSLINE



Boxer **RICKY HATTON**, second from right, with members of **OASIS**, winner of this year's O2 Silver Clef Award.

>>>OASIS STRIKES SILVER

Oasis took home the top prize at the O2 Silver Clef Awards in London. Band members Noel Gallagher, Gem Archer and Andy Bell picked up the Silver Clef award July 4 at the Park Lane Hilton hotel during the annual ceremony that benefits the Nordoff-Robbins Music Therapy charity. Veteran English new wave act Squeeze collected the event's Icon Award, while Canada's Bryan Adams collected an award as "ambassador of rock." Other honors went to Scottish singer/songwriter Amy Macdonald (HMV newcomer of the year), the Fratellis (best British band), Meat Loaf (international award), Estelle (download of the year) and violinist Nicola Benedetti (PPL classical award).

—Mark Sutherland

>>>O2 GETS THE POINT

Dublin's refurbished Point Theatre is to be re-branded as the O2 when it reopens this December. The naming-rights deal is part of a strategic brand alliance forged between the venue's owners, Live Nation and property developer Harry Crosbie, and mobile services firm Telefonica O2 Ireland. In a statement, Live Nation Ireland CEO Mike Adamson said: "This partnership harnesses the power of O2's 1.6 million customer database in Ireland, which we expect to drive incremental ticket sales and create a larger customer base for Live Nation concerts in the country moving forward." The renovated 13,000-seat O2 Dublin is expected to host up to 150 events each year.

—LB

>>>POLARIS SHORTLIST LAUNCHES

The 10-album shortlist for Canada's third annual Polaris Music Prize has been unveiled. The award, which is modeled after the United Kingdom's Mercury Music Prize, is designed to recognize the year's best domestic album, with the winner taking home a \$20,000 Canadian (\$19,592) check. The nominees are Black Mountain's "In the Future" (Jagjaguwar), Basia Bulat's "Oh, My Darling" (Rough Trade US), Caribou's "Andorra" (Merge), Kathleen Edwards' "Asking for Flowers" (Maple Music), Holy Fuck's "LP" (Dependent), Plants & Animals' "Parc Avenue" (Secret City), Shad's "The Old Prince" (Black Box), Stars' "In Our Bedroom After the War" (Arts & Crafts), Two Hours Traffic's "Little Jabs" (Bumstead) and the Weakerthans' "Reunion Tour" (Anti-/Epitaph). The winner will be announced Sept. 29 at a gala concert in Toronto.

—RT

FARRÉ: IGNACIO EVANGELISTA; OASIS: DAVE HOGAN/GETTY IMAGES

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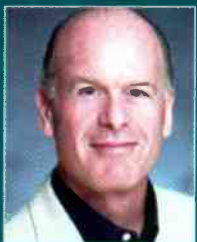
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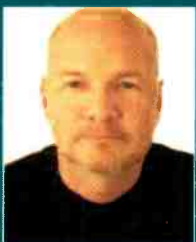
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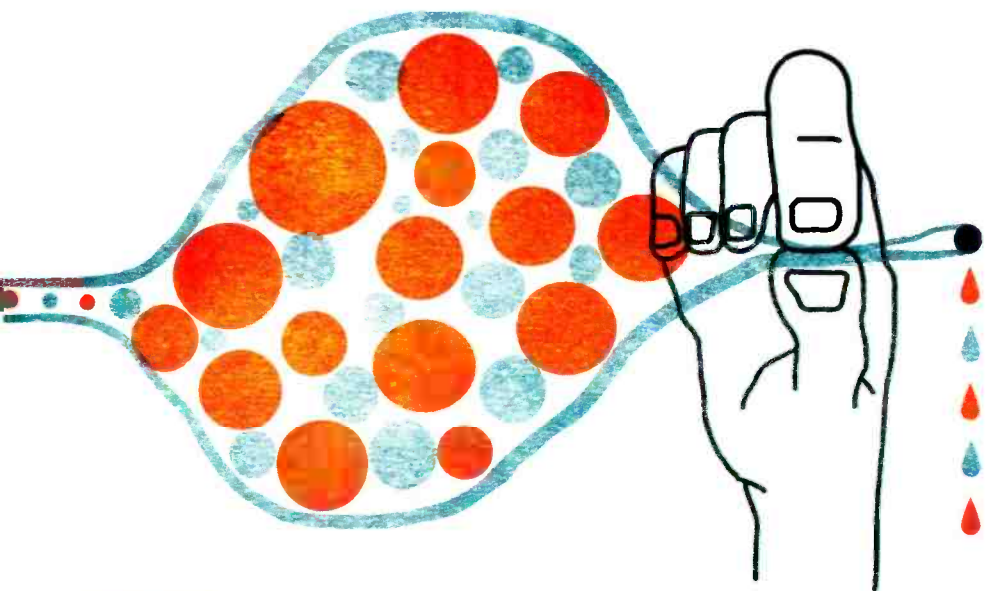


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DIGITAL BY ANTONY BRUNO

Congestion Ahead

ISPs Seek Ways To Cope With Bandwidth Demands

Here's a chilling thought for content companies: The very backbone of the entertainment industry's future—the Internet—is at risk of breaking down.

At least, that's what some Internet service providers seem to think. According to a recent study by IDC conducted on behalf of telecom software firm Tellabs, 51% of telecom executives surveyed believe the rising demands on bandwidth will eventually overwhelm the Internet. Of them, one in four think it's going to happen in the next two years. The primary culprit? Online streaming video and the downloading of huge movie files from pirate BitTorrent trackers.

How ISPs go about solving their network congestion problems is shaping up to be the No. 1 digital entertainment issue of the year ahead, and the music industry would be well-served to tread carefully in its efforts to influence the results. The outcome will have profound implications for the fight against piracy and efforts to establish a music surcharge

on Internet accounts, not to mention the business model of every new music-related innovation on the Web today.

Most ISPs surveyed in the IDC study—80%—say they've got a plan to deal with network congestion. But all of these plans share one common trait—consumers and Internet watchdog groups hate them.

The first idea to emerge was to charge media companies and Web services premium fees for guaranteed fast lanes to their content. The Net neutrality movement quickly emerged to oppose any such move and began lobbying for legislation to outlaw it, saying it would allow big media companies to force out the smaller, less affluent media companies and essentially turn the Internet into TV.

Alternative proposals since then haven't fared much better. Take traffic prioritization, something that 32% of the ISPs with a plan say is their preferred solution. The idea here is to use something called "deep packet inspection" to monitor what kind of content or data

users are accessing via their networks, and then delay certain types of traffic in order to clear the lanes for more important types.

This is what got Comcast in trouble earlier this year when it began delaying all traffic on its network using the BitTorrent protocol. Sure, BitTorrent technology is used to illegally download movies, music catalogs and other copyrighted content, but it's also used for legitimate purposes as well.

Once news of this practice got out, tech bloggers' heads exploded in unison and Comcast found itself the subject of an FCC investigation. But even if Comcast had monitored its traffic more closely to delay only pirated file traffic, the backlash would have been just as bad. The mere thought of an ISP monitoring what its customers are doing on its networks raises all kinds of privacy issues, none of them good.

Another 24% of those ISPs with plans to alleviate Internet congestion feel charging customers who use more bandwidth is the right move. Time Warner is the poster child for this angle in the United States. It recently began testing a tiered pricing model in Beaumont, Texas—\$30 per month for basic Internet speeds and 5 GB worth of downloads or \$55 per month for faster speeds and 40 GB.

The strategy has its supporters, including Mark Ghuneim, CEO of Web consulting and metrics firm Wiredset. "If I

know I could pay for more for a wider pipe that I know was not going to be interfered with and my bill scaled with my bandwidth usage, it's not ideal but I'd pay for that privilege," he says.

But critics say the practice is merely a move to restrict traffic artificially in order to fit more customers into the network and raise prices. And since ISPs operate largely under monopolistic circumstances (many areas have only one choice of provider), customers have little choice but to comply.

Whatever ISPs ultimately end up doing to address network congestion, their actions will affect all entertainment providers that rely on clear Internet traffic lanes.

"Bandwidth is not infinite," IDC group VP/GM of network infrastructure and security products and services Lee Doyle said in a statement unveiling the study results. "Unless there is sufficient investment into new infrastructure, the increased bandwidth demands of new advanced services could well outstrip capacity."

A broken Internet would have huge implications for the music industry. Revenue from digital downloads is expected to overtake physical CD sales within the next five years, according to Forrester Research. And according to a Pew Internet survey in May, 56% of respondents who bought music last year used the Internet in some form to influence their purchasing decision.

That's less than the 83% who say they find out about music from hearing it on the radio or on TV and the 64% who say they find out about music from friends.

But there's no doubt that the Internet remains a valuable resource for music discovery, acquisition and other forms of monetization. Yet another broken channel is more than this industry can afford.

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

BITS & BRIEFS

FLY LIKE AN EAGLE

FlyTunes, a mobile content network that extends digital broadcasts to mobile phones, has teamed up with Entercom Communications to stream radio stations to mobile phones. Entercom outlets in Seattle and San Francisco are the first to be made available, with others added in the next three months. Entercom has more than 110 stations in 23 markets. The FlyTunes service is available on most smart phones, including the iPhone.

NEW SPACE

The online hip-hop community CrackSpace has relaunched as ihiphop.com. The new site adds streaming music, videos, news, discussion groups and social networking tools, as well as user profile widgets, video chat,

blog entries and a hip-hop wiki page designed to be a repository of hip-hop news and history. Additionally, the new site has added an extension that allows users to post their profile widget on Facebook pages. It also will sell ringtones, CDs, DVDs and other merchandise. The site launches with an installed base of 800,000 users.

RED LETTER DAY

The RED charity created to fight AIDS in Africa has added a music subscription service to its fund-raising quiver. For \$5 per month, subscribers will get three exclusive tracks from such participating acts as U2 and Elton John, as well as music from more emerging artists. PassAlong Networks will provide the service's back-end technology. Half of proceeds will go to the charity.

HOT RINGMASTERS™ JUL 12 2008 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ORIGINAL ARTIST
1	1	14	#1 LLOLLOPOP LIL WAYNE FEATURING STATIC MAJOR
2	2	7	I KISSED A GIRL KATY PERRY
3	4	11	TAKE A BOW RIHANNA
4	3	15	BUST IT BABY PART 2 PLIES FEATURING NE-YO
5	5	19	LOVE IN THIS CLUB USHER FEATURING YOUNG JEEZY
6	6	18	BLEEDING LOVE LEONA LEWIS
7	7	14	GET SILLY V.I.C.
8	30	2	A MILLI LIL WAYNE
9	15	8	LLOLLI LLOLLI (POP THAT BODY) THREE 6 MAFIA FEATURING PROJECT PAT, YOUNG D & SUPERPOWER
10	17	3	ALL I WANT TO DO SUGARLAND

1 Lil Wayne sets a new chart record as "Lollipop" holds at No. 1 for a 14th straight week. The 25-year-old New Orleans native adds a second top 10 this week as "A Milli" rolls 30-8 in its second chart week.

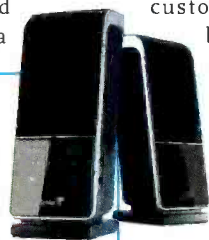
11	10	7	GET LIKE ME DAVID BANNER FEATURING CHRIS BRDWN
12	9	10	FOREVER CHRIS BROWN
13	8	19	SEXY CAN I RAY J & YUNG BERG
14	19	4	PUT ON YOUNG JEEZY FEATURING KANYE WEST
15	14	1	POCKETFUL OF SUNSHINE NATASHA BEDINGFIELD
16	-	3	NEVER WOULD HAVE MADE IT MARVIN SAPP
17	18	9	SHAKE IT METRO STATION
18	11	37	LOW FLD RIDA FEATURING T-PAIN
19	13	19	THE BOSS RICK ROSS FEATURING T-PAIN
20	24	2	WHEN I GROW UP THE PUSSYCAT DOLLS

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EASY ADJUSTMENTS

There are touch-screen MP3 players and touch-screen phones. Now, there are touch-screen speakers. The modestly named company Genius introduced its 2.0 Touch Speaker System that features a touch-sensitive control panel to adjust elements like volume, bass and treble, all from the front of the speaker. The compact speakers are designed for laptop computers or other portable devices, featuring 30 watts of sound. They also include a headphone jack, audio cable and mute button. The touch speakers are available via Amazon and other online retailers for \$100. —AB



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NEW KID ON THE BLOCK

Marketing Veteran Takes Over At EMI

Selling music is not the same as selling mustard, air freshener or cleaning products.

And that presents an unusual challenge for Elio Leoni-Sceti, the incoming CEO of EMI's recorded-music division, who has no prior experience in the music industry but spent 16 years as a branding and marketing executive at Reckitt Benckiser, parent of Spray 'n Wash, Lysol, Woolite, French's, Airwick and other household brands.

"Music is very different," Leoni-Sceti says. "You need to be humble about understanding [the business]. If I came in trying to work with artists the way I worked with brands before, it would be foolish of me."

The 42-year-old Rome native was most recently Reckitt Benckiser's executive VP of Europe and was previously the company's global head of category. Sources at the company are quick to praise his big-picture vision and ability to absorb information quickly. Despite his low profile outside Reckitt Benckiser, many regarded him as a decent long-term bet to one

day lead the company.

"He's really smart," is a typical comment. "The guy's a star."

Whether he'll be able to deal with stars of the rock and pop variety, however, will help determine whether he'll be able to turn around EMI Music. At a time when EMI acts like Coldplay and Katy Perry are enjoying chart success, it is perhaps telling that Leoni-Sceti doesn't mention a single EMI artist by name during an interview with *Billboard*.

Ruth Mortimer, editor of Britain's *Brand Strategy* magazine, says that Leoni-Sceti "has a strong background in marketing in a competitive area with very tight margins, so [EMI Group chairman Guy] Hands must be hoping that he will be able to translate this experience to EMI."

But Leoni-Sceti himself says such methods may not transfer to the music industry.

"Here, every song, every artist has a life of



LEONI-SCETI

its own," he says. "But there is learning that can be reapplied and a mind-set that can be used. Any industry needs to [respond to] consumer change. And the consumer of music's needs have changed—in the way they buy, the way [music] should be distributed to them, where they want to find it and in what quality they want to find it. . . the mind-set that I bring from consumer goods is to understand where

the consumer wants to go and then project the position of the company [to] where the consumer will be."

He declines to mention specific campaigns or brands from his past that will influence his approach at EMI, declaring that Reckitt Benckiser's culture of constant innovation was responsible for its success.

He says branding will be "part of the solu-

Listen To The Brand

Music And Marketing Moves Beyond Licensing

Convulsive change is something that the music business and the advertising industry have in common. It's also something that's drawing them together.

As labels grapple with sliding sales of recorded music, marketers are scrambling to keep up with the fragmentation of consumers among new media platforms. And both are turning to branding campaigns incorporating music as a way to address some of their challenges.

"It's about the ability of brands to incorporate a much deeper association with artists that give their campaigns a deeper ring," says Jon Cohen, co-president/co-founder of Cornerstone Promotion, which has paired such brands as Converse and Caress with musicians like Pharrell and Nicole Scherzinger from the Pussycat Dolls. "It's not only a greater

source of revenue but a way to leverage marketing budgets when music budgets are shrinking."

Music helps brands reach consumers in a way "that is not forced or contrived," says Campbell Brown, VP/director of Southern Comfort Americas, which stages the annual SoCo Music Experience festival that this year will feature such acts as Common, Gnarl Barkley and the Roots. "The conversations with artists are much easier today than they were even three years ago. There's more of an open dialogue on 'How do we make things work?'"

RealNetworks' music subscription service Rhapsody provided a boost to Epic recording artist Sara Bareilles, whose single "Love Song" peaked at No. 4 on the *Billboard* Hot 100 after being featured in a Rhapsody TV spot that began running last December. But being in a

spot doesn't always deliver a sizable sales bump, requiring Rhapsody to manage the expectations of managers and bands that it deals



BAREILLES

with, according to Neil Smith, the company's marketing VP.

"We have to set expectations," he says. "Sara Bareilles doesn't happen every time."

A recent turning point in getting more artists comfortable with licensing their music to big-budget branding campaigns came when McDonald's used the Shins' "New Slang" in a spot that ran during the 2002 Olympics, according to Gabe McDonough, a music producer at DDB in Chicago who formerly worked in licensing at Thrill Jockey Records.

Earlier this year, McDonough helped put Santogold's "Lights Out" into a Bud Light Lime campaign that also had an exclusive remix released on the beer maker's Web site.

"The record labels are big corporations and the brands are big corporations," he says. "If you're going to have a corpora-

tion pay for your music, it shouldn't matter if they're new to music or have traditionally made music."

Amid this blurring of lines, music branding is moving beyond concert sponsorships and the licensing of songs to TV commercials. Toyota, Red Bull, Bacardi and Procter & Gamble are among those that have marketed, financed and released music as part of branding campaigns. Given that backdrop, it was perhaps inevitable that an ad agency would eventually take the next logical step and invest in an existing label.

The inevitable happened on the same day that EMI Music announced the appointment of Reckitt Benckiser executive Elio Leoni-Sceti as its new CEO. In a neat bit of symmetry, Reckitt Benckiser's agency of record Euro RSCG revealed that it had acquired a majority stake in the:Hours, an independent record label and content production platform with a distribution agreement with Universal Music.

Euro RSCG hopes that its acqui-

tion" at EMI, but warns: "There is no brand solution without consumer understanding, so this is where we'll start, with what consumers want."

Some observers note that Leoni-Sceti's marketing background is similar to that of former EMI Group CEOs Jim Fifield and Eric Nicoli, who also worked for companies that owned well-known consumer brands. Fifield ran EMI for a decade as president/CEO from 1988 to 1998. He came from CBS Fox Home Video, but had previously spent 20 years at General Mills, where he last served as group executive vice president for consumer non-food operations. Similarly, Fifield's replacement Nicoli came from United Biscuits, where he had been group CEO.

However, other than Nicoli's brief stint as head of EMI's music division before the company's takeover by Hands' private equity firm Terra Firma, previous heads of the music division had all taken the helm with prior experience in the music industry.

Fifield says Leoni-Sceti's experience in marketing, promotions and brand positioning will be vital at his new job.

"The one big difference between being in the packaged-goods industry and the music



'You need to be humble about understanding the business. If I came in trying to work with artists the way I worked with brands before, it would be foolish of me.'

—ELIO LEONI-SCETI

industry is you can change anything you want on a packaged good or if you want to cross-promote it with another product, you can go ahead and make that decision," Fifield says. "In the music industry, you have to remember the artist has an opinion. If you propose a promotion, it is the artist's career and their persona that we are helping to manage, and if the artist says no, then that is the end of the meeting. If you can manage that transition, you can do well, and if you don't handle that, then you will fail."

While industry executives tend to belittle executive appointments from outside the business, some think such appointments can be helpful.

"A lot of the old-school music industry executives tend to do things the same old way and for the last three or four years they have all had blinders on,"

the president of a leading retail chain says. "They keep thinking God is going to swoop down and make digital a successful business."

If a record label has the right people in "key positions overseeing things that are unique to the music business," bringing in someone from the outside with strong marketing skills "can be a real important asset to have in a top executive," the president says.

A former label president, who didn't want to be identified, says that Leoni-Sceti's appointment could be a good move. "The music business always has just two parts or two silos," the label president says. "There is the origination side, or the guy who finds the talent and helps them make the record, and the marketing side,

the guy whose job it is to get the record known and get it heard and into stores and ultimately into the hands of shoppers.

"So it's a brilliant choice to have someone on the front line of the consumer brand relationship. As long as Leoni-Sceti keeps the pedigree of the music origination people and lets them do their job, everything should be fine."

Despite grumblings in the media about his lack of music experience, Leoni-Sceti's appointment, which had been widely rumored, was greeted with little more than a shrug by many at EMI, still reeling from the departure of most of its top music executives—and the recruitment of several new managers from outside the biz—under Hands' restructuring.

"It's very early to complain," jokes Leoni-Sceti, who will join EMI in October. "They've not met me, they don't know who I am or how I act yet. The motivation of people will come from a clear vision that delivers success and from clarity about what we are here to do—a company mission that stands for adding value."

As for whether he's confident of delivering that success in a climate where the music biz in general, and EMI in particular, is struggling to stand still, never mind grow, Leoni-Sceti has no doubts.

"Would I have taken this role if I wasn't?" he asks.

Additional reporting by Ed Christman.



Incoming EMI Music CEO Elio Leoni-Sceti will soon inherit a roster of artists including chart-toppers Coldplay and KATY PERRY.

sition will give it a deep catalog to chose from for the many campaigns it does annually, although the company will continue to work with outside labels and publishers. Bands that sign to the:Hours will be under no obligation to have their music used for advertising purposes. The:Hours' long-term goal is to build a catalog of commercial-friendly music through signings and acquisitions.

"This acquisition has to do with the complete revolution that is happening to the business model of the music industry," says Jose Cabaco, Euro RSCG's chief creative officer for North America. "Also from an ad perspective, the fact that the industry model is going through tremendous efforts to reinvent itself makes this a no-brainer."

McDonough has a word of caution for brands moving into music production. "People who haven't been in the record business take for granted that anyone can create a hit single," he says. "If you could do that, labels wouldn't be in such trouble." —Kamau High

MAKING THE GRADE

Taking Stock Of Recent Branding Campaigns

BRAND	ARTIST	AGENCY	COMMENTS
KOHL'S	Lenny Kravitz	McCann Erickson WorldGroup	For its Inspired by the Artists... Worn by You back-to-school campaign, the retailer is pairing with musicians and brands: Kravitz and Levi's, Avril Lavigne designing Abbey Dawn, Hayden Panettiere and Candie's, and Plain White T's and Urban Pipeline, among others. Kravitz wears Levi's 511 while singing "Love Revolution" in the first of several spots starring the artists. All of the artists, except for Kravitz, seem age and attitude appropriate for the back-to-school set.
CORONA	Kenny Chesney	Cramer-Krasselt	Country rocker Chesney is laid-back for longtime tour sponsor Corona in this spot that ran during this year's Academy of Country Music Awards. Chesney plays "Old Blue Chair" and is seen sitting in, yes, an old blue chair. This is the right mix of brand and star.
RHAPSODY	Ben Gibbard	Droga5	Rhapsody is planning on using footage from a music video or a live performance for a campaign set to launch this quarter. It remains unclear which song the frontman for chart-topper Death Cab for Cutie will perform.
BUD LIGHT	Santogold	DDB, Chicago	Santogold released her debut album on the same day that a campaign for Bud Light Lime featuring her song "Lights Out" began airing. The beer maker then put up a remix of it on its Web site offering a nice incentive for fans who wanted more.



