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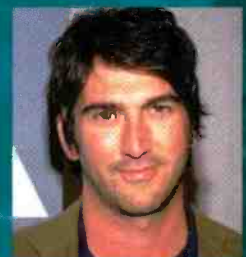
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THE JINGLE**

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# No. 1

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### Events

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#### MOBILE ENTERTAINMENT LIVE!

The official entertainment event of CTIA offers sessions on mobile music, video and social networking, plus a keynote interview with MySpace's **Brandon Lucas**. More at [mobile-entertainmentlive.com](http://mobile-entertainmentlive.com).

#### FILM & TV MUSIC

This conference will feature panels with top executives, artists, music supervisors, directors, producers and composers from Academy Award-worthy films and hit TV shows like "Gossip Girl" (right). For details, visit [billboardevents.com](http://billboardevents.com).



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# Think Before You Brand

BY RICHARD THOMPSON

Celebrity brand partnerships have become undeniably big business in recent years, and the success stories—the multiple links between artists and Apple, plus Pepsi's long-running association with the likes of Britney Spears, Beyoncé and Pink—speak for themselves.

From a brand perspective, positioning alongside the right face can transform a company's image, while the celebrity gains the possibility of further career development and longevity in the public eye.

Having worked in the marketing industry for much of my career, I set up Merlin Elite with the aim of managing rather than representing our clients, and a significant part of this involves working with brands to set up appropriate sponsorship deals.

This doesn't just involve someone being the "face" of a brand or product launch. Product placement is also becoming increasingly popular. The last two videos from my client Jamiroquai featured lucrative product placement deals with clothing brand Diesel and accessories brand Breil—a successful agreement for all parties, as both are an excellent fit with Jay Kay's image and fan base.

We have also recently managed a successful sponsorship deal between singer/actress Natalie Imbruglia and drinks brand Martini, joining the hugely successful association already established with George Clooney.

But, whereas adding Imbruglia as the face of Martini Rosato gives the brand a younger, more glamorous image—per-

fectly in keeping with the female audience that the brand wanted to appeal to—not all such deals prove so compatible.

A common mistake is to jump onto the celebrity bandwagon and assume that a famous face will increase product sales, regardless of who it is or what he or she stands for. In an environment where consumers are increasingly cynical toward marketing messages, badly matched partnerships and ads that lack authenticity only serve to alienate the target audience.

Take the Spice Girls' Christmas advertisements for U.K. supermarket chain Tesco. Few consumers would have bought into the fact that Victoria Beckham shops at Tesco, as it doesn't fit with the public image she has built throughout her career.

Meanwhile, with reality TV providing a constant flow of new faces to an already overcrowded music industry, brand tie-ups can provide much needed cut-through and, if well-managed, strengthen the profile and public persona of the artist or band in question.

The recent sponsorship deal between Girls Aloud—a band put together on TV's "Popstars: The Rivals"—and Kit Kat has been hugely successful. The group's universal appeal has launched Kit Kat's new product range, while partnering with a chocolate brand strengthens the image of Girls Aloud as a band that young women can relate to.

Fame is also becoming increasingly short-lived, with even the most established artists needing to constantly rein-

vent themselves in order to stay at the top of their game. Yet one of the most important elements of a successful brand ambassador is someone who has a consistent and coherent media profile, which allows the public to trust the person. A good celebrity tie-up is essentially like a recommendation—if consumers think the celebrity is trustworthy and feel

they can relate to the personality in question, they are more likely to view the brand in a favorable light.

No wonder new EMI Music CEO Elio Leoni-Scteti comes to the industry with a background not in music, but in branding: With the right guidance, band/brand relationships could play a central role in the development and growth of the industry, and partnering with the right brand could be the key to creating the stronger, more established image necessary to retain a loyal fan base.

While EMI head Guy Hands' tongue-in-cheek suggestion in Billboard that the Sex Pistols should be sponsored by Lloyds bank (Billboard, Jan. 26) may be taking the idea a bit too far, less obvious associations—such as Kylie Minogue's ads for cross-channel train service Eurostar—may be where the industry is heading.

This way, artists can strengthen their public profile and media presence, while retaining credibility and avoiding that most elementary of errors: predictability. ■■■

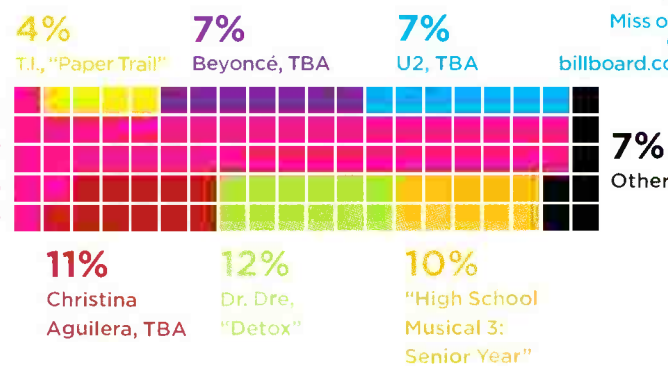
Richard Thompson is founder of celebrity management firm Merlin Elite.



# FEEDBACK

## BILLBOARD.BIZ POLL

OK, time to profile 180 of the big fourth-quarter releases. Which album do you think will rake in the biggest sales come Christmas time?



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**FUN AND GAMES**  
Music boosts videogame sales



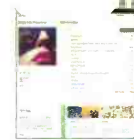
**JINGLE JANGLE**  
Advertisers return to old favorites



**TICKET TO RIDE**  
Ticketmaster looks at life after IAC



**ROCKING GOTHAM**  
Bon Jovi, Joel stage big shows



**NICE TO SHARE**  
Online music services integrate offerings

8

10

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**>>> NEW IP BILL HITS SENATE**

A bipartisan group of senators introduced new legislation to address intellectual property rights enforcement on Capitol Hill. The Enforcement of Intellectual Property Rights Act of 2008 includes the authorization of the attorney general to enforce civil copyright laws, among other key points. The bill is similar to legislation that passed the House in May, the Prioritizing Resources and Organization for Intellectual Property (PRO IP) Act.

**>>> U.K. ISPs PLAN TO TACKLE PIRACY**

Six of Britain's largest Internet service providers—Virgin Media, BSKyB, Carphone Warehouse, BT, Orange and Tiscali—have reached an accord that voluntarily binds them to a code of practice intended to sharply reduce illicit file sharing. They will be required to work with rights holders to clamp down on file sharing, while committing to further develop the legitimate online market.

**>>> NEW PRETENDERS ALBUM TO ROLL OUT AS MP3**

The Pretenders will roll out their new album, "Break Up the Concrete," as one MP3 per week with a different partner leading up to the Sept. 23 CD release. The first song, "Boots of Chinese Plastic," is available for free download via AOL's Spinner.com and the band's Web site. Other partners include QuickTime, ClearChannel.com, CMT.com, iLike, imeem, MP3.com, VH1 Classic, Yahoo, CBS Radio and MSN Windows Media.