KRAVITZ



GIBBARD



CHESNEY



SANTOGOLD

RETAIL BY ED CHRISTMAN

SPIN THE BLACK CIRCLE

Labels Ramp Up Vinyl Campaigns To Meet Demand

It may have seemed like a fad at first, but the resurgence of vinyl is now turning into a nice niche business for the majors. With EMI's announcement that it would reissue eight classic albums in the format, all four majors are now onboard the vinyl bandwagon.

EMI will release two Coldplay albums, four Radiohead titles and Steve Miller's "Greatest Hits" on Aug. 19. At the other majors, Universal Music Enterprises will release 20 albums on vinyl this month and an additional 20 at the end of August, while Warner Music Group will issue 24-30 albums from its catalog and 10-12 new releases from September through the end of the year, according to executives at those companies.

In the indie camp, RED labels will have several hundred active vinyl titles by the end of the year, half of which are new releases, RED VP of indie sales/marketing Doug Wiley says. One of RED's labels, Metal Blade, is reissuing its classic Slayer catalog in deluxe versions, all on colored vinyl with hand-designed blood splatterings on it, Wiley says.

Indie retail started the party, but now some of the chains are carrying vinyl too. In addition to Fred Meyer and Borders, Best Buy has said publicly that it will experiment with carrying LPs.

EMI Music Catalog VP of A&R and creative Jane Ventom says that the company has always been into vinyl, "but we are getting more into it." She says the move is in response to consumer

demand from the iPod generation, baby boomers and audiophiles.

"Music is becoming a social action again," Ventom says. "The kids are now listening to music with their mates instead of on headphones." She adds that vinyl allows them to "hear music in its true form."

"People are going back to reliving the way they used to listen to music and they realize that they missed the artwork and what a pleasurable listening experience it is," Ventom says.

At Warner Bros./Reprise Records, executive VP Tom Biery, who heads the label's radio promotion team but oversees the label's vinyl initiative on the side, says, "We started pressing vinyl for branding purposes about three years ago, but now the financial people are asking me for vinyl projections for 2009."

One of the most important elements to issuing vinyl is sound quality, especially in the MP3 age. That's why Warner Bros. will relaunch its becauseofsound.com Web site, which touts and sells vinyl and may start offering high-resolution MP3s, according to Biery.

Warner Bros. reissued the first two

Metallica albums—"Kill 'Em All" and "Ride the Lightning"—on vinyl and both have passed the 4,000-unit mark, according to Nielsen SoundScan. On July 15, the company released "Master of Puppets" on vinyl in two different versions, shipping about 15,000 units to retail.

In September, the label plans to issue a 50th anniversary archive series of vinyl releases, including James Taylor's "Mud Slide Slim," a Rickie Lee Jones album, a Marty Paich album, and the Red Hot Chili Peppers' "Blood Sugar Sex Magik." Most of the albums that are issued on vinyl also come with an enclosed CD, Biery says.

Zomba is utilizing vinyl for retail visibility, and in the case of a recent two-LP Buddy Guy set, "to increase venue

sales," according to senior VP of sales Bob Anderson. That album also had a download card.

But the increased interest in vinyl is putting a strain on the handful of pressing plants still left from the format's heyday. "Our vinyl is always late because it gets bumped," Redeye co-owner Tor Hansen says. "I still have eight machines and I am currently running at about 75% capacity," says plant manager Dave Jump

of Nashville's United Records.

The limited pressing network often makes it hard to get vinyl out on the same street date as CD, but when the stars align, sales can be significant. Warner Bros. offered vinyl and CD on the same day when issuing the Raconteurs' "Consolers of the Lonely" in March; the album sold 42,000 units in its first week and 3% of sales came from the vinyl version.

Looking forward, execs say they want to be aggressive and practical with their vinyl campaigns.

"Everything shouldn't be released on vinyl," WEA VP of catalog sales Steve Corbin says. "We want to be selective and smart about what we put out. [But] it's interesting that the consumer sees the value and is willing to pay for vinyl."



COLDPLAY

In The Groove

Growing Vinyl Sales Requires Restraint

I can't tell you how many conversations I have had about vinyl in the last month.

One day a major label called, asking for help in researching vinyl. Another major asked me, "How does anyone make money on vinyl?," while later that day, a retailer mentioned how profitable vinyl is. I had a couple of independent retailers complaining to me that key titles should always be available on vinyl, while a couple of indie distributors said they would never do that.

And independents complained to me about the big-box incursion into vinyl, i.e., Borders, Fred Meyer and Best Buy's exclusive on Judas Priest's "Nostradamus." Unbeknownst to those indie merchants, and undoubtedly much to their chagrin, I have even had a major speculate out loud to me about whether the majors should forgo one-way sales of vinyl—a policy in place since the late '80s—and allow returns, in order to induce other big-box players into stocking vinyl.

While I love the renewed vinyl vitality, aren't we getting just a tad ahead of ourselves? Let's not forget that vinyl is an indie phenomenon, and it will never break out to the masses again.

It's a niche business, and all that remains to be seen is how big a niche it will become.

The growing popularity of vinyl raises stocking issues for labels and retailers. Let's look at Coldplay's "Viva La Vida or Death and All His Friends," which EMI pressed on a one-shot, build-to-order basis. In total, EMI pressed some 7,500 copies on vinyl, and even included a CD version of the album with it, which funnily enough it forgot to sticker or tell anyone about.

Some indie merchants feel that certain acts should be continually available on vinyl and not be built as a one-shot deal. They complain that the labels' built-to-order policies make indie merchants eat up their precious open-to-buy dollars by ordering enough vinyl for the long haul.

Labels and distributors don't necessarily agree that some titles require a constant supply of vinyl. After all, they ask, why should labels

deplete their resources to keep a slow-turning SKU in stock? One indie merchant counters that all labels would have to do is print extra covers and then manufacture the vinyl on an as-needed basis. I have a feeling that time will sort this one out.

Now Best Buy is dipping its toe in the pool, leaving indies nervous that Wal-Mart and Target will join the party next. I, for one, don't know if Target should get into vinyl, but I reckon there's room for Wal-Mart to do so, but only on a tightly managed niche basis.

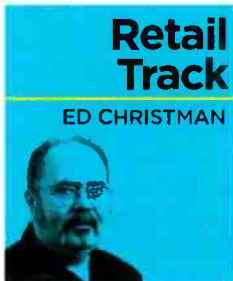
The point is, vinyl should be managed carefully as a niche product. Moreover, while indies should continue to push the majors to step up to the plate more on the format, the majors should take care to ensure that things don't get out of control. In fact, the majors should insist on selling vinyl one-way to all accounts, no matter which big box wants to experiment with it. If managed properly, this could be more than a six- or nine-month business.

Although vinyl will remain a niche product, I believe sales are stronger than recent data seems to indicate. According to Nielsen SoundScan, vinyl album scans totaled 803,000 units

in the first half of the year, up 77% from a year earlier. While I have reverence for SoundScan and consider it an incredible tool to gauge the marketplace, vinyl sales may be even higher than that total, due to indie retailers who don't report their numbers.

For full-year 2007, SoundScan counted 990,000 vinyl albums scanned in the United States, or 0.2% of last year's total of 500.5 million in album scans. Meanwhile, the RIAA counted 1.3 million in vinyl album shipments. When I was researching the vinyl story that appeared on the Nov. 17 cover of *Billboard* last year, my informal survey of U.S. vinyl manufacturers and a vinyl broker that represented some foreign manufacturers found 13 million albums were pressed last year as of the end of October. Who knows how much of that stayed in the States, but it would seem to suggest that actual U.S. vinyl album sales may have been greater than the reported numbers.

In short, the majors should try to see how much they can grow and sustain this niche, without having it blow up in the indie retailers' faces. Or as Vintage Vinyl's Rob Roth puts it: "I don't care if they fuck up their shit. I don't want them fucking up my shit."



Retail Track

ED CHRISTMAN

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

PRODUCER/
DOCUMENTARIAN

George Martin

Nearly six decades after his start in the recording industry, the legendary Beatles producer is at work on a documentary about the history of recorded music.

George Martin's superlatives are, well, super.

He produced almost all of the Beatles' recordings, acting as a mentor to John Lennon, Paul McCartney, George Harrison and Ringo Starr during their careers. Beyond his formidable track record with the Fab Four, he's also worked with Gerry & the Pacemakers, Jeff Beck, America, Cheap Trick and other acts. He's won six Grammy Awards, including two for "Sgt. Pepper's Lonely Hearts Club Band," and is a recipient of the Grammy Lifetime Achievement Award. He was knighted by Queen Elizabeth II in 1996. In 2006, working with his son, Giles Martin, he helped develop the Beatles-inspired Cirque du Soleil show "Love" in Las Vegas, which went on to win him his most recent two Grammys.

But Martin, 82, has moved on to his next act. He's working with PBS and Wildheart Entertainment to film "On Record: The Soundtrack of Our Lives," a documentary series with the ambitious aim of chronicling the history of recorded music and its impact on society. It will feature archival performances and interviews with artists from all genres, including Enrico Caruso, Louis Armstrong, Frank Sinatra, Loretta Lynn and Jay-Z. It will air in the fall of 2010.

In Los Angeles to be honored by the Recording Academy July 12 at its annual Grammy Foundation Starry Night benefit, Martin sat down with Billboard to talk about the Beatles, the rigors of creating an eight-hour documentary series and the future of the music industry.

How did you come to be involved with "On Record"?

I guess it's been about five years—I've done quite a lot already. It's a big project, enormous. And it's a very important project, I think. I don't think there's anything quite like it that's been done before. It was [Wildheart executives] Max Langstaff and Michele [Langstaff] who came to me and spoke about this. They had seen my career and realized that my career had filled up, really, half of the history of recording. Recording started at the beginning of the 20th century, and here we are in the 21st century. I started recording in 1950, which was exactly halfway through.

I was very interested in the background and the history of how sound recording developed. It was a profound business—that suddenly, for the first time, people could hear other people on record. It's difficult for us to comprehend what that meant. Before then, nobody ever heard music, unless it was there [live]. It was a fundamental change, I think every bit as important as the invention of the motor car. It changed our lives and, in fact, it affected us so much that we cannot imagine music being absent from our lives. [It's there] constantly. Probably too much now.

You think so? How can you have too much music?

I think if you've got an iPod and you're walking across a busy street and ignoring all the traffic. [laughs]

Speaking of iPods, do you know when the Beatles will make their catalog available online?

It's still under discussion, and nothing has been determined yet. I think it's inevitable that sooner or later the Beatles will be available, but it's got to be on their terms, really. I think that's the essence of it. There's so much piracy, there's so much illegal downloading. In that way, we're devaluing our history. Young people now say to themselves, "This stuff is free and it should be free. Why should we have to pay for music? Music is free, isn't it?" And that in itself is a belief that shouldn't be there and is encouraged by Internet downloading.

The Beatles did finally relent and allowed their music to be used in the Cirque du Soleil show "Love" at the Mirage casino in Las Vegas. How did that project come together?

Cirque du Soleil is an amazing organization. The whole show came about because of two factors: one was a white tiger, and the other was the Formula One motor racing circuit. [laughs] Now how do you get those? George Harrison was a friend of [Cirque du Soleil founder/CEO] Guy Laliberte because they were both motor racing fans. They met on the circuit and Guy said, "Why can't we have the Beatles in a show?" And George said, "Well, you've got to convince the others." And it was left like that.

The other thing was . . . in Las Vegas there was a great show by Siegfried & Roy and Roy got his neck bitten up by a white tiger. They closed and the [showroom] was empty and they not only had to find something quick, but they had to find something very, very good that would last. Cirque du Soleil eventually managed to get the Beatles to agree to having a show. The Beatles had to say to Cirque du Soleil, "Well, it will have to have our voices. We don't want other people singing our songs." And gradually, it took me three years working on it—but it was worth it. And they do death-defying stunts on every performance. It's amazing, really.

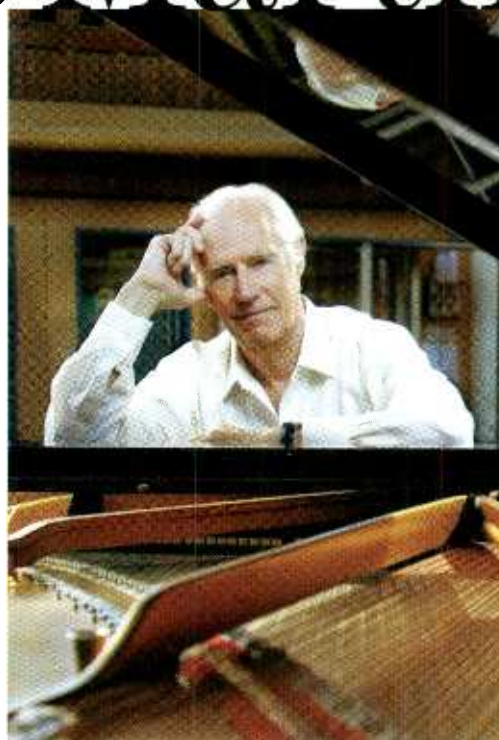
This year marks the 45th anniversary of the Beatles' first album, "Please Please Me." What's your most vivid memory from that recording session?

The fact that we did it in one day.

Was it a long day?

Yes, you could say that. It was a day that lasted three weeks, actually. [laughs] We started at about 10 in the morning, and we finished at about 11 at night. The last song we did was "Twist and Shout," and I didn't do it earlier because I knew John wouldn't have any voice left. We did 11 songs in 11 hours.

It was really a run-through. I'd seen them working in the Cavern in Liverpool, and I'd seen them



other places, so I said, "Let's just run through what you do as an act and record it." I needed that album out quickly, so that was why I did it [that way].

People often mention how quickly the Beatles worked when they wrote and recorded—was that a blessing or a curse for you as a producer?

You had to be on your toes to get a good sound. It was easy for them because they were doing stuff they had done time and again. There was no question of rehearsal or anything—it was there for them. It was just like doing a broadcast that lasted 11 hours.

Given your ties with EMI through the years, what has it been like to see the company and its financial struggles recently?

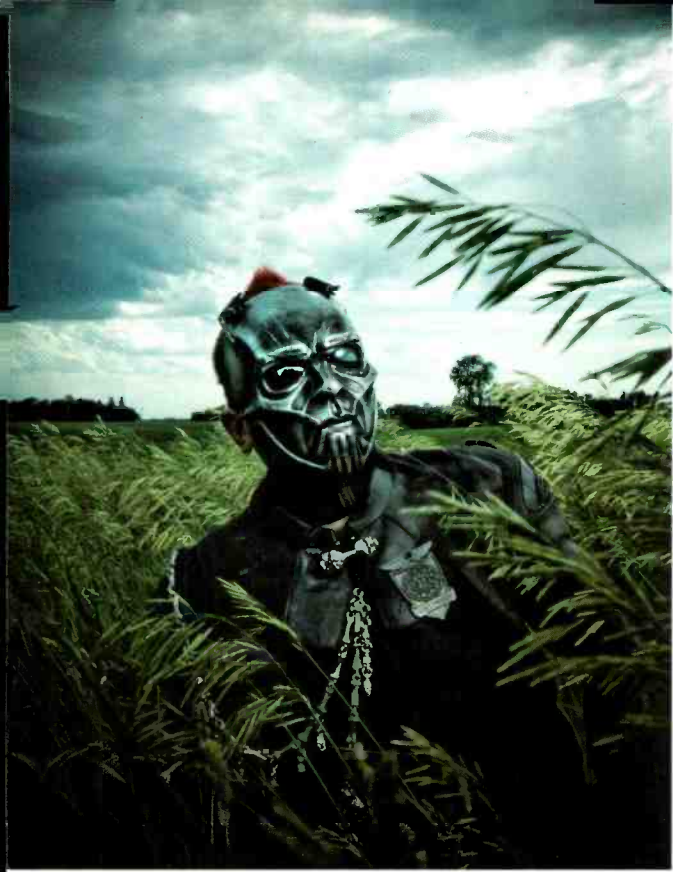
I'm very sad. EMI was a fantastic organization. It's gone through so many changes, and now it's been bought up by a venture capitalist company called Terra Firma. They're trying to make something of it, but it's a bad time for the record business generally because of what we've said about the Internet and piracy and so on. I wish them well. I hope they're able to pull through.

I've met Guy Hands, who runs EMI, and he knows the problems and he's trying to tackle them. He certainly has my support because it's too valuable of a business to lose. It's been there for 100 years. Abbey Road was my university.

Where will the music industry be in 10 years?

I think the Internet and downloading will be sorted out in a sensible way by 10 years' time. And I think music will be prospering. I really do. There's an awful lot of talent out there, an awful lot of good people waiting to come up—maybe too much, because competition is very fierce. But there are more performances now than there's ever been. I'm very optimistic about the future, and I wish everybody well. If they could have half the luck I've had, they'll be all right. . . .

They had seen my career and realized that it had filled up, really, half of the history of recording.



With A New Album Dropping And A Sweet Spot On The Mayhem Tour, Slipknot Reveals The Method To Its Madness

BY MITCHELL PETERS | PHOTOGRAPHS BY P. R. BROWN

CHAOS

The moment is burned into the mind of Roadrunner Records president Jonas Nachsin.

It was 1999, and his label had convinced Ozzfest organizers to put its newly signed band, Slipknot, on the festival's second stage.

Curious to see the band in action before its debut album dropped, Nachsin took a drive to New Jersey, where Ozzfest was playing at the PNC Bank Arts Center in Holmdel. While hard rock acts Black Sabbath, Slayer, Rob Zombie, System of a Down, Deftones and Godsmack attracted the masses, then-unknown Slipknot took the side stage before a respectable audience of about 200.

And then, Slipknot ripped into its set.

"People were running down the hill," Nachsin recalls. "They heard this cacophonous noise in the background and decided that they literally needed to run and go see what was going on. Those moments are incredibly rare, not just in hard rock or metal, but in music in general."

Nearly a decade after its debut at Ozzfest, Grammy Award winner Slipknot has moved to the top of its genre, where the act is now co-headlining one of this summer's most anticipated hard rock tours, the inaugural Rockstar Energy Drink Mayhem Festival, which launched July 9 at the White River Amphitheatre in Auburn, Wash. The timing of the 30-date Mayhem trek couldn't arrive at a better time for Slipknot, which will release its fourth studio album, "All Hope Is Gone," Aug. 26 via Roadrunner.

But exposure from the tour, which wraps Aug. 19, is only one piece of the puzzle in the overall marketing scheme—which includes deals with AOL, Hot Topic, MTV and yes, teasers for the band members' new masks—to push "All Hope Is Gone" to a global audience.

While label and management mull new ideas to reach maximum earning potential for the new album, Slipknot vocalist Corey Taylor is committed to doing his part as well.

"I've spent the last four-and-a-half months getting in shape for the tour, because I want to come right out and destroy shit," Taylor says. "I want to come out on fire from the first show, like we never missed a beat and just got tighter and better."

The decision to place Slipknot alongside rock act Disturbed as a headliner wasn't difficult, says John Reese, who is producing Mayhem alongside Vans Warped tour founder Kevin Lyman, Creative Artists Agency (CAA) agent Darryl Eaton and Live Nation CEO of North American music Jason Garner.

"When [Lyman] and I discussed doing this tour, the first thing off my tongue was 'Slipknot,'" Reese says. "From a standpoint of what we're trying to do with this festival, they were a cachet act for us to approach."

And Taylor is excited to show off the band's new material on-stage. He believes that Slipknot has matured emotionally and musically since 2004's "Vol. 3: The Subliminal Verses," which debuted at No. 2 on the Billboard 200 and has moved 1.4 million units, according to Nielsen SoundScan. For "All Hope Is Gone," the nine-piece recorded for the first time in its home state of Iowa at Sound Farm, about 40 minutes outside of Des Moines, with producer Dave Fortman. "The songwriting is stronger," Taylor says. "It's not a million-miles-a-minute with a bunch of screaming and all that crap." Even so, "the chaos is there but it's done in a more constrained way."

While "All Hope Is Gone" still maintains Slipknot's overall heaviness, dizzying guitar solos and double bass pedal madness, the set finds Taylor and mask-clad bandmates Sid Wilson, Joey Jordison, Paul Gray, Chris Fehn, Jim Root, Craig "133" Jones, Shawn "Clown" Crahan and Mick Thomson—who are often referred to by fans as numbers zero through eight—experimenting with melodic overtones, which are best heard on tracks like "Vendetta," "Snuff" and "Dead Memories."

The expanded sound on the new album should help strengthen Nachsin's argument that Slipknot isn't strictly a "heavy band. We have to constantly remind people that if Slipknot was a metal band, they would've sold 100,000 records and not 5 million," he says.

"All Hope Is Gone" became available for pre-order via iTunes July 8 for \$12.99. Those opting in to purchase the album early

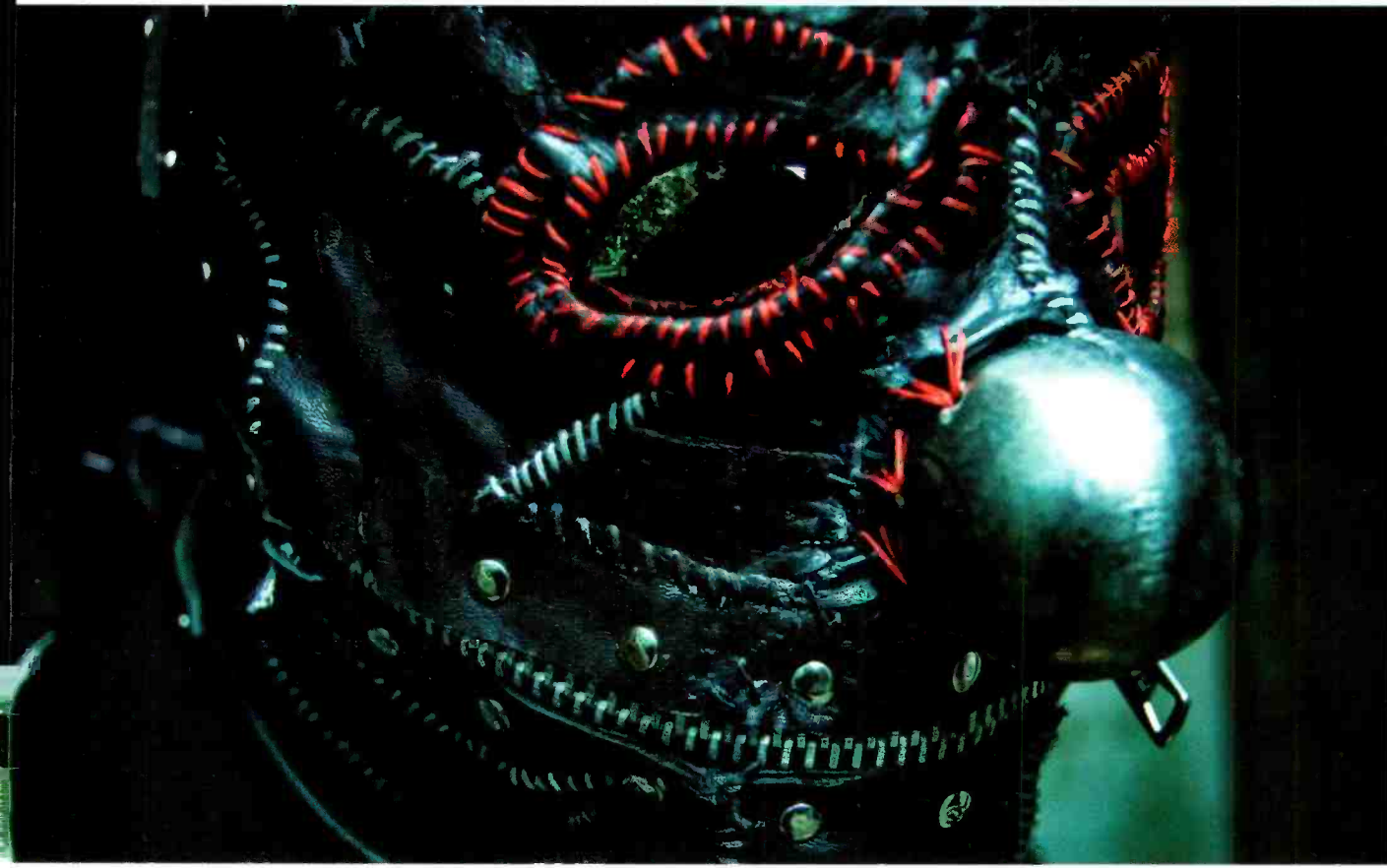


Slipknot's newly revealed masks for its fourth studio album, "All Hope Is Gone," are eerier than ever. From the top are SID WILSON (#0), CHRIS FEHN (#3), JIM ROOT (#4) and COREY TAYLOR (#8).





From top to bottom, left to right, are CRAIG '133' JONES (#5), MICK THOMSON (#7), SHAWN 'CLOWN' CRAHAN (#6), PAUL GRAY (#2) and JOEY JORDISON (#1).



THEORY



will immediately receive a free download of first single "Psychosocial." For the Aug. 26 release, Roadrunner will simultaneously issue two versions of the set. One will be the regular album, while the second, priced at \$24.98, will contain a CD/DVD with two new bonus tracks ("Child of Burning Time," "Til We Die") and a remix of an older song ("Vermillion Pt. 2"). The 45-minute DVD, directed by Crahan, will feature footage behind the making of "All Hope Is Gone."

Although four years have passed since "Vol. 3," Slipknot has remained visible in the public's eye and among its rabid fan base, known affectionately as the Maggots. (Taylor: "They're the animals feeding off of the meat.")

After finishing its 2005 tour in support of "Vol. 3"—which grossed \$9.4 million from 60 shows reported to Billboard Boxscore—some of Slipknot's nine members took a break to focus on other musical projects. Taylor and Slipknot guitarist Root's other band, alternative rock act Stone Sour, spent the next two-and-a-half years promoting the band's sophomore release, "Come What(ever) May," which has shifted 666,000 copies, according to SoundScan. The 2006 Roadrunner set also debuted at No. 4 on the Billboard 200, spawning single "Through Glass," which spent three weeks at No. 2 on the Modern Rock chart.

While Stone Sour's rising success helped keep Taylor and Root in the spotlight, Slipknot was also kept alive through two releases: a live album in 2005, "9.0: Live," followed a year later by Crahan-directed "Voliminal," a DVD documentary that featured disturbing behind-the-scenes imagery of the band on tour and exclusive unmasked interviews with most of Slipknot's members. The releases went on to sell 296,000 and 98,000 copies, respectively, according to SoundScan.

Additionally, Slipknot's "Before I Forget," a cut from "Vol. 3," was featured on "Guitar Hero III," exposing the band to a younger generation of music fans. Since the videogame's release last November, "Before I Forget" has consistently sold at least 3,000 digital downloads per week, according to SoundScan.

"That was a really nice find for us in what was a down period for [Slipknot], activity-wise," Nachsin says. "So we think there's a huge opportunity for the band in the digital space."

Other facets of the digital space have already played a crucial role in stirring up interest in "All Hope Is Gone," Roadrunner director of marketing Chris Brown says. To get the ball rolling, the New York-based label slowly teased fans several months ago with online photos, hinting at what Slipknot's new-and-improved masks would look like. "It started a fury of people guessing, 'What are these? Are they the new masks? Is the band going to perform in these heads?'" Brown says. "It was interesting to watch that fan base start guessing."

Although members of Slipknot have become widely recognized for their eerie masks, resembling such horrific fictional characters as Michael Myers, Hannibal Lecter and Pinhead, band percussionist and artistic visionary Crahan believes the band's imagery is important but not everything. "It's about the music, art and the expression," he says from his home just outside of Des Moines. "Our fans are captured by a mind-set, a culture."

But even Crahan was impressed after learning that a recent exclusive photo gallery of Slipknot's new round of masks on AOL Music's Spinner.com received more than 8 million views in 24 hours. "It's like, 'OK, the disease has spread,'" he says. "I'm finally to the point where I've admitted to myself that [Slipknot is] way larger than anything I can control."

But that's just the beginning. The first single for "All Hope Is Gone," the heavy-pounding "Psychosocial," recently debuted across Hot Topic's approximately 600 U.S. stores. Along with in-store promotion and signage, the chain also agreed to play the song every hour on the hour for one week. Meanwhile, "Psychosocial" debuts at No. 33 this week on the Modern Rock chart. The single is the band's fourth chart hit overall and its first since 2005, when "Before I Forget" reached No. 32.

Modern rock KXTE Las Vegas PD Chris Ripley is one supporter of "Psychosocial." He notes that the single's throbbing groove and alternative-friendly chorus stands out among most songs currently on the radio. "It's going to be pretty popular for quite some time, just because of the pure nature of its sound," Ripley says, adding that KXTE played the song about 35 times last week. "The response we've been getting has been quite positive."

The video for "Psychosocial" will premiere July 18 on MTV's

HEAVY METAL MERCHANTS

Slipknot's rabid fan base—known as the Maggots—has pushed it platinum.

SOURCE: The Billboard 200 through the July 12 chart. Sales through the week ending June 29.

Nielsen SoundScan U.S. Sales	1,919,000	1,085,000	1,453,000	296,000
Weeks On Chart	77	16	64	11
Peak Date	5/6/00	9/15/01	6/12/04	11/19/05
Peak	51	3	2	1
Debut Date	7/17/99	9/15/01	6/12/04	11/19/05
Debut	112	3	2	17

"Slipknot"
I AM/Roadrunner

"Iowa"
Roadrunner/IDJMG

"Vol. 3: (The Subliminal Verses)"
Roadrunner/IDJMG

"9.0: Live"
Roadrunner/IDJMG

new Friday night series, "FNMTV." As part of the promotion, MTV will play the video 40 times across the network in the week following the show. While live TV performances are still being pitched in the States, Slipknot will follow the Aug. 25 international release of "All Hope Is Gone" with two TV performances in Europe. The act is scheduled to appear Aug. 26 on Virgin TV in France, followed by a taped concert performance at a 700-capacity club in Hamburg that will air across MTV Europe Aug. 27.

The schedule only gets more hectic from there. Following its current stint on the Mayhem festival, Slipknot will work hard to surpass its touring behind "Vol. 3," which found the group performing 255 concerts across 34 countries in 18 months.

Immediately following Mayhem, Slipknot will play U.K. festivals Reading and Leeds. After a handful of other festivals in Europe, the band returns stateside in September before visiting Japan, Australia and New Zealand to headline arenas in October. In November, Slipknot flies to Moscow for a headlining gig, which launches another arena tour in the United Kingdom through the end of December. In 2009, Slipknot will play arenas in North America, followed by visits to the Pacific Rim, South America, Mexico and possibly China.

"There is a real combination of anticipation and urgency surrounding the band," Slipknot's booking agent Rick Roskin at CAA says. "The plan for the tour is to capitalize on that anticipation and urgency and deliver a show that not only blows people away, but leaves them thinking about what more they can expect." The band is booked overseas by John Jackson at London-based K2 Agency.

To promote the album globally on a street level, fans dressed

as members of Slipknot have been assigned to various markets, where they will march around holding picket signs that announce the album title and release date. "The imagery is so strong and engaging," says the band's manager Cory Brennan, who serves as president of 5B Artist Management. Along with such summer traveling festivals as the Vans Warped tour and Crüe Fest, picketers will be stationed on busy street corners throughout the United States, Germany, England, Japan and Canada. "It's the fans putting out the word, which is important," Brennan says.

"Slipknot has worked very hard internationally from day one," Brennan adds. The new album is "being treated like an event and it's a great time for the band."

Slipknot is no stranger to chaos and madness on the road, but are the band members prepared for this "event" they're about to embark on? "I'm not ready for this, to be honest with you," Crahan says prior to the launch of the Mayhem tour. "This thing has always been killing me, and that's why it relates with people, because they needed something that felt like a roller coaster in their soul."

You can't blame the guy. On past Slipknot outings, Crahan has literally nearly killed himself. The percussionist has been known to split open his head and fracture bones while convulsively banging on metal kegs and attempting back flips onstage. But for every time Crahan tells a journalist how much he despises being a member of "the Knot," as he calls the band, the musician doesn't hesitate to mention the positive side of the nine-member monster.

"For every little naysayer who's mad at me for saying I hate it, I love it, too," he says. "I pretty much just sit back every day and try to comprehend this thing I helped create." ●●●

'TATTERED AND TORN' AND READY TO WEAR

Slipknot will join the ranks of such artist-turned-entrepreneurs as Jay-Z and Sean "Diddy" Combs when the mask-clad metal act launches its own clothing line this summer, Billboard has learned.

The band's new clothing line, Tattered and Torn, is named after a song on the band's self-released 1996 album, "Mate. Feed. Kill. Repeat," and will initially be sold exclusively in North America at Hot Topic stores at the end of July, according to Tom Bennett, CEO of Bravado, the merchandising arm of Universal Music Group.

"It's just something more for our fans," Slipknot vocalist Corey Taylor says. "It's a way for them get cool clothing at affordable prices."

Tattered and Torn will launch with "basic boys and girls hoodies" before becoming a "full-range clothing line," Bennett says.

Slipknot manager Cory Brennan acknowledges that merchandise is the largest revenue stream for the band, citing touring as a close second. "People who wear Slipknot merchandise wear it as a badge of honor," Brennan says.

"They want to show the world that they support this band and are a part of this culture."

Slipknot percussionist Shawn

"Clown" Crahan says that some diehard fans have been known to wear the band's merch for months on end. "The teachers would call their parents and say, 'These kids aren't washing their clothes,'" Crahan says. "But in fact, the kid is coming home every night and washing the shirt, because he wants to represent his mind-set."

Large retail chains like Hot Topic and Spencer's Gifts tend to move the most Slipknot merch—which ranges from clothing to key chains to the band's eerie masks—but there "are more indie stores carrying merchandise than ever before," Brennan says. "We try to cater to them by offering something different than is [available] to the higher-level mall retailers."

T-shirts and hoodies available through Slipknot's Web store range from \$25 to \$39.99, key chains cost

about \$10 and the act's masks are priced between \$29.99 and \$49, depending on the complexity. Other products, such as hats and backpacks, run \$19.95-\$39.99. Bennett says Slipknot products sell consistently at retail, regardless of whether the band is promoting a new album.

"It proves what a strong fan base they have," he says.

But of all the merch Slipknot offers to its "Maggot" fans, as the band refers to them, T-shirts and sweatshirts with an image of the nine members are still the hottest sellers, according to Brennan.

The idea to sell Slipknot's one-of-a-kind masks, which slightly change with each new album cycle, came after the band's inner circle noticed that fans were wearing homemade masks to the act's concerts. Those tend to sell best during Halloween time, according to Bennett, and Slipknot's management is hoping the band's newly designed masks, which were recently revealed on AOL Music's Spinner.com, will be ready for this year's Halloween. —MP



Merch, including T-shirts and hoodies, is Slipknot's revenue leader.

AEG's inaugural fest in Rothbury, Mich., took place during the Fourth of July weekend.

FESTIVALS IN

Boom Times
Come To An End
As Economic
Concerns Weigh
On Producers
By Ray Waddell

FELUX

JUST PAST THE

halfway point of 2008, attendance at the major North American music festivals has been a mixed bag: Coachella was down significantly, country events

Stagecoach and the Country Music Assn. Music Fest rose substantially, Bonnaroo was short of a sellout, Lollapalooza is up, V-Fest on par, Mile High "off the hook," Rothbury braced to lose money, All Points West strong, Pemberton headed toward a sellout, Outside Lands doing well, and Austin City Limits (ACL) again sold out.

Five of these festivals were launched this year, all by established promoter/producers. But such an aggressive market will not stand for 2009. With the economy increasingly becoming a concern, and the fears of consumers reaching a festival saturation point, producers are not as bullish as they were even a year ago, and the pace of the festival land rush will likely slow for a while.

"There are a few opportunities out there we're looking at, but I'm not real bullish about launching a new festival, especially jumping right into a three-day massive festival," says Charlie Walker, partner in C3 Presents, producer of Lollapalooza and ACL. "I would like to get through the presidential election and see what's going to happen with the economy before we start planting million-dollar seeds around."

Likewise, AEG Live—the Coachella, Stagecoach and Jazzfest producer that launched Mile High in Denver, Rothbury in Michigan and All Points West in Jersey City, N.J., this year—currently does not have any plans to launch a festival in 2009.

"We're going to work toward making what we already have bigger, better and more successful," CEO Randy Phillips says. "One thing about AEG Live, though: It is certainly an opportunistic company. So if the right opportu-

nity came along, we would certainly look at it." Jonathan Mayers of Superfly Presents, co-producer of Bonnaroo with A.C. Entertainment, says the company is now thinking longer term. "These things sometimes take years to cultivate, but we have things in the works, for sure," he says.

If some festival producers are reining it in, Madison Square Garden Entertainment is ramping up its entry into the festival space. MSGE has made moves to purchase 910 acres in rural Springfield, N.Y., with plans to spend \$15 million in launching a three-day, multi-genre music fest in 2010 (billboard.biz, July 8).

Obviously, MSGE believes the fest market has great upside. "Like the concert business, you'll have some cyclical years where things aren't so good and years when things are great." MSGE senior VP of business development Don Simpson says. "I don't see that the market is softening or getting weaker. Obviously, we're looking at an area in the Northeast where there isn't one of these large, three-day festivals, and we feel with the population base within that vicinity that certainly we have a lot of people to draw from."

But by and large, the North American festival business is in a holding pattern right now as the challenges of the marketplace become evident. "What we've learned is you have to really scale your expectations based on the headlining talent that's available," Phillips says. "As much as we love to think that our festivals have all this huge brand equity, the truth is it's still like everything else in this business—star-dependent."

Most in the in-

dustry feel that some festivals simply won't make it. C3's Vineland festival in New Jersey never got off the ground, and Bonnaroo producers shuttered Vegoose in Las Vegas after three years.

"The festival formula on its own is not going to pull you through. You can't just simply decide to do a festival and boom, you're printing money," says Seth Hurwitz, president of I.M.P., promoter of the Virgin Mobile Music Festival in Baltimore.

"If it was easy, everyone would do it," Hurwitz says. "It looked easy, everyone is trying to do it, so there's bound to be a shakeout. I'm looking to not be one of the people shaken out."

And while the industry may be in a mode to contract—or at least hedge bets to see how the competition fares—fans are, for the most part, digging festivals as a great way to experience music, value-priced.

"If this is in fact a glut and some of it goes away, the public will look back on this as a time you could go for \$100 to see a ton of bands that you would normally pay \$75 to see one of them," Hurwitz says. "The public is getting incredible lineups at ridiculously low ticket prices and enjoying a

great experience, so I hope they appreciate it."

But is what's great for fans necessarily bad for business? Billboard takes a look at the state of the major festival producer/promoters as the summer season gets under way.

THE AEG FESTS

This year's New Orleans Jazz & Heritage Festival in April, which AEG Live co-produces with the festival's foundation, had perhaps its biggest year with such artists as Billy Joel, Stevie Wonder, Tim McGraw, Jimmy Buffett and John Mayer. Beyond the talent, "I think there's a general sense that people really want to support New Orleans," Phillips says. "And Jazzfest went on sale and played before the runup in gasoline prices."

Across the country, Coachella—held April 25-27 in Indio, Calif.—grossed \$13.8 million this year and drew 151,666 aggregate attendance, down from \$16.2 million gross and 186,636 in attendance in 2007.

Phillips says it was hard to match the buzz of 2007's Rage Against the Machine reunion at Coachella, even with the late addition of Prince. "While Prince really made this year's festival, we knew it was so late by the time we put him on that



Below, the crowd at Bonnaroo; above, from left: TOM PETTY, TRENT REZNOR, JAY-Z and My Morning Jacket's JIM JAMES; opposite page: attendees at Austin City Limits and CARRIE UNDERWOOD.

BONNAROO: CROWD: BRYAN PINNEY/RETNA; PETTY: ROB GRABOWSKI/RETNA; REZNOR: DENIS O'REGAN/RETNA; JAY-Z: KACPER PEMPEL/REUTERS; JAMES: DOVE SHORE/GETTY IMAGES; UNDERWOOD: MICHAEL TRAM/FILMMAGIC.COM; SKYLINE: COURTESY OF AUSTIN CITY LIMITS MUSIC FESTIVAL

CLOUDS GATHER OVER U.K. FESTIVAL SEASON

Smaller Festivals Are The First To Feel The Pinch From Increased Competition By Lars Brandle

LONDON—The sun may have shone on this year's Glastonbury festival, but some promoters are pondering whether the U.K. festival sector faces stormy times ahead.

While big events like the Reading, Leeds and V festivals have seen sales successes, a handful of smaller fests quietly bit the dust during 2008. And even Glastonbury itself was unable to put up the "sold out" signs until its opening day, whereas it usually sells out in hours.

Festival promoters blame increased competition, coupled with the economic downturn and rising fuel prices.

"There's no question it has been a tough time," says Melvin Benn, managing director of Festival Republic, which has the Glastonbury, Reading, Leeds and Latitude fests on its roster. "Ticket sales have been a problem for

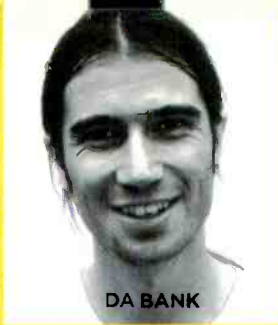
a number of festivals, as they have been in the U.S."

Veteran promoter Vince Power concurs. "There's going to be a big fallout over the next couple of years," says the entrepreneur, who launched the 30,000-capacity Day at the Hop Farm festival July 6. "It's very hard to make a festival work at a capacity of 10,000-15,000 unless you're trying to build it organically and you don't rely on the big acts. I don't know if people have the time to build it organically now."

Meanwhile, U.K. festivals disappearing from this year's calendar include Scotland's eclectic Isle of Skye Festival; dance gatherings Sunrise, Wax:On Live and Blissfields; and rock/pop event Escot Sounds. Dance festival Wild in the Country, set for July 5, also was canceled.

"Having been told by most of the big players, 'Wow, that's a great lineup—you'll easily sell out,' that just didn't happen last year," Isle of Skye organizer John Gilbertson says, who pulled the plug this year. "We wanted 8,000 a day and got 4,000. In hindsight, you look back and say, 'Crikey, there were so many festivals.'"

"It's an oversaturated market," says Simon Moran, manag-



DA BANK

ing director of SJM Concerts, co-promoter of the V Festival, "and with tough economic times, you have two factors which don't help."

The European circuit isn't immune to these pressures, either. Norway's 40,000-capacity Quart Festival has been canceled due to poor ticket sales, with Turkey's 26,000-capacity Rock 'n Coke festival also shelved.

"There's a lot of good quality festivals and only so many pounds to go around," says Rob Da Bank, organizer of the Bestival and Camp Bestival events. "Last year and the year before, there were people going to two or three shows. Now they are only going to one or two."

Da Bank has now established the Assn. of Independent Festivals, an arm of the Assn. of Independent Music, with various objectives—one of which is to create a forum to help members through difficult times.

"There's still loads of smaller festivals setting up," he notes. "If you have fresh ideas, and do something which people want to sample, there are definitely gaps in the market."

Additional reporting by Tom Ferguson.

the impact on people's planning would be negligible," Phillips says, "but we did it as a brand enhancement for the festival."

And gas prices began to spike as Coachella, a true destination fest, began its home stretch. "We really for the first time saw the impact of consumer confidence levels being so low and concern and panic over gas prices," Phillips says.

The next weekend in Indio, Stagecoach more than doubled its gross and attendance to \$11.4 million and 120,903. With McGraw, the Eagles, Rascal Flatts and Carrie Underwood on the bill, Phillips cites a different market and a healthy genre as reason for the surge.

Regarding other AEG Live events, the inaugural Mile High Music Festival July 19-20 near Denver, with Mayer, Tom Petty & the Heartbreakers and Dave Matthews Band is headed toward 80,000 in ticket sales, Phillips says.