# UPPER MERCH

**RETAIL** BY CORTNEY HARDING

## SHOP, LOOK, LISTEN

**Nontraditional Retailers Still See Value In CDs**

Shoppers wandering into a suburban Limited Too outlet or a downtown American Apparel store will now have the opportunity to pick up more than the perfect pair of leggings.

The Limited Too is the exclusive brick-and-mortar retailer of Jordan Pruitt's sophomore album, "Permission to Fly" (Hollywood Records) through Aug. 22. American Apparel has exclusive rights to French singer Sebastien Tellier's album "Sexuality" through Sept. 30.

It seems like a counterintuitive move. U.S. album sales sank another 11% during the first half of 2008 from a year earlier, according to Nielsen SoundScan. That included a 16.3% plunge in CD sales. Against that grim backdrop, leading nontraditional music retailer Starbucks revealed in June that it plans to scale back on its in-store sales of CDs.

So what's motivating some retailers to move in the opposite direction and seek opportunities to peddle music on shiny discs?

"CD sales are declining, but celebrities are more important to tween girls than ever," says Scott Bracale, president of Tween Brands Agency, a unit of Limited Too parent Tween Brands. "Our business is really about lifestyle and not just clothing, and we realize that music is very important to our customers."

As part of that wide-angle pop-culture focus, the Limited Too and American Apparel are using CD sales as part of a broader branding effort. The Limited Too will focus on promoting Pruitt via its in-store TV network, while American Apparel is extending its promotion of Tellier's Sexuality album with T-shirts and tank tops dubbed "Sexuali-Tees" and "Sexuali-Tanks."



**SEBASTIEN TELLIER** has partnered with American Apparel, which will be the exclusive physical retailer of his new album through Sept. 30.

For American Apparel, making sure the music was aligned with its brand was also crucial. "This is the first time American Apparel has done anything like this, so we were very careful when we made this decision," says Matt Werth, content director at Viva Radio, which is helping coordinate the Tellier campaign and provides the music for all 185 American Apparel stores worldwide. "We

him into the advertising, trying to create more of a symbiotic relationship." Keeping programs small and focused seems to be the secret to the success of two other chains that sell music along with a diverse product lineup.

Restaurant chain Cracker Barrel usually stocks three to four exclusive albums at a time in the "old country stores" that adjoin its restaurants, including an Alison Krauss + Union Station compilation and a Merle Haggard disc with previously unreleased recordings.

While music accounts for only a small portion of sales, "it is important in terms of connecting the customer with brand," Cracker Barrel spokeswoman Julie Davis says. "There is an emotional aspect to music that cannot be underestimated."

At accessory and apparel retailer Hot Topic, the focus is on connecting music to the broader lifestyle choices of its customer base, so much so that "Everything about the music" is the chain's motto.

"We've always sold some CDs in our stores," senior VP/chief music officer John Kirkpatrick says. "But we have increased the stock in our stores over the last year, and we have seen double-digit growth in CD sales."

Kirkpatrick credits the chain's growing music sales to a focus on stocking local bands and trying to help the bands whose records it sells gain national exposure. "We are trying to position ourselves as a place for music discovery," he says. "Our customers are the type of people that are very influenced by music, and our goal is to find credible, authentic, emerging artists to expose to them."

In the end, Kirkpatrick says, "our success doesn't live and die on our CD sales." But, he adds, "music is the secret ingredient in all of our marketing."

started this in Europe, and his albums were in the stores the week he performed on Eurovision, so the timing was perfect. It was doing so well over there we decided to expand."

Stephane Elfassi, co-founder of Tellier's label Record Makers, says he is pleased with the progress of the European campaign and excited about the expansion into North America. "We wanted to find a new way to expose our artist," he says. "The album is a concept album about sexuality. American Apparel is a very sexy brand, and it has worked well."

Werth says that the scale and specialization of the program is what sets American Apparel apart from the earlier music retailing aspirations of Starbucks. "We're not planning on having huge racks of CDs in the stores or anything like that," he says. "We're focusing on Sebastien and incorporating

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GAME BY STEVE TRAIMAN

## GAME ON

### New Music Titles Push Sales To Record Levels

Record first-half sales of video and computer games got a big boost from Rockstar Games' "Grand Theft Auto IV" and Activision's "Guitar Hero III."

Previewed at the E3 game industry conference July 16-18 in Los Angeles, music game titles due by year's end promise to kick annual sales to new highs, thanks to Konami's new "Rock Revolution," Harmonix/MTV/Electronic Arts' "Rock Band 2," Activision/Red Octane's "Guitar Hero: World Tour," THQ's "Saints Row 2" and EA's "Madden NFL '09," among others.

U.S. sales of videogame hardware, software and accessories through the end of June totaled \$8.27 billion, surging 36% from \$6.1 billion during the same period last year, according to the NPD Group, which tracks sales at retail.

Videogame software sales topped \$4.3 billion, soaring 49% from \$2.9 billion from a year earlier on record unit sales of 107.6 million, up 25% from 85.9 million a year earlier.

In one of the conference's biggest announcements, Konami said it has entered a partnership with Linkin Park under which "Rock Revolution," the newest franchise in the music game market, will be the official videogame of the band's 25-date Projekt Revolution tour. At each tour stop, Konami will set up a demo tent that will feature "Rock Revolution," as well as new demos of "Dance Dance Revolution" and "Karaoke Revolution American Idol Presents Encore," according to Konami marketing director Rozita Tolouey.

The band's single "Given Up" is one of

40 tracks featured in "Rock Revolution," a multi-instrument music game that will compete head to head with the "Guitar Hero" and "Rock Band" franchises.

"Linkin Park was looking to add a gaming arcade for its fans as part of this summer's Projekt Revolution festival and was happy to learn that Konami was looking for a tour to premiere their new music-based game," says Jordan Berliant, co-music division head of Collective Music Group, Linkin Park's personal management firm.

Berliant said the partnership with Konami was an outgrowth of his previous experience with another band that released a new single simultaneously at online music stores and as a downloadable track on a game system site. He declined to identify the band and the game.

"The game [site download] sold five times as many downloads," Berliant said. "We learned that, given the choice, music fans prefer the interactive version of music to the passive version. This led to discussions with Konami to create an integrated campaign to use the Projekt Revolution tour as a platform to introduce their game to a very targeted demographic."

Among other highlights of upcoming music game titles that created the real buzz at E3:

#### 'SAINTS ROW 2'

"We've doubled our budget for more current and big-name talent for the programmable radio stations plugged into the gameplay," says Frank Petreikis, lead



Linkin Park's CHESTER BENNINGTON

audio designer for game developer Volition. "We have a dozen in-game stations with a broader variety of music genres and 12 or 13 tracks per station for 150-plus songs, compared to 140 in the first edition. Among lead artists set are Duran Duran for the '80s Hits station, Big Pun for rap and the Deftones for alternative rock." Early promotion is centered on an online community site at community.saintsrow.com. "It's the place for what's happening in the Row," he adds. For the original "Saints Row," released in August 2006, THQ offered an innovative pre-order retail DVD with David Banner's title track and other original songs by Ghostface Killah and Trife Da God, Daz Dillinger and Sy Smith. "Saints Row 2" will be in stores Oct. 14 for Xbox 360 and PlayStation 3.