Conversely, the Rothbury (Mich.) Festival Fourth of July weekend will lose money its first year, which Phillips says is no surprise. "We projected to lose money the first year," he says. "For Coachella it took three years to

turn a profit." AEG produces Mile High and Rothbury in conjunction with Madison House. Phillips says that other than Coachella, Rothbury is the company's best festival site. "The biggest message we need to get across is the killer location," he says, adding that the fest still drew about 30,000 per day the first year.

"You have to start somewhere," Phillips says. "I'd rather start a festival and lose or invest money early than go and buy a mature festival and pay some insane multiple for it."

Finally, AEG's All Points West (Jack Johnson, Ben Harper, Trey Anastasio) Aug. 8-10 at Liberty Park will likely sell out. "All Points West is challenged as a festival because it doesn't have camping," Phillips says. "But what it does have is the New York metropolitan area, mass transit and a view of the New York skyline."

THE C3 GUYS

This year's Lollapalooza, set for Aug. 1-3 in Chicago's Grant Park, with Radiohead, Rage Against the Machine, Wilco and Nine Inch Nails, is on a pace to top last year's numbers of \$9.8 million in gross and 167,000 in attendance.

"We'll finish well ahead of last year," Walker says. "We're in a great market in a great location, [partner] Charles Attal did a fantastic job of getting this thing booked, and the sponsorship department did a great job of bringing in some new sponsorship dollars, which really enabled us not to jack the ticket price up

commiserate with the additional talent fees."

Walker says the ACL festival will sell out again this year. "The ACL lineup is more eclectic, not as headliner-heavy," he says. "It really enables Charles [Attal] to go out and experiment, book wider. Seems like the people that come to ACL expect it to be as diverse as we can get it."

VIRGIN MOBILE FEST

The Virgin Mobile Festival (Aug. 9-10 at Baltimore's Pimlico Race Track), according to Hurwitz, is on track to equal last year's inaugural event, which grossed \$5.4 million and drew 55,636. The lineup includes Stone Temple Pilots, Nine Inch Nails, Bob Dylan, Foo Fighters and the Offspring.

"Sales started off a little slow but it's picking up like last year," Hurwitz says. "It's doing fine, but given the lineup and the incredible press we've gotten, it should be doing better. It's on a pace like last year, but we're looking to improve business each year, not maintain."

Hurwitz stops short of blaming the economy for any softness. "I hate to blame any sales on the economy because we have a ton of shows that are doing well and the economy is certainly not hurting those," he says. Growth in the festival market may be a more likely culprit. "It used to be people had to travel to go to a festival. Now there's one in everyone's backyard," Hurwitz says.

PEMBERTON MUSIC FESTIVAL

The Pemberton (British Columbia) Music Festival July 25-27, with Nine Inch Nails, Tom Petty & the Heartbreakers, Coldplay and Jay-Z, is Live Nation's first major entry into the North American festival market, though the company produces several in Europe and the United Kingdom.

Live Nation Canada president Shane Bourbonnais says Pemberton is off to a "fantastic" start. "We came out of the gate very strong, we've had very steady sales. We really haven't seen any dips in the dailies," Bourbonnais says. "The way the numbers are going, we're tracking to have this thing sold out by the end of July."

Pemberton's capacity is 40,000 per day, with more than half of that campers. Bourbonnais says startup challenges included such issues as transportation, alcohol licenses, water and infrastructure. There is also an education process for local authorities. "This is a small town, they're not used to seeing this type of stuff," he says.

If a mega-fest is new to Pemberton, the festival also serves as a bit of a guinea pig for Live Nation.

The fest's Web site was developed with Live Nation U.K., and ticketing and merchandising is through Live Nation divisions MusicToday and Signatures, respectively. "We've had incredible support on the regional side and from the finance side in Los Angeles. It's been a great coordinated effort," Bourbonnais says.

BONNAROO/OUTSIDE LANDS

The top-grossing North American festival since it launched in 2002 has been Bonnaroo in Manchester, Tenn., produced by A.C. Entertainment and Superfly Presents.

This year, Bonnaroo's June 12-15 event was short of a sellout of 80,000, and Mayers thinks economic factors are likely the reason why. He doesn't think the talent lineup—which included Metallica, Pearl Jam, Widespread Panic and My Morning Jacket—played a role in attendance, which still topped 70,000.

"As a brand, an event, we're as strong as we've ever been, we were financially successfully, we continue to broaden ourselves with our programming and the reach of our audience," Mayers says.

All revenue streams were up, he says, including sponsorships and per capita spending on-site.

Superfly is partnering with San Francisco promoter Another Planet Entertainment in launching Outside Lands in San Francisco. The sales pattern is different for a "local" event, but Mayers believes it will be successful artistically and financially. Headliners include Tom Petty & the Heartbreakers, Jack Johnson and Radiohead.

Outside Lands' capacity at Golden Gate Park is about 60,000 per day. "I don't think we're going to sell out but I think we'll have strong numbers," Mayers says.

Back in Manchester, Mayers says he and the Bonnaroo team are "definitely bullish" on producing other events on the Bonnaroo property, which they purchased last year. "We have a really special site in a community that partners with us, wants other events and supports what we do," he says. "With owning the land and spreading out costs and infrastructure, we can do things on different scales. It can be different genres of music, a stand-alone curated festival for an artist or even a nonmusic event."



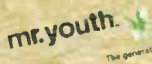
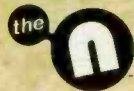
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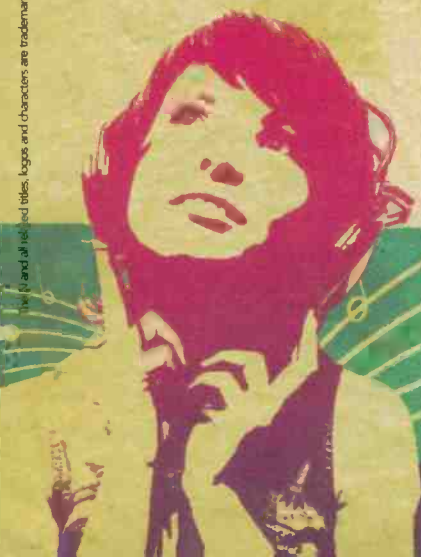
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TOUCHDOWN

Twenty years ago, it's likely nobody in the music industry even noticed the introduction of a new videogame called "John Madden Football." ■ Times certainly have changed. On Aug. 12, videogame publisher Electronic Arts will release "Madden NFL 09"—a milestone you can bet few in the industry will ignore. ■ The "Madden" series is the most popular videogame franchise in history, with more than 70 million units sold, according to EA. The last four installments rank among the top 10 best-selling games of all time, with 27 million units sold among them. What's particularly notable about this feat is that a new version of the game arrives annually, unlike other popular titles that take two or three years to develop.

With this kind of consistency and exposure, it's little wonder that the "Madden" series has evolved into an important channel for promoting new music and artists. Such acts as Good Charlotte, the All-American Rejects and Disturbed credit placement in the game as a large part of their subsequent success.

For the 20th-anniversary edition, the game's music supervisors received more than 5,000 songs from labels, managers and artists hoping to secure a spot on the soundtrack. Only 26 made the cut (see story, page 40).

To be sure, several other games have raised the bar of late for how the music and videogame industries work together, most notably the "Grand Theft Auto" series, the "Guitar Hero" franchise and newcomer "Rock Band." But "Madden" is the game that brought the music industry to the videogame table, paving the way for the convergence that exists today.

Much of the credit belongs to a small group of EA staffers

tucked away in a corner of the company's Playa Vista campus just a few miles north of Los Angeles International Airport. The space is filled with gold records, concert posters and personal mementos from grateful bands—not to mention a mountain of CDs.

This is the nerve center of EA's music operations, led by world-wide executive of music and marketing Steve Schnur. When EA created the division seven years ago, neither the "Madden" franchise nor any other EA game contained soundtracks of any great interest, if they had one at all.

EA Trax was created to fix that, starting with "FIFA Soccer," "NBA Live," the "Need for Speed" car racing game and "Madden." Almost immediately, "Madden" became the flagship franchise for the new music division, largely due to its popularity among touring artists playing the game between gigs.

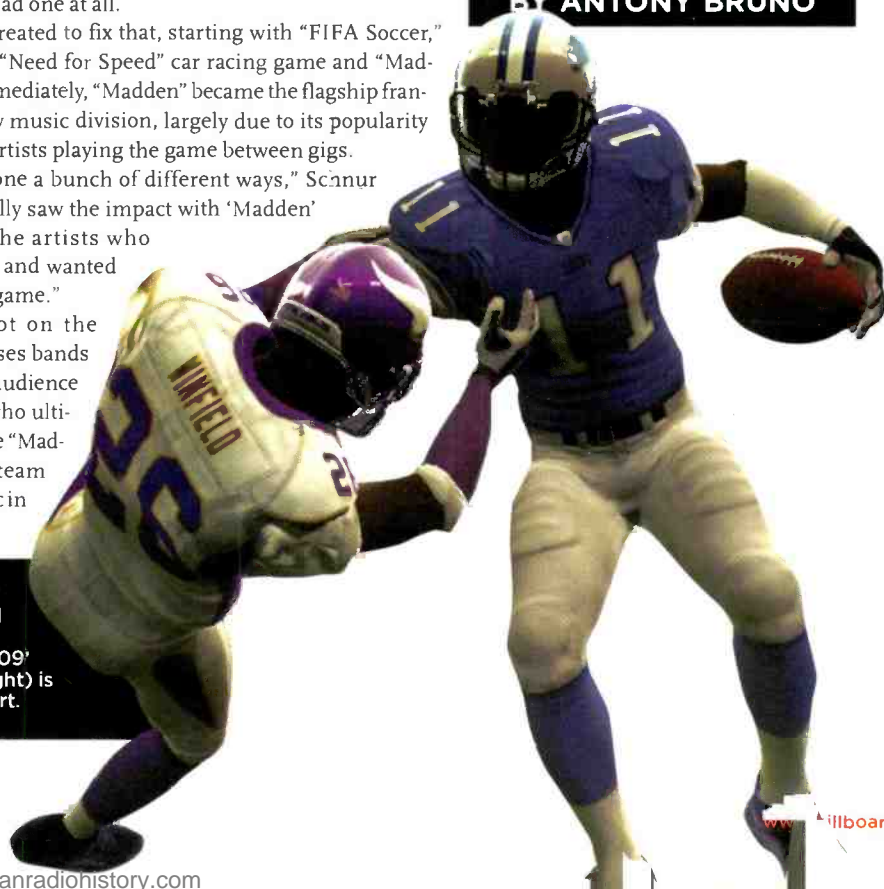
"It could've gone a bunch of different ways," Schnur says, "but we really saw the impact with 'Madden' because of all the artists who played it on tour and wanted to be part of the game."

Scoring a slot on the soundtrack exposes bands to a much wider audience than just those who ultimately play it. The "Madden" marketing team licenses the music in

AFTER 20 YEARS, 'JOHN MADDEN FOOTBALL' LEADS THE FIELD AS A GAMING AND MUSIC JUGGERNAUT

BY ANTONY BRUNO

The realism of the action and graphics in 'Madden NFL 09' (above and right) is state-of-the-art.





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THE GAME THAT SET THE STANDARDS.
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'MADDEN MUSIC'**
...AND THIS IS THE 2009 TEAM:

Airbourne	Stand Up For Rock 'N Roll
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Disturbed	Inside The Fire
Franz Ferdinand	Lucid Dreams
From First To Last	Worlds Away
Gym Class Heroes	I'm Home
Hollywood Undead	Undead
In Flames	The Mirror's Truth
Izza Kizza	Millionaire
Innerpartysystem	Don't Stop
K'NAAN	ABC's
Kardinal Offishall feat. Lindo P	Burnt
Kidz In The Hall	Blackout
KOVAS	Wax On, Wax Off
Mindless Self Indulgence	Never Wanted To Dance
Rev Theory	Hey Yeah
Senses Fail	Wolves At The Door
Shinedown	Devour
The All-American Rejects	The Real World (Demo)
The Fashion	Like Knives
The Offspring	Hammerhead
Trivium	Into The Mouth Of...We March
Tyga	Diamond Life
Underoath	Desperate Times, Desperate Measures
Wale feat. Southeast Slim	Breakdown
Young Dre The Truth feat. Good Charlotte	Workin'



TRAX



NFL PLAYERS



EA worldwide executive of music and marketing **STEVE SCHNUR** leads the company's music team.

from >>p35

ads and invites bands to play during live "Madden" gaming tournaments. The NFL even got involved and is licensing songs from the soundtrack for its TV spots and to play in stadiums during games.

As a result, literally thousands of CDs litter the offices and cubicles of the EA Trax office. The "in consideration" discs fill a floor-to-ceiling bookshelf that makes up one full wall of senior music supervisor Cybele Pettus' office, as well as the stacks that overflow on her coffee table.

The rest are stored in locked file cabinets bigger than some apartment closets. All are competing for the coveted spot on the whiteboard behind Pettus' desk—shielded by bamboo blinds so outsiders can't see—that lists the final cuts for the "Madden" soundtrack.

With this kind of interest, Schnur, Pettus, music supervisor Raphi Lima and music marketing coordinator Kiley Kmiec strive to do much more than just compile a playlist. Rather, they try to take a snapshot of where they think the music industry will be going in the year ahead.

The soundtrack process begins nine months before the game is scheduled to hit retail shelves. Pettus begins by speaking with labels, managers and publishers to get an idea of who's in the studio and when their albums' release dates might be. Then the team sorts through the thousands of CDs sent their way (they prefer e-mailed MP3s, actually) and start whittling down the list.

It's not uncommon for bands and management to forward the team demos of new songs that even their label has not yet heard. More than a few times, label reps have asked to sit in on meetings just so they can hear what their artists are up to.

"It's an odd position we're put in sometimes," Pettus says.

The final soundtrack must be compiled three months before the game is released to give developers time to synch the music

properly and secure various approvals. When studio recording schedules don't mesh with the game's development calendar, bands have been known to rush-record a single just to make it in the game on time before they officially start work on an album.

Sometimes the hardest part is ensuring all the selected bands keep mum on their involvement until EA can make the official soundtrack announcement. For instance, hard rock outfit Rev Theory let it slip in May that its single "Hell Yeah" was chosen for "Madden 09."

Of course the snapshot of music the team is trying to capture only applies to the kind of music that makes sense for a football game—read: aggressive and loud.

"You need to have something that makes you want to kick the ass of the other team, not drink wine with dinner," Schnur says.

In just a few months, Pettus and team will start packing away all the CDs stacked up in her office, archive the MP3s stored on her hard drive and wipe clean the whiteboard behind her desk. In what seems like no time, they'll start the process all over again as new CDs find

their way to the offices (really, they prefer MP3s), new files clog up the inbox and a new soundtrack develops from scratch on the board for "Madden 10."

As one could imagine, there's often quite a bit of pressure from labels to place their high-priority acts, not all of which are appropriate, in the game. But Pettus insists that she and her team will follow the same formula they have for each prior "Madden" soundtrack installment: focus on the fans.

"We have one boss: that's the gamer," she says. "We don't work for labels or publishers. It doesn't matter what a 40-year-old guy at a label thinks. It matters what a 14-year-old playing the game thinks."

Some 5,000 songs were submitted for the 'Madden NFL 09' soundtrack. Only 26 made the cut.

COURTESY OF EA GAMES

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'MADDEN' MILESTONES
BUILD GAMING DYNASTY

IN SIGHT

Dale Jackson, executive producer for the "Madden" franchise, says the series' popular soundtracks are real morale boosters for the many developers toiling hours on end creating the best-selling game. ■ "It's almost an endorsement as well as it is getting kick-ass music," he says. "We all think it's cool as hell that bands who can do anything want to spend their time on 'Madden' or make a special cut for us. It's a proud moment for those of us who put our hearts and souls into the game." ■ But it is those same developers and producers who make the game popular enough to have the clout it does. When Electronic Arts (EA) introduced the original "John Madden Football" in 1989 for the Apple II (later ported to the Commodore 64/128 and Sega Genesis platforms), it didn't include any NFL team names or players, and the graphics could only support six players per team. Even then, it was the first sports game to emphasize realism over classic arcade-style game play.



Developers of the first 'Madden' game in 1989, above, couldn't have predicted the franchise's dominance today. Inset: executive producer DALE JACKSON.



The graphics and artificial intelligence slightly improved in "John Madden Football II," which came out in 1991, but it wasn't until "John Madden Football '92" was released for the Sega Genesis that the franchise truly took shape.

This was the beginning of the franchise's yearly release schedule, timed to the start of the NFL season. It added players, teams, stadiums and touchdown celebrations, as well as

improved graphics, sound and AI.

In 1997, developers spurred the next big evolution in the series—franchise management, allowing gamers to play multiple virtual seasons and make off-season moves like trades and select draft picks.

"Madden 03" was a great leap forward: online play, which was expanded in "Madden 04." That, according to Jackson, changed the course of the franchise forever.

"It really changed the face of how we do things," he says. "We really focus a lot of time on that."

In December 2004, EA negotiated the exclusive rights to all images, logos, team names and other assets from the NFL—including players and coaches unions—for five years, securing the franchise's dominance of the genre.

For the 20th anniversary, "Madden 09" will feature the introduction of Online Dynasty mode, allowing gamers to create online leagues of 32 players competing in games, trades and drafts in the most realistic depiction of both the game and business of football yet.

Jackson is understandably mum on what may be in the cards for the years ahead, but assures that more new features are on the way.

"We have a lot more ideas than we can ever get to, but we don't start working on any of them unless we know we can get them into that year's version," he says. "Our goal every year is to make the previous year's game obsolete."

—Antony Bruno

MARKETING 'MADDEN'

FRANCHISE
CELEBRATES 20TH
WITH NEW
PROMOTIONS,
PARTNERSHIPS



Employees at Harmcnix in Cambridge, Mass., play 'Rock Band,' whose music-videogame synergy owes a debt to the 'Madden' franchise. EA Distribution sells both games.

With the "Madden" football game franchise nearing its 20th anniversary, publisher Electronic Arts is pulling out all the stops to celebrate the occasion.

Most notable for the music industry is a tie-in between the game's soundtrack and the "Rock Band" videogame. (EA serves as the game's distributor, which is actually published by MTV.)

Under the deal, "Rock Band" will feature music from the "Madden 09" soundtrack in its weekly downloadable songs update, a handful at a time, during the course of several weeks, with each song carrying the "Madden" brand. Additionally, each soundtrack song will be available for sale via iTunes as part of a special "Madden" playlist.

EA is also offering fans who pre-order the game from Target an iTunes gift card worth 10 free downloads once they pick up the title.

But the marketing support hardly ends there. EA is offering a special 20th-anniversary collector's edition of "Madden 09" that will include a version of the new "NFL Head Coach" game, which won't be available to gamers until three weeks after the "Madden 09" launch. The collector's edition will also bundle the classic "John Madden Football '93" game (see story, above) and exclusive video content that includes footage of cover athlete Brett Favre.

On Aug. 12, EA will host Maddenpalooza, a one-day "Madden 09" game tournament and concert featuring such bands from the soundtrack as Good Charlotte, Airbourne and From First to Last.

—AB

ABOVE: COURTESY OF EA GAMES(2); BELOW: ANDREW TESTA/EVYNE/ZUMA PRESS



'MADDEN 09' SOUNDTRACK



Acts heard on the 'Madden NFL 09' soundtrack include, from top, KARDINAL OFFISHALL, AIRBOURNE and TRIVIUM.

ARTIST	SONG	LABEL	PUBLISHER
Airbourne	"Stand Up for Rock 'N Roll"	Roadrunner	Artwerk
Busta Rhymes	"We Made It"	Aftermath	Self-published/Universal
<small>Featuring Linkin Park Linkin Park appears courtesy of Warner Bros.</small>			
Disturbed	"Inside the Fire"	Warner Bros.	Warner/Chappell
Franz Ferdinand	"Lucid Dreams"	Domino/Epic	Universal
From First to Last	"Worlds Away"	Suretone	Artwerk
Gym Class Heroes	"I'm Home"	Fueled by Ramen/Atlantic	EMI/Universal
Hollywood Undead	"Undead"	A&M/Octone	Self-published
In Flames	"The Mirror's Truth"	Koch	Kobalt
Innerpartysystem	"Don't Stop"	Island	Self-published
Izza Kizza	"Millionaire"	Full Blast Music	Self-published
K'NAAN	"ABC's"	Octone	Sony/ATV
Kardinal Offishall	"Burnt"	Kon Live/Geffen	Self-published/Cherry Lane
<small>Featuring Lindo P</small>			
Kidz in the Hall	"Blackout"	Major League Entertainment/Duck Down	Self-published
KOVAS	"Wax On, Wax Off"	Ghetto Beat	Self-published
Mindless Self Indulgence	"Never Wanted to Dance"	UCR/The End	Self-published
Rev Theory	"Hell Yeah"	Interscope	EMI
Senses Fail	"Wolves at the Door"	Vagrant	Self-published
Shinedown	"Devour"	Atlantic	EMI/Warner/Chappell
The All-American Rejects	"The Real World (Demo)"	Interscope	Universal
The Fashion	"Like Knives"	RCA/SBME Denmark/Epic Records	Self-published
The Offspring	"Hammerhead"	Columbia	Self-published
Trivium	"Into the Mouth of Hell We March"	Roadrunner	Robot of the Century
Tyga	"Diamond Life"	Decaydance	Self-published/State One Songs/EMI
Underoath	"Desperate Times, Desperate Measures"	Tooth & Nail/EMI	Warner/Chappell
Wale	"Breakdown"	Self-released	Self-published
<small>Featuring Southeast Slim</small>			
Young Dre the Truth	"Workin' "	Monumental	Self-published/EMI
<small>Featuring Good Charlotte Good Charlotte appears courtesy of Epic</small>			

SOURCE: Electronic Arts

FROM TOP: UNIVERSAL MUSIC GROUP/AIRBOURNE AND TRIVIUM; ROADRUNNER RECORDS

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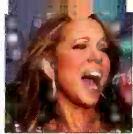
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Weller keeps rocking on new album

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MUSIC

COUNTRY BY KEN TUCKER

Triple Threat

Can Sugarland Up The Multiplatinum Ante On Third Album?

"Exactly!" Sugarland lead singer Jennifer Nettles exclaims when asked if "Beyoncé to Bill Anderson" is a fair assessment of the duo's music. Not only has it performed the former's "Irreplaceable" in concert (a YouTube favorite), the pair co-wrote with country legend Anderson for its third Mercury Nashville album, "Love on the Inside," due July 22 (deluxe edition) and July 29 (regular).

Producer Byron Gallimore says the duo has an innate ability to blend its influences in a way that country fans find attractive. "Their experiences are pretty vast as far as the types of material that they know and can do, but the interesting thing about it is how country these guys are," he says. "It seems like whatever they do comes out country."

The duo has enjoyed as much country success as one can hope for if your name isn't Carrie Underwood. The act's 2005 debut, "Twice the Speed of Life," has tallied 2.5 million sales and spawned three top 10 Hot Country Songs hits. Second album "Enjoy the Ride" has sold 2.3 million copies and produced four top 10s, including the No. 1s "Want To" and "Settlin'."

"Love on the Inside" may be the purest Sugarland album yet, according to Nettles. "We're getting experience and we are also getting more comfortable in our own skin as writers, so musically on this record we went in and we really wanted to scale down," she says. "We didn't want everything to be super slick. We wanted it to be raw. We also had the luxury, because I was rested, of tracking everything live."

"They wanted to cut as much of this record as we could with less musicians and try to capture the magic in kind of a one-take performance, and that's pretty much what we did," Gallimore says. "It's got the growth that they we're trying to get."

For Universal Music Group Nashville chairman Luke Lewis, that kind of growth is key to building the Sugar-

land brand. "With the exception of her recognizable vocal style, they've made three pretty completely different-sounding albums," he says. "If artists keep making same-sounding records every time, you get to the point where there's no sense buying another one. You might as well just buy the single on iTunes."

Co-writers on the album include Bobby Pinson, who was responsible for "Want To," and Tim Owens, who co-wrote "Settlin'." Kenny Chesney guitarist Clayton Mitchell co-wrote the sultry "What I'd Give," and Anderson collaborated on the teen-angst tune "Joey." There's also a witty ode to oft-married singer/songwriter Steve Earle.

First single "All I Want to Do," which is No. 7 on Billboard's Hot Country Songs chart, is the duo's fastest-climbing yet. Response was immediate after the pair debuted the song in May at the Academy of Country Music Awards, according to country KMLE Phoenix music director Gwen Foster. "Listeners called with requests the next day and they haven't stopped. This song is connecting with country fans."

There's another reason for the song's rapid climb, according to Foster. "Sugarland has fast become a superstar act," she says. "Whatever Sugarland releases, country fans want it—and they want lots of it."

But rather than offer an expanded set six months or a year after the original release, Sugarland's label opted to release the fan pack before the new set. The expanded set includes "Life in a Northern Town," the Dream Academy hit that Sugarland, Little Big Town and Jake Owen performed on last year's CMT tour, and Matt Nathanson's "Come on Get Higher."

"We've gotten comfortable doing deluxe editions and fan editions after the fact," Universal Music Group Nashville executive VP of sales, marketing and new media Ben Kline says. "That really punishes the uber fan that comes out week one to buy the album because they ultimately have to go back and buy it again."

After opening for the likes of Chesney and headlining the CMT trek last fall, Sugarland will take labelmate Ashton Shepherd and rising star Kellie Pickler out this fall for a 25-city eastern U.S. tour.

Nettles says that her and Kristian Bush's prowess as singer/songwriters doesn't preclude them from being entertainers as well. "We really do try to explore the different elements of entertaining, of how you set a mood and capture an emotion with other elements besides the music, be it the exact lighting element for a song or taking a hard left and doing something ridiculous and crazy, like getting in a ball and crowd surfing," she says. "Why should you not be able to? I like to be able to add theater to the show." ■■■

SUGARLAND

>>> AROUND THE BLOC

Bloc Party premiered its new single, "Mercury," July 7 on Zane Lowe's BBC Radio 1 show. The track is a big departure from the band's skittish Brit pop, incorporating cacophonous horns and disorienting sound effects. According to a representative, the song may or may not appear on Bloc Party's third album, due before the end of the year via Atlantic. "Mercury" will be released as a single Aug. 11 in the United Kingdom, with a U.S. release to follow.

>>> WIND IT UP

Former reality TV subject Cartel has parted ways with Epic and inked a new multirights deal with Wind-up. The band will release its future albums through Wind-up, and the sale of all Cartel merchandise at online, retail and touring points of sale will be handled by Wind-up Entertainment's Pronto Merch. Cartel's 2007 self-titled Epic album has sold 85,000 units in the United States, according to Nielsen SoundScan.

>>> BAD TO THE BONE

Rapper Xzibit has joined Val Kilmer, Fairuza Balk, Jennifer Coolidge, Vondie Curtis Hall, Shawn Hatosy and Denzel Whitaker alongside Nicolas Cage and Eva Mendez in Werner Herzog's cop drama "Bad Lieutenant." Shea Wigham, Katie Chonacas ("Righteous Kill") and Brad Dourif also are among those who will appear in the update of Abel Ferrara's cult classic. The original followed the depraved adventures of a corrupt policeman (Harvey Keitel) investigating the rape of a nun.

>>> KEEP IT LIKE A SECRET

Following two albums for Reprise, rock act the Secret Machines have teamed with World's Fair Label Group to self-release their next project. The as-yet-untitled set is due in the fall and follows 2006's "Ten Silver Drops," which has sold 33,000 copies in the United States, according to Nielsen SoundScan. It is expected to feature tracks like "The Fire Is Waiting," "Atomic Hell" and "Have I Run Out."

Reporting by Jonathan Cohen, Gregg Goldstein and Cortney Harding.

COUNTRY BY KEN TUCKER

No Pain, No Gain

Jamey Johnson Starts Fresh With Mercury Nashville

In classic country fashion, once-bitten, twice-shy Jamey Johnson owes at least part of his new deal with Mercury Nashville to not one, but two breakups. In short order, he was dropped from Sony BMG Nashville and went through a divorce in 2006. "At first you go through all of the usual things," he says now. "I was a little stunned and a little mad, a little frustrated and a little hurt. I've never been fired from anything in my life."

Johnson's debut single, "The Dollar," reached No. 14 on Billboard's Hot Country Songs chart in March 2006. His BNA album of the same name peaked at No. 20 on Top Country Albums and has sold 77,000 copies, according to Nielsen SoundScan.

After the aforementioned incidents, the artist turned into a recluse. "I wouldn't talk to any-

one proached by other labels, was skeptical but took a meeting anyway. He was pleasantly surprised when Universal Music Group Nashville chairman Luke Lewis promised not to interfere with the creative process. "He looked at me and said, 'I don't know what y'all are doing in that studio and I don't even care, [but] don't mess with that sound,'" Johnson recalls. "I was shocked."

"It was clear this album was some pretty inspired stuff," Lewis says.

And while ex-Marine Johnson had a reputation for hard drinking and getting into trouble, "All the bad stuff was actually attractive to me," Lewis, a Waylon Jennings fan, says with a laugh. "One of the reasons I wanted to sign him was because he did have that bad-ass reputation. I'm tired of that soccer mom shit."

Ecstatic, Johnson quickly signed. "I'd be mis-



JOHNSON

body. I wouldn't go out to clubs. I didn't want to be at any party. I quit drinking for more than a year. I rented a basement in a friend's house and stayed there, coming up with songs and ideas.

"In that respect, losing my deal was a good thing, because I finally had time to come home and get my life back in order," the Alabama native adds.

While it was a bad time personally, it was a great time from a songwriting standpoint. In September 2006, George Strait spent two weeks at No. 1 on Hot Country Songs with "Give It Away," a song Johnson co-wrote with Bill Anderson and Buddy Cannon. The tune also garnered song of the year honors from the Country Music Assn. and the Academy of Country Music. Johnson also scored a No. 1 with Trace Adkins, who took "Ladies Love Country Boys" to the top in March 2007.

After releasing "That Lonesome Song," an album produced by the fictional Kent Hardley Playboys, on the Web, Johnson drew the attention of Mercury. The artist, who had been ap-

erable just sitting around a year-and-a-half putting together a record. I ain't got that kind of time. I am going to die before I am 40," he adds with a laugh.

Despite his reputation, Lewis says Johnson has been "incredible. He hasn't created any trouble for us."

Now he has a new lease on life and a new deal. His Mercury debut single, "In Color," a touching look at the world as seen through the eyes of his grandfather, is No. 37 on Hot Country Songs and album "That Lonesome Song" is due Aug. 5. Among other tracks, the set includes "Dreaming My Dreams" and "The Door Is Always Open," both of which were previously recorded by Jennings. It also sports the appropriately titled "Between Jennings and Jones."

For his part, Johnson says the pain was worth the gain. "I can't even tell you how great this all feels to me," he says. "This is one of the most awesome times in my life, just to see all this stuff unfold the way that it has." ●●●



CAREY

R&B BY KERRI MASON

BILLBOARD EXCLUSIVE

Mariah In The Mix

Carey Single At Center Of Online Contest

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>> STRAIGHT TO ELLE

Belgian singer Kate Ryan has been enjoying success across Europe this summer with pop/dance hit "Ella Elle L'a" (ARS/Universal), and the United Kingdom is next on her list. The single has reached the top 10 in seven European markets since late May, setting up the release of Ryan's fourth studio album, "Free," which began rolling out June 2 in Continental European territories.

U.K. album and single releases are now planned, says Kate Maher, international marketing manager for Universal Music Group International. "It's very probable that she'll be on [the] UMTV [imprint]," Maher says. "We firmly believe she appeals to a broad enough demographic for 'Ella Elle L'a' to become a major crossover hit."

Ryan's career has included a string of European successes since taking off in 2001 with Belgian hit "Scream for More." Her 2002 dance cover of French singer/songwriter Mylène Farmer's "Désenchantée" brought a wider audience,

reaching the top 10 of Billboard's European Hot 100 chart, and Ryan's 2002 debut album, "Different" (Antler/Subway/EMI), has sold more than 250,000 copies across Europe, according to the label.

Ryan's own material is published by Bekkevoort, Belgium-based 2Brains; live work is booked through TTT Artists in Ranst, Belgium.

—Gary Smith

>>> MASSIVE MASSIMO

Neapolitan singer Massimo Ranieri has been in all-conquering mood in his native Italy of late.

His October 2007 two-CD career compilation "Canto Perché Non So Nuotare... da 40 Anni" on his own Edel-distributed Rama International label was recently certified gold (35,000), while its companion DVD compilation topped the FIMI DVD chart in January.

Now, his "Canto Perché" stage musical has passed 200 sold-out performances since it opened in February 2007, with bookings planned until January 2009. The album's executive producer Mario Limongelli says,

Professionals and amateurs alike will have the chance to remix the third single from Mariah Carey's platinum-plus-selling "E=MC2" (Island), via a contest hosted on a startup social network Web site for musicians, Billboard has learned.

Starting July 15, the complete stems of "I'll Be Lovin' U Long Time" will be made available to the members of Indaba Music, an online community for aspiring and established producers and artists.

"Mariah is the queen of the remix," manager Mark Sudack says, citing the diva's famous work with dance producers like David Morales—for whom she resang the vocals of 1993's "Dreamlover"—and Junior Vasquez, as well as hip-hop greats like Sean "Diddy" Combs, DJ Clue, Ol' Dirty Bastard and the Lox. "She's been really groundbreaking in this area, and this contest is a way for her to continue being a pioneer in the remix world; potentially finding a new sound, a new power, a new energy in the online space, as opposed

to just the go-to producers of the moment."

The contest involves elements of fan voting, user-generated content and social networking. Entrants must join Indaba by creating a profile and can then download the song stems, work on their mix and submit it via the site by Aug. 26. The Indaba community will pick its 10 favorite mixes via online voting. Three judges—including Sudack, who co-executive-produced "E=MC2"—will then select the winner. The producer of the winning mix will receive \$5,000, be designated as Carey's No. 1 MySpace friend for four weeks and possibly have his or her work released.

The contest is more than just a unique way to promote the single, according to Sudack. "It's a marketing tool as much as it is a contest," he says. "But nowadays all you need is a laptop and a drum machine, and you have all the equipment that you need to go and make something that's

hot and sounds special. There's so much potential talent out there that's untapped. You could have the next Jermaine Dupri sitting in a room somewhere, and he's got all the talent and all this genius with just no options to connect the dots."

Carey's management and Island were introduced to Indaba by UltraStar, a Live Nation subsidiary that manages online fan outreach for major artists. Launched in 2007, the site has more than 60,000 members and is growing at a rate of 25% per month. It's built around an online sessions platform, which allows musicians in different locations to collaborate in real time.

"In general, it's a smaller part of what we do, but [the contest] is a great way for us to make people aware of the types of tools that we have," co-founder Dan Zaccagnino says. "The Indaba community is really about creating original music with other musicians all around the world." ●●●

"The stage show was only originally planned for four months."

Ranieri debuted on the then-independent CGD label in the '60s and moved with the label when it was subsequently bought by Warner Music. He later switched labels to BMG, but Limongelli says Ranieri has now fully "returned to the indie world where he began his career."

The album includes new versions of Ranieri's hits plus his takes on contemporary songs by other Italian artists through the years.

Like the stage show—in which he stars—and DVD, it reconstructs his career, beginning as a child in Naples who couldn't swim and was forced to sing by playmates to avoid being thrown in the water. Ranieri is published by Rama International; his touring is handled by Rome-based Marco D'Antoni.

—Mark Worden

>>>LADYTRON LIFTED

Having released three albums on three different labels, U.K. alternative dance band Ladytron has now found the "perfect home" at Nettwerk Music Group with its new set "Velocifero," according to the label's U.K. manager Gary Ledermore.

The band's 31-date U.S. tour, booked by Chicago-based Windish Agency and set to wrap July 4 in Toronto, is followed by a string of summer European festival appearances. A tour of U.K. theaters is planned for the fall, booked by London-based Primary Talent.

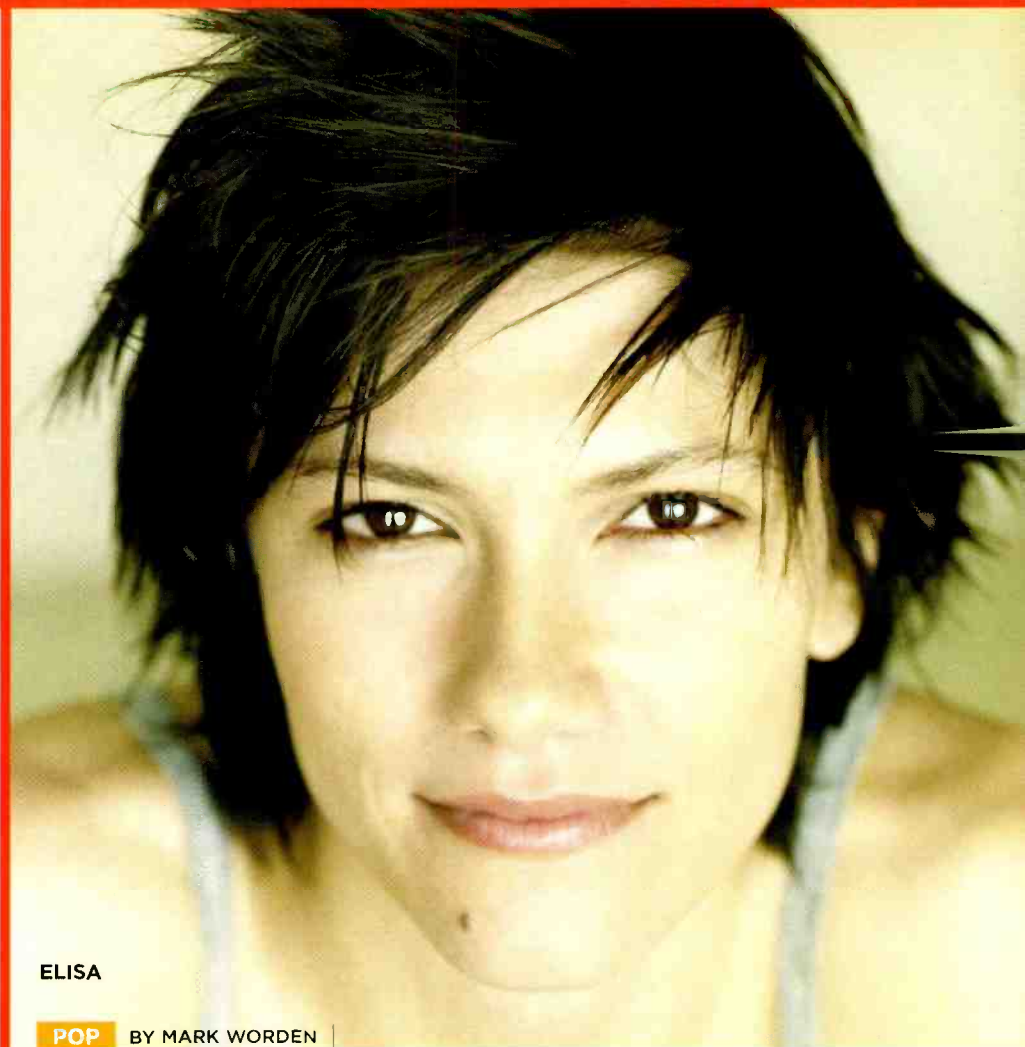
The seeds of the Nettwerk partnership were sown when it handled the U.S. campaign for Ladytron's third album, "Witching Hour" (2005), released by Island in other international territories. For

"Velocifero," the band signed worldwide to Nettwerk, which dropped the album June 2 in the United Kingdom and June 3 in the United States. It peaked at No. 3 on Billboard's Top Electronic Albums and Top Heatseekers charts dated June 21, when it also entered the Billboard 200 at No. 131.

"Everybody is in agreement that this is their strongest record," Ledermore says. "There's a lot of potential singles."

Ladytron is published by Artwerk Music. —Richard Smirke

RYAN



ELISA

POP BY MARK WORDEN

Elisa Does A Lot

TV Exposure Heralds Italian Singer's Stateside Launch

Domenico Modugno's "Volare" may have won the first Grammy Award in 1958, but since then very few Italian pop singers have managed to break the U.S. market.

Italian indie label Sugar, however, is optimistic that pop singer Elisa's domestic superstardom will translate stateside with the release of her career highlights compilation, "Dancing," July 15, licensed to Universal Music Group International and distributed in the States by Fontana.

Sugar president Filippo Sugar accepts that the United States is a tough market for Italian pop, but says the label decided to push Elisa after her song "Dancing" was featured on Fox's "So You Think You Can Dance?" in June 2007.

"Elisa's catalog was already on iTunes and that track suddenly shot up to No. 16 on their chart," he says.

Adam Katz, managing director of Tsunami Label Group at Los Angeles-based marketing company Tsunami Entertainment, which is helping promote the album, adds, "An amazing groundswell was created, even though the artist didn't yet have a [U.S.] label."

The track has sold more than 67,000 downloads and has shifted more than 1,000 units per week since the week ending May 18, according to Nielsen SoundScan. The song was again featured in two early episodes of the 2008 "So You Think You Can Dance?" season.

Elisa—full name Elisa Toffoli—was discovered at age 16 by Sugar's mother Caterina Caselli, an Italian star in her own right in the 1960s who also discovered Andrea Bocelli.

Elisa has released five studio albums in

Italy, her most successful being a best-of, "Soundtrack," which has sold 700,000 units and was the best-selling Italian album of 2006. In 2001, she won the country's flagship San Remo festival on one of the rare occasions she sang in Italian and also picked up the best Italian artist trophy at the MTV Europe Awards.

Another track, "Rainbow," will be serviced to radio in July and Katz plans a 15- to 20-date fall tour, which has Elisa—who grew up listening to her parents' and older sister's Doors albums—excited. "Touring in the States would be a dream come true for me," she says, "regardless of how well the album actually does."

Sugar stresses the project is not about instant success. "We're trying to create awareness for a long-term career," he says. "This is not an 'American Idol' situation."

Katz says the marketing strategy for the new album is "to help early adopters and evangelizers" and will target the Italian and gay communities, where Elisa has strong support. "Elisa's fans are very passionate and we just want to give them the ammunition so they can spread the word."

Katz says the groundswell of interest will "help create a story by the time we get to radio," where Elisa's English-language vocals should help her acceptance.

"I have always written in English, even when I didn't know the language that well and the results were horrendous," she says with a laugh. "I hardly listened to any Italian music when I was young and English has always been natural for me. It's the natural language of music." ●●●



BEAR HANDS

>>> BEAR HANDS

Contact: Veronica Hetton, manager, vhsny@aol.com

About this same time last year, Bear Hands released its first EP, "Golden," after 11 months together as a band. The four-song set was produced by Andrew Schneider (Pelican, Cave In); it was, and still is, spectacular. The group's live shows set indie-rock blog land abuzz, and the four-some was picked up by manager Veronica Hetton (Ambulance Ltd.). Fast forward and the group now has Flower Booking on its side, South by Southwest performances under its belt and, more recently, had "Golden" picked up by Rough Trade stores in the United Kingdom. Bear Hands has already been written up by NME, despite not having a label or publishing deal in place.

The band is taking the next steps this summer, recording a full-length effort on New York's Lower East Side and then hitting the road.

"We know it's not the best climate right now to be selling records," wild-haired frontman Dylan Rau says. "But . . . we have a lot of back catalog. We're in surplus. And I'm impatient."

Rounded out by guitarist Ted Feldman, bassist Val Loper and drummer TJ Orscher, Bear Hands has locally supported acts like MGMT, Vampire Weekend and Ted Leo, and toured (naturally) with Ambulance Ltd. On July 26, the group will open for Ghostland Observatory in Brooklyn. On July 30, it will share the stage with Earlimart in Boston.

The group's roots are in the Northeast, particularly Wesleyan University, where Rau met Feldman. They picked up Loper and Orscher after meeting through their former bands, centered on the local hardcore punk scene.

That formative influence can still be heard in the group, whose melodic chemistry starts with a perfectly synched rhythm section and Rau's charismatic pipes trading off with distorted guitar lines. Listen closer and Rau's lyrics really shine, particularly his clever rhyming schemes and catchy one-liners.

According to Rau, Bear Hands was offered a label deal early on (the band turned it down) and has considered a number of other potential signings. But much depends on what comes out of the upcoming self-produced sessions.