#### 'ROCK BAND 2'

The soundtrack will feature more than 80 songs on the game disc plus an additional 20 bonus tracks available for free download this fall. Among the exclusive tracks are AC/DC's "Let There Be Rock," Guns N' Roses' "Schackler's Revenge" from the



highly anticipated "Chinese Democracy" album and Bob Dylan's first videogame track, "Tangled Up in Blue." A new "disc export" feature lets users export most tracks from the first edition of "Rock Band" into "Rock Band 2." Gamers also will have an array of officially licensed instrument accessories available, including an upgraded wireless Fender Stratocaster Controller, Mad Catz Fender Telecaster

Controller, Fender Bass Controller, Squire Stratocaster Guitar Controller, Cymbal Expansion Pack and an ION Drum Rocker. "Rock Band 2" ships in September, with an exclusive Xbox 360 launch window, followed by PS3, PS2 and Wii versions later this fall.

#### 'GUITAR HERO: WORLD TOUR'

The latest version of the top-selling franchise title will not only include drums and a microphone but will also integrate Line 6's guitar tone technology, enabling gamers to use amps, cabs and effects from the Line 6 POD in the game's Music Studio. Among major artist additions, an avatar of Jimi Hendrix will be showcased in the game, along with his "The Wind Cries Mary" and a live version of "Purple Haze." Metallica's much-anticipated album "Death Magnetic" will be available as downloadable content for the game on the same day as the album's release. "Guitar Hero: World Tour" ships Oct. 27 for PS3 and Xbox 360. ...



### >>> SAT MERGER LIKELY TO BE APPROVED

FCC Commissioner Jonathan Adelstein voted against the proposed Sirius-XM merger after the satellite radio companies refused to embrace any of the conditions he proposed to win his support for the deal. The vote on the regulatory body now stands at 2-2, after commissioner Michael Copps rejected the plan as well. Only Republican member Deborah Taylor Tate remains undecided. Sources say she is expected to approve the merger.

### >>> SALSA STAR BLADES INKS WITH UMPG

Actor/singer/composer Ruben Blades, possibly the best-known name in contemporary salsa, has signed an exclusive worldwide publishing administration agreement with Universal Music Publishing Group. The agreement includes most of Blades' back catalog, amounting to approximately 300 works. Blades is currently Panama's minister of tourism and has been actively involved in politics. But he has said he plans to return to music and acting next year.

### >>> LOVE SUED OVER NIRVANA ROYALTIES

Courtney Love has been sued by management firm London & Co. for allegedly failing to pay commissions for the partial sale of her share of the Nirvana publishing catalog. London is asking for \$975,000 it claims it is owed as well as costs of the suit. London was hired to provide business management services to Love, according to the lawsuit. "I'm aware there's an issue between London Co. and Courtney, but I have not seen the lawsuit," Love's attorney Howard Weitzman says.

RETAIL BY ED CHRISTMAN

## From Physical To Digital

UMe Strategy Aims To Drive Traffic To Its Own Site

**A** digital strategy for selling music that has been in discussion for nearly a decade will soon be coming to market.

Universal Music Enterprises will begin issuing a greatest-hits line packaged with digital download cards that not only give buyers bonus material, but also provide special discounted online offers. If exercised, UMe will pay a commission to retail stores.

The strategy is being dubbed Playlist Your Way. The download cards gives the buyer access to six additional digital tracks or a full-length album at a discount price.

The albums in the promotion are hits packages from the Allman Brothers, B.B. King, Diana Ross, Etta James, James Brown, Jodici, K-Ci & JoJo, Kiss, Lynyrd

Skyndrd, Marvin Gaye, Patsy Cline, Stevie Wonder, Sublime, the Temptations and Johnny Cash.

According to sources, brick-and-mortar merchants will receive 8% of the sales from the digital offers, pro-rated on CD sales of the titles.

The strategy of using CDs to drive people who shop in stores to label Web sites has been controversial since the late 1990s. In fact, the National Assn. of Recording Merchandisers sued Sony Music in 2000 over that very issue, in a case that the organization eventually dropped. But since then, whenever the idea was brought up, labels have discussed ways to compensate retail for such sales.

One such possibility is to simply ask the customer which store they bought the CD from. But for whatever reason, UMe is using a pro-rated compensation system. The card will direct buyers to a UMe Web site, which was not up at press time.

While merchants like the notion that UMe is trying a new strategy, they aren't so sure about the terms. "Right now, I am willing to test anything to find some format that might work," the head of purchasing at a large account says. "I will try it. If it is hugely successful, then we can go back to them and talk to them about the terms."

But that merchant notes that this is clearly an early experiment, considering that the chosen artists don't traditionally do well in download sales. Others raise concerns that accounts that don't buy direct from UMe will lose out on the incremental digital sales.

UMe didn't return calls for comment. ...







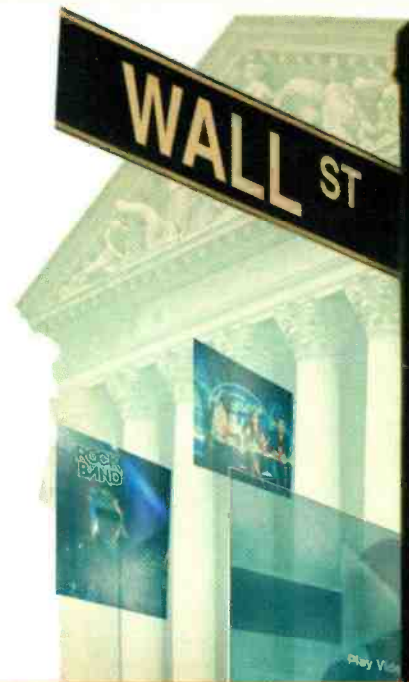
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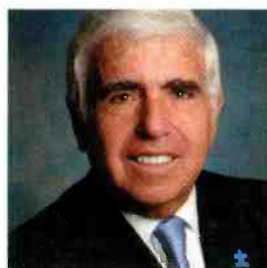
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## PANELISTS INCLUDE:



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**BRAD DUEA**  
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## >>> UMG MERCH ARM, KILLERS INK DEAL

Bravado, the global merchandising arm of Universal Music Group, has entered an agreement to manufacture and distribute merch for the Killers. Financial terms and the length of the deal were not disclosed. Bravado became a division of Universal last year when the music giant paid around \$90 million to acquire the merchandiser's parent, Sanctuary Group.