"It's harder and harder and more expensive to try and make a successful record, but we're just going to work hard to see what happens," Rau says. "I just want my rent paid and room to write songs and not get fucked by whoever wants to do business with us." —Katie Hasty

>>> SOLID GOLD

Contact: solid_gold_band@yahoo.com

Solid Gold likes to apply personal-ity to everything it touches. Whether it's hand-making album art or crafting projections for its live show, the group embraces the do-it-yourself ethic to an extreme degree, debt be damned, the "traditional model" bucked, competition . . . well, look out.

Solid Gold entered the WeSC/Vice Let's Get Physical online contest last year, in which voters could either cast ballots for or against bands. Instead of spending time drumming up peer votes against other acts, the members pooled their fans, "some computer-savvy friends," and rigged the voting in their favor. More than anything, they just wanted to grab the attention of the judging panel, which selected Solid Gold from the other finalists to fly to London and perform at the WeSC/Vice party at Old Blue Last.

"Artists are required to hustle, schmooze, sacrifice and sometimes exaggerate to gain attention among the masses, but in the end the music needs to speak for itself and is what will be remembered," vocalist Zach Coulter says.

The electronica/dance troupe has spent six years selling out venues in cities like its native Minneapolis, Chicago, New York and Madison, Wis. It has also released three EPs, the most recent—"Who You Gonna Run To?"—in February. It was one of the few American bands selected to play last year's Iceland Airwaves music festival in Reykjavik and has garnered airplay at such stations as

noncommercial WBAI New York, nonprofit KEXP Seattle, alternative KDLD/KDLE Los Angeles and triple A WXRT Chicago, as well as Billy Zero's podcast at XM Satellite Radio.

When finances for an upcoming full-length didn't allow Solid Gold to yet again record at Butch Vig's Smart Studios in Madison or Master Mix in Minneapolis, the band set up shop in "apartments, cabins, farmhouses and basements" to cull its synth- and guitar-based tunes. The band has sold or given away more than 1,000 hand-screened, self-designed, one-of-a-kind T-shirts, which have also sold at clothing boutiques like Oak in New York. Solid Gold—which comprises core members Coulter, Matt Locher and Adam Hurlburt, all of whom can play guitar, bass, keys and program beats—crafts its records in limited-edition runs, with handmade or design-intensive packaging.

With the full-length due late this summer and tracks on par with acts like Junior Boys and the Knife, Solid Gold is seeking a creative way to roll out its sale and dissemination. "We'll likely release the record through digital download for an affordable price and offer a premium physical copy that we hand-make ourselves for an appropriate price. This is the direction that we see music distribution heading, and we're going to ride it," Locher says. "The way we're looking at it is, like, 'Fuck it, we have no money, nothing to lose and a killer record' . . . If anyone out there has a better idea, we're open to suggestions." —KH



SOLID GOLD

>>> LITTLE VIC

Contact: Michelle McDevitt, mmmcdevitt@gmail.com

Little Vic may have been affiliated with big names in music in the past, but the 27-year-old MC is just getting started.

Raised in Long Island, N.Y., Little Vic (born Victor Orena III) released an EP in April, "Each Dawn I Die," via his own independent label, Orena Records, and distributed by Fat Beats. The album featured the likes of DJ Premier, Kool G Rap and Buckwild. He's also appeared on mixtapes by G-Unit's DJ Whoo Kid, DJ Woogie and DJ Eclipse, among others.

Now, Little Vic, who still runs Orena and heads

his own street and production teams, is prepping the release of his as-yet-untitled upcoming album, slated to drop by year's end.



LITTLE VIC

So far he's worked with Buckwild and his in-house team on the set, which features such tracks as "Fugitive" and "War Kills Us." "I'm still considering the direction I want to go in with this album, but I do have over 200

songs sitting in my computer right now. So, we have lots of options," he says. Consequently, a mixtape consisting of some of the leftover tracks will be released ahead of the album.

Later this year, Little Vic hopes to join a college tour, preferably one starting right after the summer. He is also shopping for a major-label and distribution deal and looks forward to signing artists to his label. In addition, Little Vic plans on delving into movie scoring sometime down the line.

"I definitely want to be recognized as a producer and as an MC, separately," he adds. "I'm a strong believer in releasing what I feel and not for other people. I don't make music to conform and fit in, I make it because I think it's hot and I identify with it." —Mariel Concepcion

Change Through Participation

I recently announced that I have no intention of canceling my plans to participate in the 2008 summer Olympic Games in Beijing as a culture and art consultant. I care too much about Darfur and China—especially in the wake of the devastating earthquake in Southwest China—to pull out. If I can stay in the games with others like us, I feel we can make a difference. I don't pretend to be a politician. I'm just a musician who cares.

I recently met with Chinese Ambassador Liu Guijin to discuss the ongoing crisis in Darfur and China's role in the region. It was the second time that I met with a Chinese official to discuss the situation in recent months. I was encouraged by his promise to personally discuss my concerns for the people of Darfur with his superiors in Beijing, as well as my deep sympathies for the victims of the devastating earthquake in China's Sichuan Province. I remain hopeful that the government of China will take a lead role in helping to bring an end to the carnage taking place in Darfur as soon as possible.

I feel that the whole world has got to start taking responsibility for each other. With today's lightning-fast global communication, we can no longer afford the luxury of thinking about only national kinds of issues. Everything that's done anywhere is a world issue, and together there are lots of things we can do that nobody can do alone. Not one country is perfect enough to throw stones at anybody. Not one, especially not us.

These are huge issues that shouldn't be taken lightly. They're something that I've given considerable thought to and have researched thoroughly. As musicians and entertainment executives, you may find yourself in a situation in which you can affect change by either choosing to participate or boycott an event. Taking a stand is never a bad thing if it's something you truly believe in. All I ask is that you take the time and do your homework. As the great Canadian physician William Osler once said, "We are here to add what we can to life, not to get what we can from it." ●●●

Q Notes is a series of columns by Quincy Jones on music, the arts, the digital space and humanitarian outreach.



THE BILLBOARD REVIEWS

ALBUMS

ROCK

JOHN MELLENCAMP

Life Death Love and Freedom

Producer: T Bone Burnett
Hear Music

Release Date: July 15

▶ Searching for a ray of lyrical light in John Mellencamp's latest treatise on the state of the world proves consuming—but largely fruitless. That, however, makes the album all the more compelling. Its unrelentingly bleak landscape, populated by plain-spoken narrators and richly detailed characters and settings, leans more on the death part of the title equation, with pointed side trips into the political climate ("Young Without Lovers," "Troubled Land," "Without a Shot" and the particularly specific "Jena") and philosophical essays like "John Cockers" and "For the Children," in which Mellencamp seems to question his own capacity for the continuing struggle. T Bone Burnett's austere and atmospheric production brings a fresh kind of texture to the performance aspects of Mellencamp's songs, and his bonus DVD mix in the new HD CODE format lives up to its promise for richer and more articulated sound quality.—GG

O.A.R.

All Sides

Producer: Matt Wallace
Atlantic

Release Date: July 15

▶ With 2005's "Stories of a Stranger," the members of O.A.R. made the shift from poker-playing college kids to mature musicians, parlaying the playful roots-rock vibe of their earlier releases into a sound more suitable for the AC market. "All Sides" continues down this path, with songs that are even bigger on the thematic and production fronts and lighter on the good-time party energy. There's the Goo Goo Dolls-esque "The Fallout"; rocker "War Songs," inspired by the group's visit overseas; and the soaring "Shattered," the most radio-friendly of the bunch. The island-flavored pop of "Something Coming Over"

and reggae-tinged "What Is Mine" prove the band still has some bounce in its step, and "This Town" was tailor-made for a live setting, with an infectious spirit sure to please longtime fans and newcomers alike.—JM

POP

DELTA GOODREM

Delta

Producers: various
Decca

Release Date: July 15

★ Five years after establishing herself as Australia's premier female vocalist, 23-year-old singer/songwriter Delta Goodrem at last earns a concerted effort to launch stateside, thanks to resuscitated Mercury imprint Decca. Overseas, this is actually Goodrem's third album, a vivacious 12-song showcase of versatility and melodic mastery led by celebratory piano romp "In This Life," already top 35 at adult top 40 stateside. Equally affecting are sweet, redemptive midtempo ballad "Believe Again," frolicking reggae finger-snapper "You Will Only Break My Heart," somber confessional "God Laughs" and a remastered encore of "Born to Try," the stunning ballad that first propelled Goodrem to the top in 2003. With successes from Leona Lewis, Katy Perry and Natasha Bedingfield proving that the public hungers for quality female

NAS

Untitled

Producers: various
Def Jam

Release Date: July 15

▶ Unlike most MCs, Nas can put an entire genre on edge with one word, or lack thereof. His untitled album, formerly dubbed "N*gger," could have been just another big idea wrapped in uncooked songs and chalked up as a publicity stunt. Instead, the veteran MC seized the opportunity, lyrically and musically, to concretely convey his idea of the black man's experience in America. From "Project Roach," where Nas says that the NAACP's burial of "n*gger" was pointless, to "Untitled," which discusses Louis Farrakhan's role in America, the Queens MC impresses his listener while provoking social and political thought. DJ Toomp, Stargate, Salaam Remi, Polow Da Don and newcomer Jay Electronica contribute lush tracks with strings and airy melodies, giving Nas the freedom to dissect the North American black experience with more intelligence than hip-hop has displayed on a mainstream scale in years.—HC



pop, timing is a bull's-eye for Goodrem's deliciously tasteful U.S. bid.—CT

ACE YOUNG

Ace Young

Producers: various
Pazzo Music/Fontana

Release Date: July 15

★ During his less-than-victorious stint on "American Idol," Ace Young did not show the makings of a star. He was nice to look at, but with his thin voice and predilection for lite-rock power ballads, Young seemed about as distinctive as oatmeal. Yet on his self-titled

debut—for which he hooked up with executive producer Desmond Child, who helmed nine tracks—Young reveals more personality than many of the "Idol" contestants who've fared better on the show than he did. Wisely, he eschews Peter Cetera-style soft rock for post-Justin Timberlake R&B, bumping and grinding (politely) through a series of sleekly funky soundscapes that somehow allow you to buy Young's claim that "your dirty mind is taking hold of me." On "The Gift," he even pulls off a better Michael Jackson impression than any on the new Usher set.—MW

JAZZ

WILLIE NELSON & WYNTON MARSALIS

Two Men With the Blues

Producer: Mark Rothbaum
Blue Note

Release Date: June 8

▶ At first blush, this odd-couple billing would seem like a bizarre musical gumbo indeed, until one remembers that Willie Nelson knocked out a full-on pot-themed reggae album a few years ago. As it is, "Two Men With the Blues" is the recorded evidence of a two-night Jazz at Lincoln Center summit in January 2007 and an album whose enviably assured vibe pretty much drips out of the speakers. "Blues" is more of a

relaxed, jaunty toss-off of well-attended numbers ("Georgia on My Mind," "Stardust," "Basin Street Blues") than anything terribly revelatory, but given the names on the marquee that's more than enough. When Nelson settles into "Ain't Nobody's Business" and Wynton Marsalis powers a mighty brass section through "My Bucket's Got a Hole in It," all you really need to do is sit back and dig it.—JV

COUNTRY

RANDY TRAVIS

Around the Bend

Producer: Kyle Lehning
Word

Release Date: July 15

▶ Randy Travis' 1986 emergence as the leader of a fresh crop of country music "youngsters" came with a deeply reverential nod to the makers of what was once long-considered authentic, unvarnished, old-school country. Now, after an early-millennium shift into no-doubt-about-it Christian country, Travis returns here with a somewhat more mainstream country release, in a career that long-ago rendered such delineations superfluous. "You Didn't Have a Good Time" is a gut-wrenching "ballad of the bottle" that holds out hope for redemption, while "Every Head Bowed" is a ri-

ously funny look at blessings that heat up as dinner cools down. The title song is a bluesy, country reflection on life and death, with a stinging Telecaster solo sealing its place in tradition and modernity. As if almost effortlessly, Travis proves track after track the difference between bravado and stone-cold brilliance.—GE

WORLD

BAJOFONDO

Mar Dulce

Producers: Gustavo Santaolalla, Juan Campodónico
Surco/Decca

Release Date: July 15

★ This Argentine-Uruguayan crew originally used the band name Bajofondo Tango Club. It recently reduced the name to Bajofondo, in recognition of the fact that the music the band is creating nowadays is reaching beyond simply tango. That's evident with opener "Grand Guignol," which blends a heavy drum'n'bass bottom end with the sweeping flourishes of tango. It's an unexpected pairing of visceral beat and florid romanticism, but it works awfully well. Tango remains the constant for Bajofondo, but the 17 tracks offer quite a few variations on a theme. Elvis Costello delivers a guest vocal

WIRE

Object 47

Producer: Wire
Pink Flag

Release Date: July 8

It's been said before, but Wire's

music has never sounded dated. More than 30 years on from the release of the seminal post-punk band's debut, "Object 47" is at once warmly familiar as Wire yet not a "return" to any particular sonic period in the group's convoluted history. Upbeat opener "One of Us" is as catchy a pop song as Wire's ever committed, seemingly marking a left turn from 2003's more esoteric, explosive album "Send." The pulsating "Mekon Headman" and entrancing head-nodder "Perspex Icon" keep the mood going, lacing sugary chorus hooks into propulsive rock rhythms. There's some hard stuff here too—menacing closer "All Fours," for example—but certainly nothing that makes the band sound out of touch, unoriginal or old. It's vital, quintessential Wire. In 2008, no less.—CT



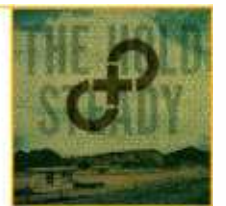
THE HOLD STEADY

Stay Positive

Producer: John Agnello
Vagrant

Release Date: July 15

▶ Just in time for summer—the perfect season for its classic rock-inspired songs of young love, townies, house parties and part-time jobs—the Hold Steady makes good on the promise of 2006's acclaimed "Boys and Girls in America" with "Stay Positive." This time, Brooklyn's working class heroes have stepped up their musicality (harpichord is featured on "One for the Cutters") and melodic balladry ("Lord, I'm Discouraged" is an aching prayer), while still providing their signature cacophonous anthems with songs like the barn-burning "Navy Sheets," with backing vocals from Drive-By Truckers' Patterson Hood. Elsewhere, frontman Craig Finn longs for 7 Seconds and Youth of Today (the title cut), sets religious metaphors to a woozy acoustic backdrop ("Both Crosses") and nods to Jersey Shore-era Springsteen ("Yeah Sapphire"). As usual, it's sweet, intelligent and thoroughly rockin'.—LJW



THE BILLBOARD REVIEWS

SINGLES

on the dreamy tune "Fairly Right," and singer Veronica Loza is strong on the uptempo "Tuve Sol." Shrewd electronics endow the tango theme of "Pa' Bailar" with quite an extraordinary sting.—*PVV*

KAKANDE

Dununya

Producer: Peter Fand
Jumbie Records

Release Date: July 15

★ Kakande revolves around the superb artistry of balafon virtuoso Famoro Dioubate. The balafon, essentially a West-African xylophone, is not an easy instrument to master, but, then, Dioubate, a native of Guinea, is descended from griots who were playing gigs in the Mandé Empire in the Middle Ages. Dioubate cut this fine album in Brooklyn, working with nine musicians to create 11 songs that strike a lively balance between West African traditional music and a wonderful improvisational sensibility. Such tunes as "So Si Sa" and "Nina Kaba" have a enthralling rhythmic circularity and a deep, expansive groove. "Mariama Traoré," "Souaresi" and the title track, on the other hand, evince a more traditional feel, though even here Dioubate's arrangements suggest that he's very much at ease contemplating his tradition with a 21st-century musicality.—*PVV*

CHRISTIAN

JOHN SCHLITT

The Grafting

Producer: Dan Needham
4k Records

Release Date: June 24

★ Looking at the smiling face on the cover of John Schlitt's new solo project, it's hard to believe he's a

Gospel Music Hall of Famer who has been around the music biz for years. The former Petra lead singer is engaging as ever on this set of pop/rock tunes. Opener "Stand" draws listeners immediately into the record with its solid message and memorable melody. The title track is a poignant song about adoption, while "Only Men" is a powerful ballad about the supremacy of God that demonstrates the softer side of Schlitt's vocal prowess. There's also a potent version of "Lord Have Mercy," and "Face of God" is another of the project's many highlights. It's good to hear Schlitt back in the game and adding to his already impressive legacy in Christian music.—*DEP*

VITAL REISSUES

JULIE DOIRON

Loneliest in the Morning

Producer: Dave Shouse
Jagjaguwar

Release Date: July 22

★ This Canadian singer/songwriter has for years doubled as a visual artist, and it shows in her music. Originally released via Sub Pop in 1997, this reissue (with three bonus tracks) is cinematically sparse, each track spinning a new tale and nuanced mood. Doiron's longing and simple voice is placed front and center, paired with her raw acoustic riffs. Hints of mellotron, pedal steel and piano were contributed by Shouse (of the Grifters) and Howe Gelb, as Doiron holds down the fort with most of the rest of the arrangements. Opener "So Fast" pensively captures the ear while tracks like "Love to Annoy" have their own little tricks to keep the album running like one, long continuous thought.—*KH*

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Hillary Crosley, Gordon Ely, Gary Graff, Katie Hasty, Kamau J. High, Michael Menachem, Jill Menze, Deborah Evans Price, Shad Reed, Chuck Taylor, Philip Van Vleck, Jeff Vrabel, Mikael Wood, Lavinia Jones Wright

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

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

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

R&B/HIP HOP

LIL WAYNE FEATURING JAY-Z

Mr. Carter (5:16)

Producers: Andrews Correa, *Infamous*

Writers: various

Publishers: various
Cash Money/Young Money/Universal

▶ After selling 1 million copies of "Tha Carter III" in its first week of release, Lil Wayne is unquestionably the most popular rapper around today. However, his self-proclamation of "best rapper alive" is up for debate, since the guest verse from Jay-Z on "Mr. Carter" ironically outshines both from Lil Wayne. That said, Wayne's unique delivery paired with Jay's strong presence make for a double whammy of star power, with the former eager to prove he's capable of living up to the hype alongside the former Def Jam president reminding everyone of his own rap legacy. It's actually refreshing to hear the two hugely successful, credible artists still sounding as hungry as unknown rappers trying to get their big break.—*SR*

LONDON

One 2 Many (4:03)

Producers: Jevon, Duval Hill

Writers: M. Simmonds, S. Joseph, N. Franklin, S. Harris

Publishers: BabyBoy Vondage/Verse & Sham, *BMI; I'm That Dude/Harell, SESAC*

★ Atlanta R&B singer London offers a catchy, guitar-heavy "oops" tale of waking up with a woman, full of remorse, as he sings, "I been out all night, partying my night away," and by the finish, sounding like a friend of Bill vowing to never have another drink. From Universal Motown release "Man of My Word," the track offers two mixes for radio—one with Chicago speed rapper Twista, the other an unlikely pairing of the smooth singer with rappers Slick Pulla and Blood Raw from group USDA. In either case, "One 2 Many" is a novel lyrical testament with enough melodic gumption to entice forward-thinking R&B radio outlets.—*KJH*

COUNTRY

BRAD PAISLEY

Waitin' On a Woman (3:58)

Producer: Frank Rogers

Writers: D. Samson, W. Varble

Publishers: *EMI April/Sea Gayle/Emma and Maddie, ASCAP; Warner-Tamerlane, BMI*

▶ It's great to see an artist buck conventional business practices to shine a spotlight on a song he loves. "Waitin' On a Woman" was originally recorded for Brad Paisley's 2005 album "Time Well Wasted," but four other hits excelled at radio, then he was on to next album "5th Gear" in 2007. But he has always believed in this "Woman"—so here it is, and already top 30 at radio after three weeks. The beautiful story is set on a bench at the mall, as an elderly gent asks a younger man if he's "waitin' on a woman," then relates sentimental experiences that began with a date in 1952. The well-crafted, conversational lyric should resonate with both sexes, and many couples will likely see themselves in every line. Paisley delivers with his usual charm. It's great to see this gorgeous number finally get a shot at radio.—*DEP*

JONAS BROTHERS

Burnin' Up (2:54)

Producer: John Fields

Writers: N. Jonas, J. Jonas, P. Jonas

Publisher: *not listed*
Hollywood

The greatest gift of boy bands is that they potentially fuel a life-long love of music for the generation they serve. Jonas Brothers are crucial for today's 12-plus set, once top 40 radio finally got with the program last year with first hit "SOS." Six successful singles later, "Burnin' Up"—the launch from upcoming third studio album "A Little Bit Longer" (destined to catapult to No. 1 following Aug. 12 release)—is already torching the Billboard Hot 100 with a No. 5 entry, thanks to meaty, guitar-grueling production, finger-snapping hook and identifiable youth-infused vocal. Adding mirthful edge is a rap from the brotherly trio's bodyguard Robert "Big Rob" Feggans, accompanied by an amiable group shout-out. (The promo single also offers a "no rap" version.) Jonas Brothers have worked hard for props as a true teen sensation—and credible live act. Heroes are few and far between; this is cause for multi-generational celebration.—*CT*

LEONA LEWIS

Better in Time (3:55)

Producer: J.R. Rotem

Writers: J. Rotem, A. Martin

Publishers: various
Syco/J/Sony BMG

Five months ago we loftily predicted that Leona Lewis was destined to become the top newcomer of the year. But who could have seen the overwhelming force field of "Bleeding Love," striking through playlist records at top 40, adult top 40, AC, rhythmic, even Latin? Now it's time to let go—before the song burns to a crisp—and rest assured, there are plenty more high achievers on No. 1 CD "Spirit." "Better in Time" is of equal caliber to its predecessor, with a one-listen hook, elegant chug-along melody, a lyric about healing ("Thought I couldn't live without you/It's gonna hurt when it heals too") and Lewis' unquestionably emotive vocal versatility. "Better" is as good as "Bleeding" and an equal bid for No. 1. Girl, start clearing room for a 2009 Grammy sweep.—*CT*



ROCK

PARAMORE

That's What You Get (3:40)

Producer: David Bendeth

Writers: H. Williams, J. Farro, T. York

Publishers: *WB/But Father, I Just Want to Sing Music/Josh's Music/Hunterboro, ASCAP*
Fueled by Ramen

★ A year after the success of its Grammy Award-nominated smash debut, "Riot!," Franklin, Tenn., quintet Paramore continues to churn out potential hits. Third

single "That's What You Get" slams into pop/rock perfection with an infectious guitar hook and danceable beat. The stunning vocal on "That's What You Get" is a perfect fit for lead singer Hayley Williams—and for radio, as a stop-and-start instrumental hook solidifies what could be the power-pop band's tour de force signature anthem.—*MM*

DANCE

SOLANGE

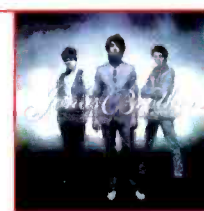
I Decided (4:16)

Producers: *The Neptunes*

Writers: S. Knowles, P. Williams

Publisher: *not listed*
Freemasons Music World/Geffen

It's a millennial custom: Propel your kid to fame and cash in on younger siblings. Britney begat Jamie Lynn Spears, Jessica Simpson introduced Ashlee... and Beyoncé's long-waiting-in-the-wings sis Solange, whose 2003 misnomer debut "Solo Star" endured three Billboard Hot 100 flops. "I Decided" attempts to build cachet via Neptunes' production, and while stock pop original is another no-go, the Freemasons remix offers tempo and resourceful production to ignite dancefloors—and a career. Soph solo album "SoL-Angel and the Hadley St. Dreams," due in August, may find her heading in a different direction than intended, but at least this time it's up the charts.—*CT*





BOYZ WILL BE BOYZ

For the TMI Boyz, the phrase "long haul" has new meaning.