## >>> RIHANNA STARS IN CIRCUIT CITY CAMPAIGN

Rihanna is the face and sound of a new back-to-school campaign from electronics retailer Circuit City. The campaign uses the music from the singer's new single "Disturbia," from her latest album, "Good Girl Gone Bad: Reloaded." In addition, Rihanna's face is featured in online ads for the store. A mobile offering, available on circuitcity.com, will let users download a free voicemail of the singer and exclusive wallpaper images.

## >>> GUITAR CENTER READIES DRUM-OFF

Guitar Center on Aug. 1 will kick off its 20th annual drum-off contest. Local judges at each of Guitar Center's 214 stores will whittle down thousands of participants during the coming months before the winner is chosen at a drum-off that will take place in January in Los Angeles. The exact date and venue are still being finalized. The grand prize includes \$25,000, among other gifts. Non-music-related sponsors include Converse, Monster Energy and Levi's.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Alexandra Cahill, Leila Cobo, Jonathan Cohen, Kamau High, the Hollywood Reporter, Mitchell Peters and Jeffrey Yorke.

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BRANDING BY KAMAU HIGH

# JINGLE ALL THE WAY

Product-Centric Songs Surge Back Onto The Air

Here comes the jingle—updated, modernized and looking for its close-up.

The once inescapable form of advertising has popped up in campaigns from two large marketers and will also be applied to a range of brands on an upcoming TV show.

On July 29, Chicago-based confection maker the William Wrigley Jr. Co. will announce that it has commissioned Ne-Yo, Chris Brown and Julianne Hough to remix its signature jingles (billboard.biz, July 18).

Brown will sing the Double Mint jingle, while Ne-Yo will tackle Big Red and Hough will be paired with Juicy Fruit. IPG's Translation Advertising, the New York advertising agency headed by former Interscope executive Steve Stoute in partnership with Shawn "Jay-Z" Carter, will launch an advertising campaign that uses the new jingles this week.

Meanwhile, McDonald's recently named the winner of a contest to remix one of its jingles from the 1970s, "Two all-beef patties, special sauce, lettuce, cheese, pickles, onions, on a sesame seed bun."

Jason Harper from Boynton Beach, Fla., beat out more than 1,000 other

contestants with his version. "For a long time people went away from jingles. I think the pendulum is swinging back and will settle somewhere in the middle," McDonald's chief creative officer Marlena Peleo-Lazar says. "There might be a new expression of the jingle—it just won't be like we remember it."

McDonald's has brought back the "two all-beef patties" jingle twice before, once in 1996 and again in 2003. But this time it is being used much more extensively. And the company hasn't ruled out resurrecting other jingles. "You never know; it depends on the project," Peleo-Lazar says.

On CBS, jingles are being given their own network TV forum. Gene Simmons is already lined up as one of the judges for the "Apprentice"-style show "Jingles," from "Survivor" producer Mark Burnett. On the show, which does not have yet have an air-date, contestants will vie for a \$100,000 grand prize by writing jingles for real products. Kimberly Caldwell, a finalist on the second season of "American Idol," is slated to host.

So why are jingles making a comeback? And why did they fade away in



From left, LINDA KAPLAN THALER and JULIE ROEHME, along with *Miss* frontman GENE SIMMONS, serve as judges for the new reality show 'Jingles.' KELLY CALDWELL, right, is host.

the first place?

Steve Karmen, a legendary jingle writer behind 1969's "Call Nationwide, 'cause nationwide is on your side," which is still in use today, thinks he knows why.

"Jingles went away because the ad business is too lazy to think for itself. The easy way to get music is to punch in lyrics into a computer and then say, 'What can we match that with?' " says the outspoken author of the 2005 tome "Who Killed the Jingle?—How a Unique American Art Form Disappeared." "When you move away from something that names your product to something that doesn't, you're not advertising a product—you're advertising a song."

Karmen, who wrote jingles for Wrigley's Spearmint Gum years ago, thinks such companies are returning to their pasts because the jingle is instantly evocative of an earlier, perhaps better, time. "Wrigley's is going back to its old music because it's their music, and it is instantly identified

with them," he says.

Joel Simon, CEO/president of New York music house JSM Music, sees the transition from the jingle to the music used in today's commercials as a reaction to the polished structure of the jingles of old. "What happened isn't that music changed. Those jingles were incredibly musical," he says. "The marketers, advertising agencies and the brands felt that it was time to grunge [or] dirty it up."

Today, music houses rarely, if ever, create what would be considered a traditional jingle. Instead, they are more likely to take a piece of contemporary music and customize lyrics that evoke the product. JSM Music, for example, does the music for Kay Jewelers ads, which always include the sung line, "Every kiss begins with K," and "Come and get your love" for phone maker Alltel.

"It's not that I don't do jingles—it's just that I don't do things called 'jingles,'" Simon says. "It's the same music, just a different approach." ■■■

DIGITAL BY KERRI MASON

# Creating A 'Fanbase'

Atlantic Debuts Artist Update Application

Fans of Atlantic Records acts like T.I., Shinedown and Simple Plan need only start up their computer to connect with their favorite artist, via a new application created by the label, Billboard has learned.

Fanbase uses Adobe AIR runtime technology to engage fans directly on their desktop: No Googling, repetitive clicking or downloading required. The so-called RIA—rich Internet application—merges an iameem music player, video content from YouTube and Brightcove, and a Meebo chat feature—plus up-to-date info on tour dates and new releases—into a single window.

Simple Plan's Fanbase application will launch July 28, with other artists to follow in the coming weeks.

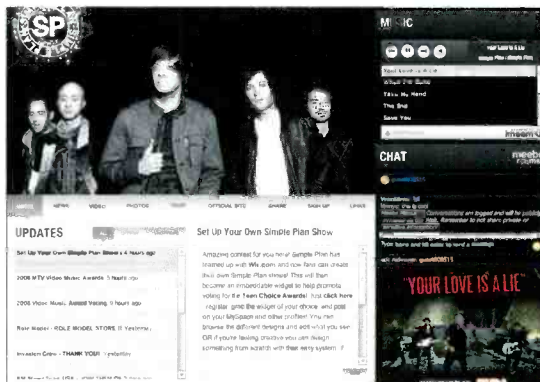
"I like it because it's an aggregator; it brings everything that's online about us to one place," says Chuck Comeau, drummer of Simple Plan, one of the first acts to embrace Fanbase. "It's kind of funny to say that surfing the Web is not convenient anymore, but it's even faster than that on your desktop."

Fanbase is the result of six months of development within Atlantic's new-media department, creative director of digital media Eric Snowden says.

According to Snowden, the decision to ag-

gregate pre-existing technologies, rather than create new ones, was made early in the program's development.

"I was thinking, 'OK, are we going to build a chat app? That doesn't make sense,'" he says. "Meebo's chat is better than any chat that Atlantic Records will ever build. I think that's a mistake that a lot of companies make: They want to own every little piece of everything. I thought it was better to reach out to these people who are amazing at these specific



things and try to bring them all together, as opposed to trying to hack something together in-house."

Fanbase was tested with members of Simple Plan's fan club earlier this month. "The reaction so far has been great," Comeau says.

"When you think about it, MySpace isn't the greatest place for one-on-one interaction with other fans," Snowden says. "If I go to Simple Plan's MySpace page, there's not really a way to have a direct conversation with another fan. We can both post comments, but beyond that it kind of falls off a bit. I think we're in a position to be able to help people make better connections."

For Atlantic, Fanbase is one piece—albeit a large one—of a bigger technology puzzle.

"We're looking at different solutions on the CD—maybe Fanbase becomes part of that," Snowden says. "We're looking at stuff for mobile phones, from simple WAP sites to more advanced interfaces like a version of Fanbase on a phone. So it's more about letting fans do what they want to do with the artists, no matter where they are, and tailoring the content to different devices." ■■■

Atlantic's new Fanbase initiative merges multiple applications into a single interface for acts like SIMPLE PLAN (pictured), T.I. and Shinedown.

# Breakup Time

**Ticketmaster Looks Beyond Live Nation, IAC Spinoff**

When Ticketmaster completes its expected spinoff in August from parent IAC, it will begin life as a free-standing, publicly traded company in a vastly complex and competitive live entertainment market.

The ticketing giant finds its core business under pressure from Web-based secondary ticket vendors and the pending loss next year of its biggest client, Live Nation, which plans to launch its own ticketing division.

In response to these challenges, Ticketmaster has cut a flurry of deals, including its acquisition of secondary ticketing business TicketsNow in February for \$265 million, its takeover of ticketing software provider Paciolan and U.K. ticket exchange site Get Me In in January and its investments in such non-ticketing businesses as Irving Azoff's artist agency company Front Line Management and online music recommendation engine iLike.



**'The core strengths that we've brought are going to continue to be those things that are very much valued by our clients.'**

—SEAN MORIARTY, TICKETMASTER

Profit margins at the company will likely remain under pressure as it continues to invest in expanding its presence in the lower-margin secondary ticket market and internationally. But Ticketmaster CEO Sean Moriarty expresses confidence in the company's ability to successfully navigate through it all.

"We've always existed in a competitive landscape and certainly the success we've had has caused the category to be attractive to lots of people," Moriarty says. "I believe the core strengths that we've traditionally brought are going to continue to be those things that are very much valued by our clients."

The most immediate issue facing Ticketmaster is making up for the volume and scale of business it will lose with the departure of Live Nation, which (including its House of Blues business) accounted for 17% of the company's total revenue in 2007 and about 13% of its earnings before interest, taxes, depreciation and amortization, according to Lehman Brothers. While the company has indicated it believes its recent acquisitions will help it grow EBITDA in 2009, Lehman projects EBITDA to fall 3% next year as a result of the break with Live Nation.

Ticketmaster.com remains by far the top event entertainment Web site with 12.5 million unique visitors in the United States in June, according to Nielsen Online. But Live Nation has indicated that it will be very active in primary, secondary, fan club, VIP,

presale and other developing ticket markets, all driven through its Internet portal, live-nation.com. Live Nation not only wants to control ticketing at its own venues, including more than 40 North American amphitheaters, but also will eventually compete for ticketing contracts at non-Live Nation venues and in direct deals with artists.

"Our focus has always been providing a differentiated solution," Moriarty says, declining to comment specifically about Live Nation. "Service, technology and distribution helps folks sell more tickets. . . . Certainly audience and distribution in the Internet age is every bit as important, if not more important, as it was in an offline world."

Advertising and sponsorship are other areas of opportunity for Ticketmaster, although here too, it will face competition from Live Nation. "We've got that large live entertainment audience," Moriarty says. "There are lots of folks out there who want to be connected with that audience, and we think in general we've un-



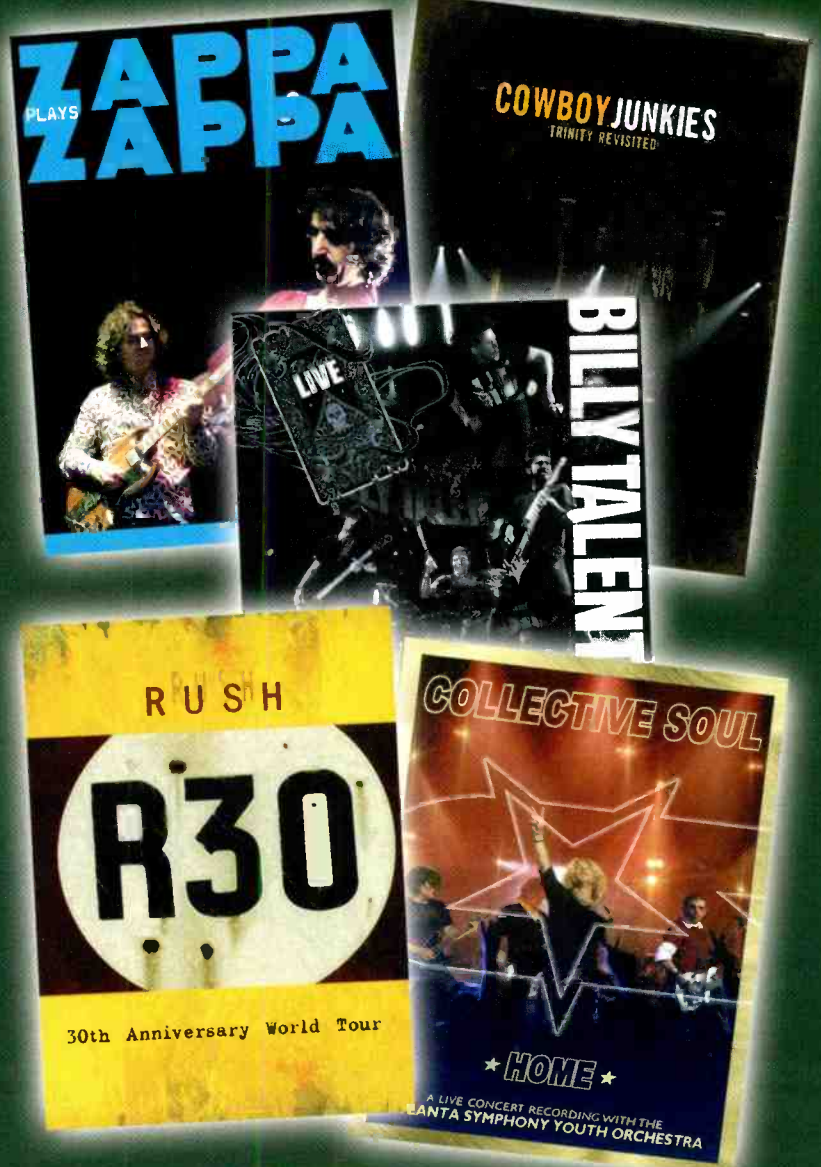
dermonetized the advertising and sponsorship opportunities."