Though it recently peaked at No. 6 on Billboard's Top R&B/Hip-Hop Albums chart, the group has been touring in support of its debut album for the last year. The set, "Grindin for a Purpose," was released May 20 via its independent label, Track Music Inc., and has moved 26,000 copies, according to Nielsen SoundScan. It now sits at No. 33 on Top R&B/Hip-Hop Albums.

The Houston-reared trio, comprising Huskey, Sayeed and Dudella, formed the TMI Boyz in 2005. In 2007, the threesome recruited hip-hop business veteran Wendy Day of Rap Coalition, a nonprofit that aids independent labels in establishing a business model, to set up the label and hatch a promotional plan.

"We've released four mixtapes and three singles," Day says. "The guys have been on the road since January 2007. I was nice and gave them a week off for Christmas."

The Boyz performed in club venues across the Southeast region, concentrating on states like Texas, Oklahoma, Louisiana and Tennessee. When the group couldn't book a show, Day sent the Boyz to the area's most popular nightclub to "shake hands and kiss babies." "We all sat in FYEs in each city and sold our single for like \$1, while we signed autographs and sold our mixtapes," Huskey says.

The group's first single, "I'm Fresh" featuring Mannie Fresh, dropped in January 2007. The song's video debuted on BET's "106 & Park" in the following month, which was a coup for the independent since the show is dominated by major-label artists. A second single, "Swervin'," reached the R&B/Hip-Hop Songs chart, peaking at No. 34.

Recruiting well-known DJs DJ Smallz, Michael "5000" Watts, Bigga Rankin and DJ XO, the Boyz released mixtapes within the last 12 months as quickly as they could record them. The CDs were sold for \$5 each and funded the travel costs accrued during the tour.

A fourth single, "Thank God We Made It," produced by Shawty Redd, will drop soon, and according to Huskey, "the next step will be whether these major labels come with the right money, though it's really about the marketing, promotion and publishing, since we're not concentrating on a deal. But when it comes, it has to be right." —Hillary Crosley

HIP-HOP BY HILLARY CROSLY

Pick To Click

Robust G-Unit Site Drives Interest For New Album

While some in the biz bemoan the Internet's negative effects on album sales, G-Unit turned the Web into its biggest marketing tool.

The 50 Cent-led group's latest album, "T.O.S. (Terminate on Sight)," debuts at No. 4 on the Billboard 200 this week after selling 102,000 copies in the United States, according to Nielsen SoundScan.

That performance is considerably better than the two lead singles have enjoyed. "I Like the Way She Do It" and "Rider Pt. 2" are No. 70 and No. 83, respectively, this week on the Hot R&B/Hip-

Hop Songs chart.

G-Unit Records launched thisis50.com last September to promote 50 Cent's third album, "Curtis." Now the site is a promotional platform, blog and consumer source to acquire all things G-Unit. And, its videos, exclusive content and free mixtapes have helped raise awareness for "T.O.S." and maintain G-Unit's brand in hip-hop's cluttered marketplace.

"The content on thisis50.com was both planned and organic," G-Unit new media director Chris "Broadway" Romero says. In addition to a constant stream of live video, 50 Cent, Tony Yayo and Lloyd Banks uploaded two or three videos per day while doing U.S. radio promotion during the last week of June. "It was like a traveling variety show," Romero says.

In the past six months, G-Unit has released three free digital mixtapes via the site to test early "T.O.S." singles. "Elephant in the Sand" dropped in March and contained "Rider Pt. 2," while "Return of the Body Snatchers" appeared in April and featured the album cut "I Don't Want to Talk About It." The final mixtape, "Sincerely Yours," hit the Web in June and

features 50 Cent rhyming over classic R&B songs like Frankie Beverly & Maze's "Before I Let Go." According to Romero, the mixtapes have collectively amassed more than 600,000 downloads.

"The real effective part of my mixtapes is the viral campaign I create by shooting a visual," 50 Cent says. "Return of the Body Snatchers" and 'Elephant' had a music video for every song on the tape, and they've been viewed more than 1 million times."

Last month, G-Unit also debuted short "T.O.S." webisodes featuring the MCs playing on the commercials depicting a split screen with the faces of NBA superstars. Fans were also able to submit their own video treatments for "I Like the Way She Do It," with the winning clip due to premiere this month on thisis50.com. According to Romero, thisis50.com has 15 million page views and 1 million unique users per month, and approximately 25,000 consumers jumped from the site to iTunes to purchase "T.O.S."

"The bottom line is to get people to comment and feel like they're a part of the project," he says.

EUROPEAN LOVE

After breaking onto the European charts with disco-influenced beats and androgynous vocals, Hercules and Love Affair has quickly translated that success to the States. Led by keyboardist/vocalist Andy Butler and featuring Antony Hegarty of Antony & the Johnsons on several tracks, the Brooklyn-based group's self-titled Mute debut hit No. 7 on the July 12 Top Heatseekers chart and No. 191 on the Billboard 200.

The album, produced by Butler and DFA Records' Tim Goldsworthy, was released overseas in late March through DFA/EMI. "Dance music is really integrated into the mainstream [in Europe], and it just felt like there would be a potentially positive response to it all," Butler says of the decision to start in Europe and the United Kingdom. "Also, Antony's presence is pretty significant overseas."

The band played its first live show (and only U.S. performance to date) May 17 at Brooklyn's Studio B, then

took the crew to Europe. Butler knew going into the project that it would be tough to plan a tour with Hegarty in tow because of his solo work and other projects. "There is that sort of fingers-crossed hope for a sort of a guest spot or schedules coordinating," he says. But even without Hegarty onstage, Butler says the response to the live shows has been "at times, overwhelmingly enthusiastic."

Manager Marc Ticken says the European tour was planned in part by economics, since the band has eight touring members plus crew. "Pretty much as soon as people got the record we were getting offers for the band to play. We didn't need tons of tour support from the label," Ticken says. "For a band of that size, in terms of sales base, to be able to go on tour with essentially 12 people on the road is pretty remarkable. I'm not sure we're quite ready to be able to do that in America."

Brands have taken notice as well.

Chanel utilized the song "Blind" in its fall/winter 2008 fashion show, and the band will take part in a Chanel exhibition in New York's Central Park in October. Beforehand, the group is touring Europe

through July 19, returns to the United States for a few headlining West Coast shows and a couple of slots opening for Gnarls Barkley, and then goes back to Europe in mid-August. —Laura Leebove



HERCULES AND LOVE AFFAIR

FILM BY ANN DONAHUE

'Dark' As Night

Zimmer, Howard Revel In Intense 'Batman' Soundtrack

It's quite simple, actually. Hans Zimmer and James Newton Howard want to drive you insane.

For their score for Warner Bros.' July 18 film "The Dark Knight," the composers used as their inspiration the oppressive gloom of Gotham and the entirely unhinged character of the Joker. The result is an intense orchestral bombast, replete with cellos teetering on the edge of human hearing and crashing percussive outbursts.

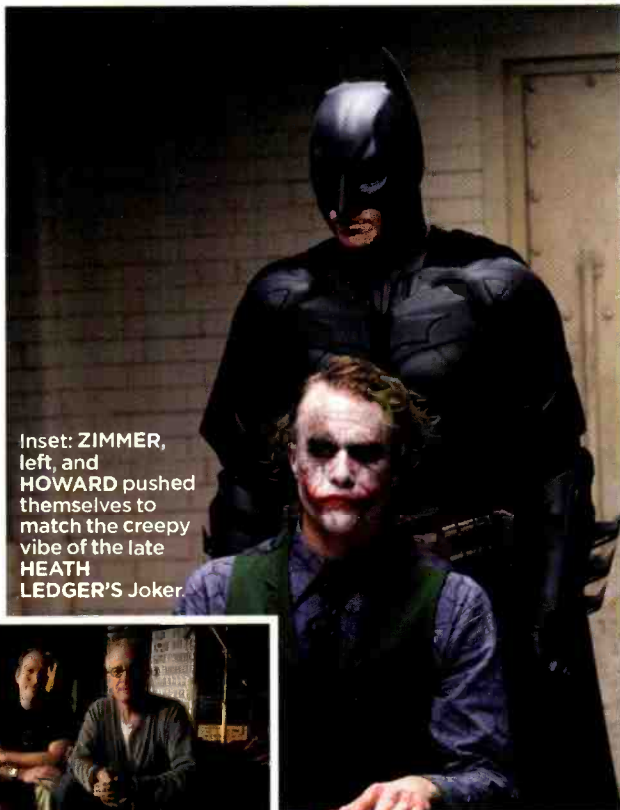
"I just wanted to come up with things that nobody had ever heard before... in a very psychological way," Zimmer says. "How can you go from 'This is slightly worrying' to 'terrifying' to 'shitting bricks?'"

"It was about getting the basses to play something way just at the top of the highest place the instruments were capable of," Newton adds. "To the point where they would come in the control room and say, 'You don't want us to play that; you want us actually to play this down lower, don't you?' I was like, 'No, not really.' You feel their struggle in the performance because it was a struggle."

It's the second time Zimmer and Howard have teamed with director Christopher Nolan on

a score; the first was for 2005's "Batman Begins."

"Chris has what we call a 'phonographic' memory," Zimmer says. "I have put him through unbe-



Inset: ZIMMER, left, and HOWARD pushed themselves to match the creepy vibe of the late HEATH LEDGER'S Joker.



lievable torture, like when he was flying to Hong Kong to finish the movie, I gave him my first draft of 'The Joker Suite.' We filled the iPod with something like 8,000 bars... and he can say things to you like, 'There was a thing at bar 7,654 that was really cool.'"

The soundtrack to "Batman Begins" sold 79,000 copies, according to Nielsen SoundScan, but this time out, the release of the "Dark Knight" score is getting a much bigger push than your run-of-the-mill soundtrack release.

Zimmer and Howard will perform live together for the first time prior to the movie's New York premiere July 14; they will then sign copies of the soundtrack at Virgin Megastores in New York and Los Angeles.

The soundtrack itself also is getting a fancy rollout starting July 15, three days in advance of the film's release. It will be available in a standard jewel case CD, a two-LP set made out of 180-gram vinyl, a special-edition Digipak and a collector's edition with bonus artwork. Snippets of three of the score's tracks, "Why So Serious?," "Aggressive Expansion" and "I'm Not a Hero," can be heard at thedarkknightscore.com.

For Zimmer and Howard, however, the rollout of the score is just a continuation of the obsessive passion for the movie by its contributors. "There's been an intensity from day one about this project—and we're not even going to go into [the death of Heath Ledger]," Zimmer says. "The surprising thing is, everybody is very gentle and very kind and very respectful—but the movie itself has an intensity that we all live in. We live in this world and it's very hard to shake that off when you go home."

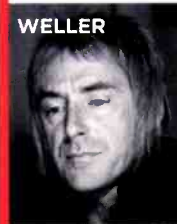
"You carry around the whole thing inside of you for months," Howard says.

50 NOT OUT

This is a landmark year for Paul Weller. The British rock veteran turned 50 in May and says he was intent on releasing an album worthy of his half-century.

"I really wanted to do something monumental to go with my birthday," he says. "I'd never done a double-album before and now was as good a time to do it as ever."

Weller admits he may be "contrary" in crafting "22 Dreams," an album designed to be listened to in its 68-minute entirety. He remains unenthusiastic about MP3s, preferring vinyl releases, although "22 Dreams" is available from download stores.



WELLER

Musically, however, he's not displaying any Luddite tendencies. "22 Dreams"—his ninth solo album since his tenure in mod icon the Jam

and '80s pop maverick the Style Council—takes in folk, funk, jazz and electronica alongside his traditional Brit rock. U.K. critics have hailed it as some of the finest work of his 31-year career.

The British public is similarly enthusiastic, with the Universal/Island release debuting at No. 1 on the Official U.K. Charts Co.'s albums listing with first-week sales of almost 56,000—Weller's biggest opening since 1995's "Stanley Road." But he says his British label was initially concerned by the project's ambition.

"They didn't try to talk me out of it, but when I said it was going to be a double they were like, 'Are you sure?'" Weller says. "Because it's hard to sell a single album these days."

After a June 3 digital release, "22 Dreams" arrives on CD July 22 in the United States via North Carolina-based indie Yep Roc—Universal "passed on it," Weller says, "which is fine by me." Yep Roc has been his label home since 2001, with his two most recent albums of original songs, 2005's "As Is Now" and 2002's "Illumination," selling 12,000 and 23,000 copies, respectively, according to Nielsen SoundScan.

"I feel really fortunate to be working with the guy. [He's] just one of the greatest," Yep Roc label manager Glenn Dicker says.

Dicker says the initial U.S. shipment will be around 30,000, noting that Weller's New York career retrospective concerts in 2007 prompted major interest from fans and festival promoters.

A nine-date U.S. tour, booked by Frank Riley at High Road, is on tap for September. The focus tracks for triple A radio are "Have You Made Up Your Mind" and "Empty Ring," with the Noel Gallagher co-write "Echoes Round the Sun" additionally serviced to college and alternative stations around the album release.

—Andre Paine

CRYSTAL CLEAR COUNTRY

Despite the fact that she's a full-blooded Ojibwa and was born and raised on a reservation in Ontario, Crystal Shawanda, whose surname means "dawn of a new day," calls her move to Nashville "inevitable."

"I grew up on nothing but country music, and not just listening to it, but listening to the stories," she says. "My grandpa and my dad and my mom were constantly talking about the Grand Ole Opry. They would tell me stories about how people would sneak across the alley behind the Grand Ole Opry to have a couple beers down at Tootsie's Orchid Lounge on Broadway. I couldn't wait to jump in and be a part of it."

Shawanda left for Nashville at age 16 and after moving back and forth for five years, opted to stay no matter what. "I decided that I wasn't moving to Nashville to get a record deal—I was moving here because I just wanted to sing," she says. "And if in 15 years I'm still singing for tips on Broadway, then it's a good life. It beats cleaning toilets."

Approached by producer Scott Hendricks (Trace Adkins) while performing one night at the very

club she'd heard about in her family's stories, Shawanda was impressed when he said he thought he could get her a record deal, but was cautious. "I made him come back to my show every day for two weeks and we would talk before and after the show about music," she recalls. "It was really important that he got to know me as a person and as an artist."



SHAWANDA

Now signed to Sony BMG Nashville's RCA label, Shawanda is being marketed on both sides of the border. Her Canadian debut single, the coming-of-age "You Can Let Go," reached No. 5 in April, and second single "What Do I Have to Do" jumps 10-7 this week on the Nielsen BDS Cana-

dian Country airplay chart. Her album has sold 2,100 units since its June 24 release, after debuting at No. 39 on the Nielsen SoundScan Top Albums chart in Canada and at No. 2 on the SoundScan Top Country Albums chart in that country.

The first U.S. single, "You Can Let Go," is No. 32 after 16 weeks on Hot Country Songs; her album is due south of the border Aug. 19.

D.J. Stout, operations manager for country WSOC Charlotte, N.C., saw Shawanda for the first time at Tootsie's and again later at a label-sponsored showcase in Orlando, Fla. "She is one of the best, if not the best, live female performers I have seen in some time," he says. "She sounds great, gets the crowd involved and brings a ton of energy."

Shawanda used that stage presence when she finally made her Opry debut in August with her family in attendance. "How do you describe a moment you have been waiting for your entire life? Afterwards, I came offstage and immediately started blubbing."

—Ken Tucker

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



TAYLOR TIME

>> With Taylor Swift's ascension into the top 10 on Hot Country Songs with "Should've Said No," she becomes the first woman to land five top 10 singles from a debut album since Billboard established its Top Country Albums chart way back in January 1964.

HOORAY!

>> Hollywood has simultaneous top 10 singles on the Billboard Hot 100 for the first time in the label's 19-year history as Miley Cyrus' "7 Things" rebounds 16-10 to join Jonas Brothers' "Burnin' Up" (5-8). The label also owns titles at Nos. 13 and 88 by Jesse McCartney and Vanessa Hudgens.



JUST PUSH PLAY

>> Following the June 29 release of the videogame "Guitar Hero: Aerosmith," the band's catalog of albums sees a 46% sales increase this week. Its biggest seller is its "20th Century Masters" set—a debut at No. 45 on Pop Catalog (up 79%).

CHART BEAT

>> 'HOME' IS WHERE THE CHART IS: Michael Bublé is No. 1 on Hot Country Songs? Yes. But as a songwriter, not an artist. Bublé topped the Adult Contemporary survey three years ago this month with his original recording of "Home." This week, Blake Shelton advances 2-1 on the country tally with his cover of Bublé's hit. That makes "Home" the first song to visit the penthouses of the AC and country charts in versions by different artists since 1992, when "I Will Always Love You" by Whitney Houston led the AC list, after Dolly Parton achieved pole position on the country chart with her own composition in 1974 and 1982. "Home" is Shelton's fourth song to go all the way on Hot Country Songs.

Read Fred Bronson every week at billboard.com/fred.

Billboard

CHARTS

Old-School Methods Pay Off In Kid Rock's Streak

Most commentary you've read about the music business in the last year or so on blogs or in the business and consumer press suggests that traditional radio and the CD have become irrelevant. Those assumptions are boldly refuted by a dozen consecutive weeks of sales gains for Kid Rock's "Rock N Roll Jesus," which re-enters the Billboard 200's top 10 for the first time since November in that title's third week on the chart.

The album's latest growth spurt yields a 12-7 move with this issue's Greatest Gainer medal (45,000 for the week, up 27%). Just 14 weeks ago, it fell to No. 82, but since then has posted increases in all but one frame.

And the Kid is going old school on this march, because in an era when TV and the Internet are the new radio and

digital distribution owns the obvious focus of so many major-label executives, "Rock N Roll" cuts across the grain.

This long patch of sales growth is owed to nothing fancier than a good old radio hit, and not even a single unit of the album's 1.1 million sales are owed to digital downloads during the course of its 39 chart weeks, because the artist has withheld his entire Atlantic-distributed output from iTunes and its competitors.

The radio fave is "All Summer Long," a perfect summertime confection that samples two '70s classics: Warren Zevon's "Werewolves of London" and Lynyrd Skynyrd's "Sweet Home Alabama." The track draws support from multiple formats, bulleting on Adult Top 40 (18-13), Mainstream Top 40 (21-17), Adult Contemporary (28-27) and even Hot Country Songs (53-44).

With 27.7 million in audience this week, "All Summer" sprints 60-45 on the all-format Hot 100 Airplay and bows at No. 80 on the Billboard Hot 100, his first entry on the latter in five years.

Among traditional radio stations, the song pulled the most plays for

this tracking week from mainstream top 40 outlets WDCG Raleigh, N.C., with 96 spins and WIOG Saginaw, Mich., with 90. The latter has contributed the most plays to date, with 1,087 since March, according to Nielsen BDS.

This old-fashioned artist who disdains digital sales also gets support from new technology, as the song's largest spin count for the frame comes from Sirius' Hits 1, with 105. That satellite station has played it 1,043 times since February.

Atlantic is confident "Rock N Roll" will post another sales gain next week. "I don't know where the ceiling for this will be," label senior VP of sales Jack McMorrow says.

SECOND GLANCE: That Josh Groban's Christmas set, "Noel," could become the best-selling album of 2007 in just three months' time said as much about how fast the title sold as it did about how much the album market has slowed in recent years.

An even more striking illustration in contrasts emerged from Nielsen SoundScan's midyear numbers, reported in Billboard last issue. To wit, Lil Wayne's "Tha Carter III"—which

returns to No. 1 this week with 156,000 sold (down 25%)—only needed three weeks to become the best-selling album of the first six months.

Then again, it only took two weeks for Coldplay's "Viva la Vida or Death and All His Friends" to be the best-selling digital album of the year's first half, even though downloads of full-lengths and EPs are up 34.5% over 2007.

That speaks to being a market leader in a fast lane, and suggests the band's unique setup and launch for the album paid digital dividends (Billboard, May 17). Of the 1.1 million "Viva" has sold to date, a whopping 35.2% are by way of digital, with 288,000 of those downloads registered in the first week alone.

Of course, we've known for a while that modern rock sold well in the download market. Indeed, half of this year's top 10 digital albums belong to alternative fare, but the love isn't confined to that market niche.

For each of the nine genres tracked weekly by SoundScan's marketing reports, digital's share of album sales grew in the second quarter over where those shares stood at the end of the first quarter. The largest such growth occurred in Electronic albums (from 23.7% to 26.1%), the smallest in Latin (1.9% to 2.2%).