In addition to international expansion, the secondary ticket market will be another key growth area. Ticketmaster's acquisition of TicketsNow greatly expanded its presence in this still relatively small but thriving sector. But as the company continues to grow this side of the business, Wall Street will be watching closely to see how much the resulting shift in its revenue mix will affect margins. Moriarty says he sees "tons of opportunity to drive value in the industry by doing a better job of pricing in the primary market," as well as in "facilitating resale and by driving incremental tickets sold on distressed shows."

But even as the company looks to expand beyond its core primary ticketing business, there will be limits to its diversification strategy. When asked whether Ticketmaster might consider becoming a risk-taking, talent-buying promoter, Moriarty replies, "Never say never, but in general, our focus is connecting artists with audiences and using technology and market intelligence to do that."

Revenue from ticket service charges will remain the primary profit center for Ticketmaster, he says. "You'll see us focus on diversifying revenue streams, but this is a service business," Moriarty says. "And the service we're providing, the technology, the key piece of it is really that retail distribution, so I would expect that that model is going to be with us a good long time."

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At left, BILLY JOEL, seated, gets a hand from PAUL MCCARTNEY at Shea Stadium, while BON JOVI performs a free concert at Central Park.

TOURING BY RAY WADDELL

## NEW YORK STATE OF MIND

How Billy Joel, Bon Jovi Pulled Off Their Multimillion Dollar Big Apple Engagements

Two veteran hitmakers. Two famous venues. Thousands of stoked fans. Millions of dollars in box office. Just another week in New York. Well, not just any week. After Bon Jovi wrapped up one of the 10 highest-grossing tours of all time at Madison Square Garden July 14-15, Billy Joel performed a couple of sellout shows July 16 and 18 at Shea Stadium featuring some of the biggest names in music history. Top promoters in the business brought both shows to fruition—AEG Live in the case of the entire Bon Jovi tour and Live Nation with CKX COO Mitchell Slater for the Joel stand. Both engagements were filmed for separate documentaries set to be released in 2009. Billboard was in the house for both artists. Here's a breakdown of how these concerts came together and how they helped set the pace for live music in 2008.

### BILLY JOEL

Billy Joel's pair of "Last Play at Shea" concerts didn't top his 12 sellouts at the Garden in 2006 when it comes to box office records. But in terms of sheer star power, the Shea Stadium double will likely not be topped by anyone in 2008.

Joel's two sellouts at Shea grossed nearly \$12.9 million and moved more than 115,000 tickets, according to Artists Group International. In addition to Joel and his versatile band, the concerts featured star turns by Tony Bennett, John Mayer, Don Henley, John Mellencamp, Garth Brooks, Roger Daltrey, Steven Tyler and Paul McCartney.

They were the last shows expected to be performed at Shea, which basically invented stadium concerts with the Beatles in 1965. The ballpark is slated to be replaced in 2009 by the New York Mets' new stadium Citi Field.

The road to the Last Play at Shea began more than a year-and-a-half ago when Joel told his longtime agent Dennis Arfa that he wanted to

play the ballpark before it was demolished.

So Arfa reached out to Mets president Dave Howard. "It took a while for them to be OK, to get comfortable about it," Arfa says. "The fact that Billy's a product of New York and Long Island's own helped."

The concert was all but confirmed by October. The following month, Arfa brought the idea to Mitch Slater, a former principal with New York promoter Delsener Slater Presents and now COO for CKX. "Mitch was the hammer we needed," Arfa says.

Next onboard was Live Nation, which entered a marketing alliance with Citi in February. As a presenting sponsor, Citi helped subsidize the cost of the Joel shows.

Only one show was planned. But after it sold out in less than an hour, a Friday show was added, stirring a minor controversy among fans who thought they had purchased tickets for the "last" concert at Shea.

Joel acknowledged the issue from the stage. "To accommodate people who couldn't get tickets the first time, we asked

the Mets organization to add another show," he told the audience. "The only [day] they had available was Friday. But we are the last music act to play at Shea. So it's the last 'double play' at Shea."

Production crews spent two weeks in Hershey, Pa., prepping for the shows. Arfa estimates it cost more than \$2 million to produce the concerts. On July 13, the Mets had a Sunday night ESPN game, with Joel's crew moving in immediately afterward, working around the clock to set up the production.

The Shea concerts will be chronicled in a Spitfire Pictures documentary due in theaters early next year. They added to a big summer for Joel, who had just come off a record-breaking 10 shows in May through July at the Mohegan Sun in Uncasville, Conn., which grossed \$9.6 million and sold 96,100 tickets.

"It's almost like Mohegan was the setup for Shea," says Arfa, still basking in the glow the Monday following the big stand. "It was like Lou Gehrig and then Babe Ruth at bat."

### BON JOVI

Exit 99 on Bon Jovi's Lost Highway tour led to Madison Square Garden, wrapping the biggest tour of the New Jersey rockers' long career and one of the highest-grossing tours ever.

Following a free show July 12 on Central Park's Great Lawn, the tour ended with a July 14-15 double at the Garden.

When the final numbers are counted, the Lost Highway tour, which began last October with 10 nights at the new Prudential Arena in Newark, N.J., will have grossed \$202.6 million and sold more than 2 million tickets, according to Boxscore and AEG Live. That would put it just behind Bruce Springsteen's 2002-03 The Rising tour, which ranks sixth among the highest-grossing tours of all time with \$207 million, according to Boxscore.

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

The initial plan was not to roll out another 100 shows so quickly on the heels of the 2006 Have a Nice Day tour, which grossed \$131 million and sold out arenas and stadiums in North America and Europe. But when the band's 2007 album "Lost Highway" debuted atop the Billboard 200 last June, a big tour seemed in order.

"It was about demand, the success of the record, momentum," says Bon Jovi co-manager Jack Rovner, a partner in Vector Management.

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

The AEG/Bon Jovi financial structure of this tour was similar to the last one, "only the guarantees were higher based on the enormous success of the previous tour," says Phillips, who adds that Lost Highway is AEG Live's top-grossing tour. One-promoter tour deals, like AEG's pact with Bon Jovi, were conceived largely so acts could have seamless promotion and promoters could "cross-collateralize" the top-dollar dates against markets that might not perform as well.

Despite producing the band's last two tours, Phillips says AEG does not have a multitour deal with Bon Jovi, "although we would make one in a split second if asked."

Backstage at the Garden on the last night of this tour, "Jon and the band presented me, along with Rob Hallett and Gord Berg from AEG, the traditional gold and silver 'Slippery When Wet' pendant and necklace for 'surviving' two world tours together," Phillips says. "I consider receiving this Bon Jovi bling the equivalent of a multitour deal."

### BY THE NUMBERS

**\$202.6M**

Total gross of Bon Jovi's 99-date Lost Highway tour

**\$4.1M**

Gross of Bon Jovi's Madison Square Garden shows July 14-15

**7TH PLACE**

Ranking of Lost Highway tour among highest-grossing tours of all time

**96,100**

Tickets sold for Billy Joel's 10 Mohegan Sun shows in May-July

**\$12.9M**

Gross of Billy Joel's Shea Stadium shows July 16 and 18



**1965**

The first year Paul McCartney performed at Shea Stadium (with the Beatles, above).

SOURCES: Billboard Boxscore; AEG Live; Artists Group International

# BOXSCORE Concert Grosses

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$14,182,721 (€9,051,649) \$111.25/\$89.31	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Camp Nou, Barcelona, July 19-20	143,804 two sellouts	Dr Music
2	\$11,266,116 (70,876,300 krona) \$126.37/\$78.68	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Ullevi Stadion, Gothenburg, Sweden, July 4-5	115,720 two sellouts	EMA Telstar, Live Nation
3	\$9,773,779 (€4,936,252) \$113.85/\$94.05	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Emirates Stadium, London, May 30-31	91,712 two sellouts	AEG Live U.K.
4	\$9,220,272 (49,990,000 kroner) \$115.28	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Valle Hovin, Oslo, July 7-8	79,984 two sellouts	EMA Telstar, Live Nation
5	\$5,546,856 (€3,540,096) \$111.25/\$89.31	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio Santiago Bernabéu, Madrid, July 17	53,783 55,000	Dr Music
6	\$5,298,725 (26,877,375 kroner) \$133.07/\$98.57	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Parken Stadion, Copenhagen, June 29	45,929 sellout	EMA Telstar, Live Nation
7	\$4,866,576 (£2,495,680) \$107.25/\$78	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Millennium Stadium, Cardiff, Wales, June 14	48,549 50,000	AEG Live U.K.
8	\$4,757,806 (€3,016,042) \$124.62/\$108.85	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Olympiastadion, Helsinki, July 11	42,552 sellout	EMA Telstar, Live Nation
9	\$4,706,802 (€3,003,960) \$133.18/\$95.58	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Estadio de Anoeta, San Sebastián, Spain, July 15	44,384 sellout	Dr Music
10	\$4,519,632 \$103.50/\$83.50	<b>KENNY CHESNEY, KEITH URBAN, SAMMY HAGAR &amp; OTHERS</b> Lincoln Financial Field, Philadelphia, July 19	49,169 50,017	Eagles Stadium Operators, The Messina Group/AEG Live
11	\$4,370,497 (€2,957,103) \$125.63/\$108.63	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Amsterdam Arena, Amsterdam, June 18	36,257 36,529	Mojo Concerts
12	\$4,307,628 (£2,175,570) \$108.90/\$89.10	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Old Trafford, Manchester, England, May 28	41,074 50,000	AEG Live U.K.
13	\$4,225,418 (€2,831,560) \$119.38/\$44.76	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Stadio San Siro, Milan, June 25	59,821 sellout	Barley Arts Promotions
14	\$4,168,176 (€2,812,855) \$118.55/\$88.91	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> HSH Nordbank Arena, Hamburg, June 21	41,697 sellout	MLK/Unltd
15	\$4,141,306 (€2,798,180) \$140.60/\$59.20	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Parc Des Princes, Paris, June 27	40,661 45,000	GDP
16	\$3,282,790 (€2,194,858) \$119.65/\$82.26	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> LTU Arena, Dusseldorf, Germany, June 16	33,196 38,000	MLK/Unltd
17	\$2,217,276 \$90/\$44.50	<b>BILLY JOEL</b> Hersheypark Stadium, Hershey, Pa., July 10	27,452 sellout	Live Nation
18	\$1,911,815 \$75.50/\$47.50	<b>RASCAL FLATTS, TAYLOR SWIFT</b> Cheyenne Frontier Days, Cheyenne, Wyo., July 19-20	31,394 two sellouts	Romeo Entertainment Group
19	\$1,318,161 \$250/\$35	<b>STEVIE WONDER</b> Hollywood Bowl, Hollywood, July 7	14,054 17,592	Live Nation, Bill Silva Presents
20	\$1,007,635 \$80/\$41.75	<b>KENNY CHESNEY, LEANN RIMES</b> Verizon Wireless Amphitheater, Virginia Beach, Va., July 17	19,157 20,093	Live Nation, The Messina Group/AEG Live
21	\$1,001,436 \$120.75/\$45.75	<b>VICENTE FERNÁNDEZ, VICENTE FERNÁNDEZ JR.</b> U.S. Airways Center, Phoenix, July 11	11,541 sellout	Ralph Hauser Promotions, Elias Entertainment
22	\$1,000,016 \$75/\$40.50	<b>DAVE MATTHEWS BAND, GOMEZ</b> Lakewood Amphitheatre, Atlanta, July 7	18,920 sellout	Live Nation
23	\$952,617 \$96.25/\$31.25	<b>TOM PETTY &amp; THE HEARTBREAKERS, STEVE WINWOOD</b> Riverbend Music Center, Cincinnati, July 8	20,595 sellout	Live Nation
24	\$885,981 \$131/\$96/\$56/\$31	<b>JOURNEY, HEART, CHEAP TRICK</b> Verizon Wireless Amphitheater, Irvine, Calif., July 16	15,227 sellout	Live Nation
25	\$865,763 \$131.15/\$89.15/\$57.65	<b>JOURNEY, HEART, CHEAP TRICK</b> Mandalay Bay Events Center, Las Vegas, July 18	8,287 sellout	Another Planet Entertainment
26	\$804,222 \$67/\$32	<b>DAVE MATTHEWS BAND, GOMEZ</b> Ford Amphitheatre, Tampa, Fla., July 9	17,286 19,522	Live Nation
27	\$798,980 \$29.50/\$10	<b>STEVIE WONDER</b> Shoreline Amphitheatre, Mountain View, Calif., July 5	14,897 15,739	Live Nation
28	\$794,287 \$65.50/\$41.50	<b>JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN</b> Nikon at Jones Beach Theater, Wantagh, N.Y., July 9	14,037 sellout	Live Nation
29	\$793,555 \$131/\$91/\$45.50/\$23.25	<b>JOURNEY, HEART, CHEAP TRICK</b> Fiddler's Green Amphitheatre, Englewood, Colo., July 9	15,864 sellout	Live Nation
30	\$782,487 (\$797,455 Canadian) \$68.20/\$28.95	<b>JOHN MAYER, COLBIE CAILLAT, BRETT DENNEN</b> Molson Amphitheatre, Toronto, July 7	7,452 19,400	Live Nation
31	\$756,854 (€480,000) \$50.46	<b>TOMMY TIERNAN</b> Live At The Marquee, Cork, Ireland, July 2, 4-5	15,000 three sellouts	Aiken Promotions
32	\$734,571 \$131/\$91/\$66/\$31	<b>JOURNEY, HEART, CHEAP TRICK</b> Cricket Wireless Amphitheatre, Chula Vista, Calif., July 15	14,351 17,501	Live Nation
33	\$722,720 \$54.50/\$25	<b>BRAD PAISLEY, JEWEL, CHUCK WICKS, JULIANNE HOUGH</b> Nissan Pavilion at Stone Ridge, Bristol, Va., July 12	19,997 22,000	Live Nation
34	\$722,062 \$75/\$25	<b>JONAS BROTHERS, DEMI LOVATO</b> Superpages.com Center, Dallas, July 9	19,993 sellout	Live Nation
35	\$718,721 \$68.50/\$39.50	<b>AMERICAN IDOLS LIVE</b> HP Pavilion, San Jose, Calif., July 8	12,095 sellout	AEG Live