Over The Counter

GEOFF MAYFIELD



KID ROCK

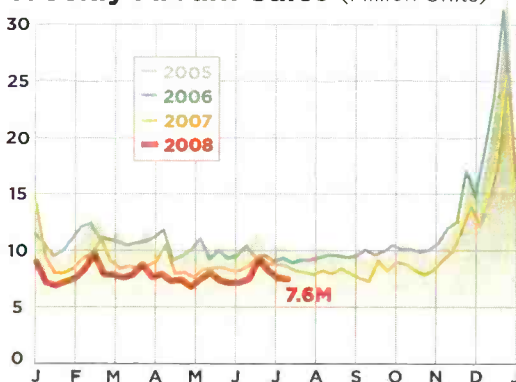
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,560,000	1,232,000	20,288,000
Last Week	7,667,000	1,275,000	20,934,000
Change	-1.4%	-3.4%	-3.1%
This Week Last Year	8,731,000	909,000	15,404,000
Change	-13.4%	35.5%	31.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	238,576,000	212,201,000	-11.1%
Digital Tracks	432,731,000	562,981,000	30.1%
Store Singles	1,033,000	360,000	-16.7%
Total	672,340,000	776,042,000	15.4%
Albums w/TEA*	281,849,100	268,499,100	-4.7%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	213,462,000	178,459,000	-16.4%
Digital	24,410,000	32,825,000	34.5%
Cassette	184,000	52,000	-71.7%
Other	520,000	865,000	66.3%

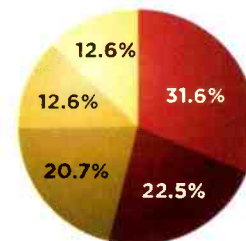
For week ending July 6, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

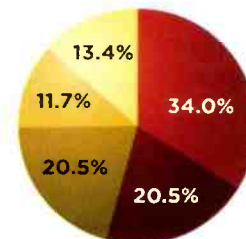
Distributors' Market Share: 06/02/08-06/29/08

UMG Sony BMG WMG Indies EMI

Total Albums



Current Albums



Main Billboard 200 chart table with columns for This Week, Last Week, Weeks Ago, Weeks On Chart, Artist, Title, Cert., and Peak Position. Top entries include Lil Wayne's 'Tha Carter III' at #1, Coldplay's 'Viva La Vida or Death And All His Friends' at #2, and Soundtrack's 'Camp Rock' at #3.



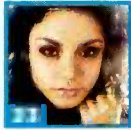
It's the third live effort from the singer to chart, following his 2003 set "Any Given Thursday" and the 2005 John Mayer Trio release "Try!"



After a switch in labels from Vagrant to Epic, the band notches a new chart peak. Its previous high-water mark came in 2003 with the No. 20 bow of "Good Mourning."



With 285,000 copies to date, the band's new album has already outsold, by 14%, the combined sales of its last two full-length studio efforts: 2001's "Arrival" and 2005's "Generations."



Her sophomore set starts with 22,000—off from the 34,000 that greeted her debut in 2006. She's likely to hit No. 1 later this fall... as cast member of the "High School Musical 3" soundtrack.



The "American Idol" winner's first album, "Some Hearts," retires to catalog status this issue after spending 137 weeks on the Billboard 200.

Continuation of the Billboard 200 chart table, listing artists and titles from rank 51 to 100. Includes entries like Dreaming Out Loud by Onerepublic, The Ultimate Hits by Garth Brooks, and Hard Candy by Madonna.

THE BILLBOARD 200 ARTIST INDEX. Lists artists and their corresponding chart positions, such as 2 Pistols at 147, Alan Jackson at 41, and Madonna at 57.

Continuation of THE BILLBOARD 200 ARTIST INDEX, listing artists like Alan Jackson, Toby Keith, and Madonna with their chart positions.

Continuation of THE BILLBOARD 200 ARTIST INDEX, listing artists like Alan Jackson, Toby Keith, and Madonna with their chart positions.

TOP POP CATALOG

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, PRICE, CERT. Includes entries for VARIOUS ARTISTS, BOB MARLEY AND THE WAILERS, JOURNEY, GUNS N' ROSES, CARRIE UNDERWOOD, MICHAEL JACKSON, MICHAEL BUBLE, etc.

R.E.M.'s iTunes-exclusive "Live From London" collection, recorded at the Regency Street Apple Store, bows at No. 21 on Top Digital Albums...



TOP DIGITAL

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, BB 200 RANKING, CERT. Includes entries for COLDPLAY, JOHN MAYER, LIL WAYNE, SOUNDTRACK, RELIENT K, G UNIT, BROOKE FRASER, ALKALINE TRIO, KATY PERRY, etc.

TOP INTERNET

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE, IMPRINT / DISTRIBUTING LABEL, BB 200 RANKING, CERT. Includes entries for MY CHEMICAL ROMANCE, COLDPLAY, JOHN MAYER, TECH N9NE, EMMYLOU HARRIS, SOUNDTRACK, LIL WAYNE, LIZZ WRIGHT, SIGUR ROS, etc.

TOP NEW AGE FROM: .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Includes entries for FRONTIERS, PAUSE: WORLD: NATIVE SPIRIT: SPELLBINDING SOUNDS, BARCELONA, THOMAS KINKADE: QUIET MOODS, etc.

TOP CHRISTIAN & GOSPEL ALBUMS FROM: .biz

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / DISTRIBUTING LABEL). Includes entries for THE BIRD AND THE BEE SIDES, THIRSTY, FLYLEAF, ALBERTINE, BEYOND MEASURE, TO KNOW THAT YOU'RE ALIVE, STAND OUT, VOICES: THE ULTIMATE GOSPEL COLLECTION, etc.

BETWEEN THE BULLETS ARKENSTONE'S 20th

David Arkenstone celebrates 20 years of charting on Top New Age Albums with his 20th entry on the list, as "Echoes of Light and Shadow" opens at No. 8.



On Top Christian & Gospel Albums, Ohio's Relient K bows at No. 1 with "The Bird and the Bee Sides" (20,000 copies sold). His first listing, "Valley in the Clouds," bowed in October 1988...

TOP POP CATALOG: Reflects 18-month-old titles or older that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums...

POP 100

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes songs like 'I Kissed a Girl' by Katy Perry and 'Take a Bow' by Rihanna.

POP 100

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes songs like 'I'm Yours' by Jason Mraz and 'Bleedin' Love' by Leona Lewis.

Secondhand Serenade, aka John Vesely, jumps 39-29 on the Pop 100, as "Fall for You" scores airplay at the most new stations, 51, of any title on the chart.



Staind soars 27-16 (up 61%) on Modern Rock with "Believe," the lead track from the Massachusetts band's sixth studio album, "The Illusion of Progress," due Aug. 19.



MAINSTREAM TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes songs like 'Take a Bow' by Rihanna and 'Leavin'' by Jesse McCartney.

ADULT TOP 40

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes songs like 'Bleedin' Love' by Leona Lewis and 'I'm Yours' by Jason Mraz.

ADULT CONTEMPORARY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes songs like 'Love Song' by Sara Bareilles and 'Bleedin' Love' by Leona Lewis.

MODERN ROCK

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Includes songs like 'Pork and Beans' by Weezer and 'Hammerhead' by The Offspring.

POP 100: The top 100 songs & artists, according to Nielsen's weekly survey of radio airplay, are electronically monitored 24 hours a day, 7 days a week. See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

HOT DANCE CLUB PLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: 1, 2, 14, #1 TURN IT UP (MARK PICCINOTTI PRESENTS BASSTOY BLUEPLATE).

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: 17, 10, SPICE UP YOUR LIFE 2008 (SPICE GIRLS VIRGIN).

TOP JAZZ ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: 1, 1, 62, #1 MICHAEL BUBLE.

TOP CLASSICAL ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: 1, 1, 4, #1 THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ.

TOP CONTEMPORARY JAZZ ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: 1, 1, 4, #1 SERGIO MENDES.

TOP CLASSICAL CROSSOVER ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: 1, 2, 9, #1 JOSH GROBAN.

TOP ELECTRONIC ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: 1, 42, #1 METRO STATION.

HOT DANCE AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: 1, 3, 5, #1 WE BREAK THE DAWN.

SMOOTH JAZZ SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist Imprint / Promotion Label. Top entry: 1, 3, 15, #1 ALWAYS REMEMBER.

TOP WORLD ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Artist, Title Imprint & Number / Distributing Label, Cert. Top entry: 1, 1, 2, #1 VARIOUS ARTISTS.

See Charts Legend for HOT DANCE CLUB PLAY and TOP ELECTRONIC ALBUMS rules and explanations. HOT DANCE AIRPLAY: 8 dance stations are electronically monitored 24 hours a day, 7 days a week.

JAPAN SINGLES chart for July 8, 2008. Top 10 hits including Summer Song (First Ltd Version) by Yui Sony.

UNITED KINGDOM SINGLES chart for July 5, 2008. Top 10 hits including Dance Wiv Me by Dizzee Rascal.

GERMANY SINGLES chart for July 8, 2008. Top 10 hits including All Summer Long by Kid Rock.

EURO DIGITAL SONGS chart for July 19, 2008. Top 10 hits including Dance Wiv Me by Dizzee Rascal.

EURO SINGLES SALES chart for July 9, 2008. Top 10 hits including American Boy by Estelle.

FRANCE SINGLES chart for July 8, 2008. Top 10 hits including Rayon de Soleil/ma main sur to by William Balde.

AUSTRALIA SINGLES chart for July 5, 2008. Top 10 hits including No Air by Jordis Sparks.

CANADA BILLBOARD CANADIAN HOT 100 chart for July 19, 2008. Top 10 hits including I Kissed a Girl by Katy Perry.

EURO DIGITAL SONGS SPOTLIGHT PORTUGAL chart for July 19, 2008. Top 10 hits including Mariza.

EURO ALBUMS chart for July 9, 2008. Top 10 hits including Coldplay.

ITALY DIGITAL SONGS chart for July 7, 2008. Top 10 hits including Everything by Michael Buble.

SPAIN SINGLES chart for July 9, 2008. Top 10 hits including Freakshow by The Cure.

PORTUGAL ALBUMS chart for July 8, 2008. Top 10 hits including Mariza.

EURO DIGITAL SONGS SPOTLIGHT featuring Dizzee Rascal. Includes text: 'Dizzee Rascal nabs his first No. 1 and the U.K. Singles chart's best sales frame in 10 weeks with 49,000 downloads—a week ahead of the physical single's release.'

EURO ALBUMS chart for July 9, 2008. Top 10 hits including Coldplay.

NETHERLANDS SINGLES chart for July 9, 2008. Top 10 hits including Het is Over by Jeroen van der Boom.

AUSTRIA SINGLES chart for July 7, 2008. Top 10 hits including All Summer Long by Kid Rock.

NORWAY SINGLES chart for July 9, 2008. Top 10 hits including I'm Yours by Jason Mraz.

DENMARK SINGLES chart for July 8, 2008. Top 10 hits including Malene by Sys Bjerre.

EURO RADIO AIRPLAY chart for July 9, 2008. Top 10 hits including American Boy by Estelle.

Hits of the World is compiled at Billboard/London. RE-Entry: EURO SINGLES SALES, EURO ALBUMS: Compiled from the national singles and album sales charts. EURO SINGLES SALES, EURO ALBUMS: Compiled from the national singles and album sales charts. EURO RADIO AIRPLAY: Compiled from 17 European countries as monitored and tabulated by Nielsen Music Control. RASCAL, DEN CHALEY

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RECORD COMPANIES: Sony BMG Nashville promotes **Jim Catino** to VP of A&R. He was senior director.

Country Thunder and new sister label Permian Records tap **Bobby Young** as senior VP of promotion and artist development. He was Southeast regional promoter at Big Machine Records.



CATINO

BROCK

HALBERT

BRUNO

PUBLISHING: Sony/ATV Music Publishing promotes **Janice Brock** to senior VP of U.K. operations. She retains her current role as VP, office of the chairman.

The National Music Publishers' Assn. names **Jay Rosenthal** senior VP/general counsel. He was an attorney at law firm Berliner, Corcoran & Rowe.

Spirit Music Group names **Robert Vasquez** creative director. He was manager of film and TV at EMI Music.

EMI Music Publishing names **Amanda Berman** senior director of West Coast creative. She was an A&R coordinator at Warner Bros. Records.

Cherry Lane Music Publishing ups **Paul Morgan** to VP of creative services marketing. He was senior director.

BMI in Nashville names **Clay Owen Bradley** assistant VP of writer/publisher relations. He was senior director of A&R at Sony BMG Nashville.

DISTRIBUTION: The Alternative Distribution Alliance elevates **Mitch Wolk** to president. He was executive VP.

TOURING: Sports and entertainment firm Comcast-Spectacor elevates **Jay Halbert** to executive VP of finance and CFO. He was VP of finance.

Web entertainment marketing company Echo (formerly known as echomusic) names **Keith Gibson** senior sales executive. He was director of national accounts at Mercury-Sports.

RELATED FIELDS: **Raquel Bruno** has launched talent booking and management firm Drive Entertainment Group. She was talent executive at Central Talent Booking.

—Edited by Mitchell Peters

GOODWORKS

RAPPER PLIES HELPS SEND KIDS TO COLLEGE

After recently debuting at No. 2 on the Billboard 200 with his sophomore album, "Definition of Real," rapper Plies has decided to give back to the loyal fans who helped put him there.

Through his Big Gates and Plies Power of Visions Foundation, the Fort Myers, Fla.-bred artist will give a \$5,000 scholarship to one male and female college student. Those who wish to apply for the Somebody Love You Scholarship Fund 2008 must have at least one parent who is currently incarcerated.

"I know it's hard to mentally and financially prepare yourself to go out to school when you have a mother or father who's incarcerated," Plies says. "We're just trying to bridge that gap."

In recent weeks, the rapper has spent free time on his tour bus reading letters from applicants. "Just to know that this \$5,000 to a male and a female will help them carry out their dreams means the world to me," he says.

In addition to scholarships, the rapper says that his non-profit organization (which he runs in conjunction with Atlantic Records product manager Dionnee Harper) plans to financially aid churches on a national level, including 13 within the Dunbar Community of Fort Meyers. —MP

TRUCKS: GARY MILLER/WIREIMAGE.COM

BACKBEAT



Eric Clapton, right, performed at London's two-day Hard Rock Calling Festival June 28 in Hyde Park to launch Hard Rock International's 2008 Ambassadors of Rock tour. Hard Rock International CEO **Hamish Dodds** caught up with Clapton backstage before the show to present him with a framed plaque commemorating his best-selling Hard Rock Signature Series T-shirt. PHOTO: COURTESY OF HARD ROCK/KIRSTY UMBACK



Venevisión International VP **Jorge A. Pino**, who presides over VeneMusic, awarded the members of Tierra Cali with RIAA-certified plaques commemorating the sales of "Enamorado de Ti," which has sold more than 50,000 units (Latin gold certification) and 100,000 units (Latin platinum certification) in the United States and Puerto Rico. The presentation took place backstage during a recent event celebrating the second anniversary of WRAZ (La Raza), the Spanish Broadcasting System regional Mexican radio station that serves South Florida. Standing, from left, are Tierra Cali's **Efrain Plancarte**, Pino, Tierra Cali's **Arcadio Plancarte**, Gue Buena Mexico City PD **Laurentino Escamilla**, Tierra Cali's **Humberto Plancarte**, Discos Ciudad president **Arturo Malagón** and Tierra Cali's **José Cruz Plancarte**. Kneeling are Tierra Cali's **Rafael Plancarte**, left, and **Armando Farfan**.



From left, Stone Rose LA promoter **Adam Franklin**, DJ/producer **Eque**, rap artist **Talib** and Stone Rose LA promoter **Brett Gursky** at Rande Gerber's Stone Rose LA's weekly Midnight Music Wednesdays party, where Talib performed. PHOTO: COURTESY OF MICHAEL ANTHONY



Photographer **Nancy Lee Andrews**, left, former fiancée of Ringo Starr, celebrates with feng shui designer **May Pang**, former girlfriend of John Lennon, at the opening of their photo exhibition at the June Kelly Gallery in New York's SoHo neighborhood.



Jimmy Page with Journey backstage at the Hammersmith Apollo in London, minutes before Journey took the stage in support of its newly released "Revelation" album. From left are Journey's **Deen Castronovo** and **Arnel Pineda**, Page and Journey's **Neal Schon**, **Ross Valory** and **Jonathan Cain**.

INSIDE TRACK

HOME SWEET HOME

Building a studio behind the Jacksonville, Fla., home he shares with wife Susan Tedeschi and their two children has allowed **Derek Trucks** to make "the first album I've ever been a part of that feels epic."

"Usually with a major label we were under the gun; we had 10 days to get in, cut everything, finish it . . . and you hear things that you always feel like you would completely rerecord if I had the chance," the Allman Brothers Band guitarist and Eric Clapton sideman tells *Track*. "Having our own studio in a building in our backyard, we had two months to record. We were able to go back to stuff, and if there was a guitar solo that

wasn't knocking me out, two weeks later I could go back and hit it. Or if the whole track wasn't knocking us out, we'd go back and retrack it."

Trucks describes the album, due in February, as "much more song-centered" than his previous releases. He worked on several songs with Clapton bandmate **Doyle Bramhall**, while Allmans guitar partner **Warren Haynes** co-wrote the track "Back Where I Started," which Tedeschi sings. Trucks is currently touring with Tedeschi and their *Soul Stew Revival*, but he hits the road with the Allmans Aug. 12 for a 15-show run. The guitarist says that **Gregg Allman**, who had to cancel the group's

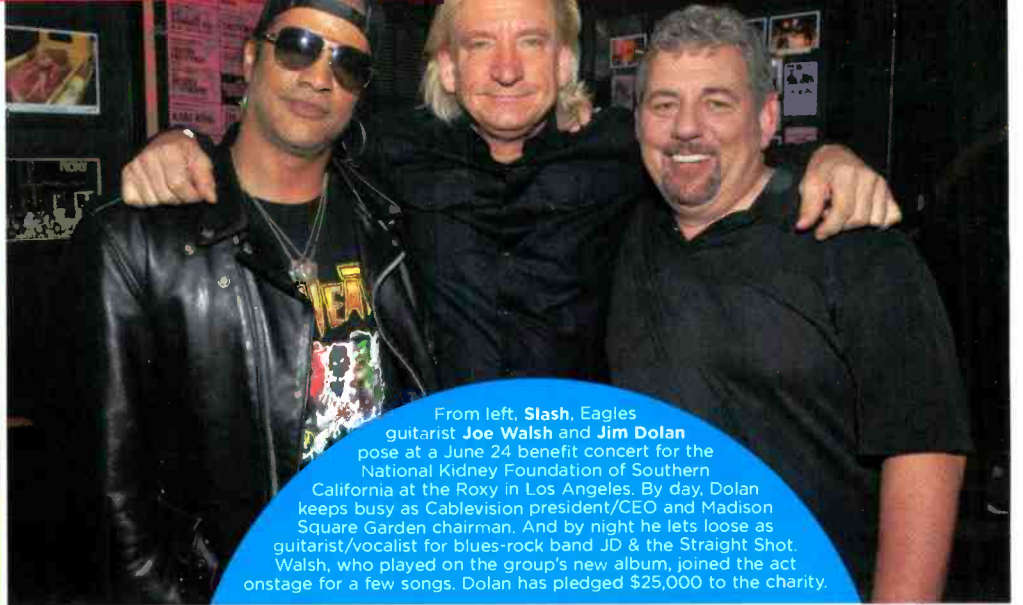
Beacon Theater stand in New York this year due to treatment for hepatitis C, is feeling better and that the group is anxious to hit the road again.



TRUCKS



Reigning Country Music Assn. male vocalist of the year and two-time Academy of Country Music top male vocalist **Brad Paisley**, left, is fast climbing the country airplay charts with his new single, "Waitin' On a Woman," which is inside the top 30 in its second chart week after its official airplay impact date. This week also marks the CMT and GAC debuts of the song's music video, with special guest star **Andy Griffith**.



From left, **Slash**, Eagles guitarist **Joe Walsh** and **Jim Dolan** pose at a June 24 benefit concert for the National Kidney Foundation of Southern California at the Roxy in Los Angeles. By day, Dolan keeps busy as Cablevision president/CEO and Madison Square Garden chairman. And by night he lets loose as guitarist/vocalist for blues-rock band JD & the Straight Shot. Walsh, who played on the group's new album, joined the act onstage for a few songs. Dolan has pledged \$25,000 to the charity.



Death Cab for Cutie celebrated an "award-winning" performance June 24 at the Santa Barbara Bowl. Posing with venue mascot Puss 'n Boots in the front row are **Jason McGerr**, left, and **Nick Harmer**. In the back row are **Ben Gibbard**, left, and **Chris Walla**.

URBAN ALTERNATIVE: A GLOBAL MOVEMENT

On June 30, the Los Angeles chapter of the Recording Academy hosted "Urban Alternative: A Global Movement." Presented at the Standard Hotel in downtown L.A., it was the third in a series of programs that centered on topics of special interest to the urban music community. The L.A. chapter invited Grammy Award-nominated **Vikter Duplaix** to perform, and afterward panelists engaged in a discussion of the evolution of urban alternative music. PHOTOS: COURTESY OF THE RECORDING ACADEMY AND ARNOLD TURNER/WIREIMAGE.COM

ABOVE: From left are Urban Network magazine editor/music industry consultant **David Mitchell**; Los Angeles chapter president and Universal Music Publishing executive VP of creative affairs **Tom Sturges**; Los Angeles chapter governor and recording artist **Sy Smith**; KCRW DJ/music supervisor and event promoter **Garth Trinidad**; Recording Academy VP of member services **Angelia Bibbs-Sanders**; **Dexter Story**, talent buyer/concert promoter for Temple Bar, Zanzibar and Little Temple; and Los Angeles chapter governor and Hidden Beach Recordings founder **Steve McKeever**.

RIGHT: SESAC senior director **James Leach**, left, and Recording Academy member **Leon Ware**.



SRC founder/CEO **Steve Rifkind** and his company hosted a post-BET Awards party in honor of Steven Hill June 24 at a private residence in Los Angeles. From left are Cornerstone Promotion founder **Rob Stone**, Flava Unit CEO **Shakim Compere**, Family Tree Entertainment founder/CEO **Michael "Blue" Williams**, Rifkind, Violator Management founder/CEO **Chris Lighty**, **Sean "Diddy" Combs** and SRC Marketing president **James Cruz**. PHOTO: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM



From left are Festival Republic managing director **Melvin Benn**; Kings of Leon manager **Andy Mendelsohn**; Kings of Leon siblings **Jared**, **Caleb** and **Nathan Followill** and cousin **Matthew Followill**; and C3 Presents partner **Charlie Jones** backstage at Glastonbury Festival June 27, just before the Kings' headlining set.

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