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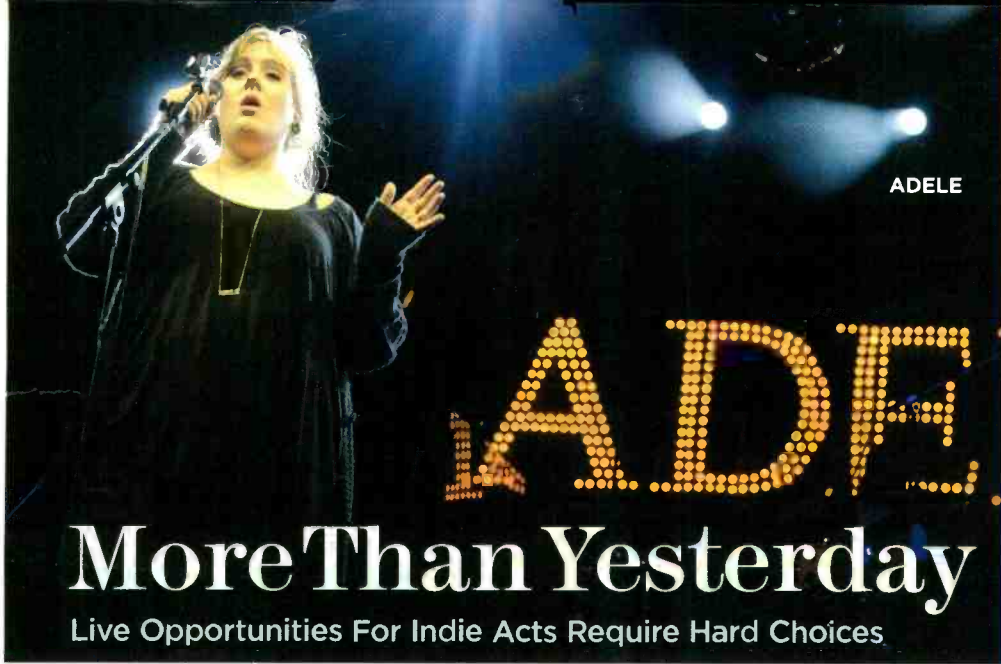
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ADELE

# More Than Yesterday

Live Opportunities For Indie Acts Require Hard Choices

**G**ood news for indie acts: There are more talent buyers and live performance opportunities than ever before.

But bands also face tougher choices as they weigh such options as headlining, supporting, playing a one-off festival or hooking up with a multi-act tour like Vans Warped or Mayhem.

Factors to consider include the market, financial and creative goals, and the band's place in its career trajectory. "Every single situation is pretty unique," Windish Agency president **Tom Windish (Chromeo, Aphex Twin)** says. "I try to present as many opportunities to our clients as possible, and then they choose what they want to do or we choose together."

Geography and whether a band will return to a given region also play a role. "If I know an artist will be working a territory hard and could be faced with playing the same market twice within a seven-month window, I try to give it two different looks," says **Kirk Sommer**, a William Morris Agency agent for acts ranging from **the Killers** to **Adele**. "Underplay, support, geographic location within the market and configuration are all options."

Making the right choice is critical, even on the first album cycle. "If you fail to do that, it's very difficult to make the right moves going forward with the second and third records. It's very difficult to find your audience," says **Dave Kirby**, president of the Kirby Organization (**Buckcherry, Unwritten Law**).

"If you pick the right opportunities and put the band on larger tours, traveling festivals like Warped, for example, or the latest phenomenon, which is the radio shows, at a certain point you want to try and break off from that and put together your own tour where the attention is focused specifically on the headlining band, on your band," Kirby says.

After all, the headliner gets the press and the peak performance time. "The headliner also has control over the production, which is very important," Kirby says. "And at that point, you're able to establish the band's value."

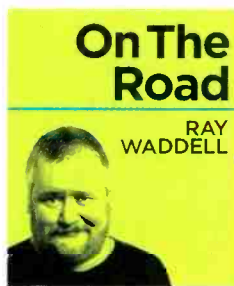
Indeed, headlining is about establishing value with fans and talent buyers. "Say someone's headlining and the support budget is \$200 or \$250," Windish says. "You can come back and say, 'The last time [my band] was in this market, they made \$2,000 headlining. Can you be flexible in the budget, or can we go back to the promoter together and talk to them and try to make this work?' If they had just been the support act for most of their career, it would be impossible to make that argument to the agent or the promoter."

But headlining is easier said than done, and caution should be exercised.

"I truly like to headline step by step, room by room, to let our fans grow with us," Sommer says. "Some of my artists have performed as sole and immediate support to the largest contemporary groups in the world and it did less than zero for them."

Of course, there are times when a support situation makes sense, Sommer adds. "The headliner's fans must be easily impressed or the support must really be able to deliver, and, of course, all of the variables such as set length, money, production and billing must be in our interest," he says. "**Pepper**, for instance, has done very well converting other artists' audiences over the last few years."

When it comes to festival plays, Sommer says he is most interested in a gig "that makes a bigger media splash, pays well and provides a platform for an artist to perform in front of a significantly larger audience."



## On The Road

RAY WADDELL

Festivals are often a "breeding ground" for key connections. "Younger artists have the opportunity to sow the seeds for that large support slot with a more developed artist on the catering line or in a press tent," Sommer says.

Timing is everything. "Bands are touring more, and each time they tour what the right thing is shifts a little bit," Windish says.

"One time it could be playing the indie rock club in a certain city where all indie bands play when they're coming up. Another time if there's a festival there and it's a good billing position and the fee is good, that could be good. Other times the fee may not be good but it could still be a worthwhile investment just to play in front of all the people at the festival."

Sommer says **the Enemy's** first run in North America is front-loaded with festivals. "They may be an arena act in the U.K., but they have not yet proven to sell hard tickets here, and this could lay the foundation to really do some damage upon their return," Sommer says. "Adele, on the other hand, had offers for every real festival under the sun but after much consideration we only chose to do the ones where she should not be affected by other noise and could further maintain her integrity as an artist."

Bottom line, Windish feels the market is well-populated with talent buyers interested in new talent. In addition to the usual venues and festivals, street fairs, colleges or performing arts centers that are "opening up to booking things that are newer or younger."

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# 6 QUESTIONS

with HADI PATROVI

by ANTONY BRUNO

During the gold rush, the smart money wasn't on the thousands of prospectors flocking to California with dreams of striking it rich: It was on the outfitters who sold them their picks and shovels.

This is the tack taken by iLike, a social music discovery service that is rapidly carving out a niche for itself as a provider of music-related services to sites either unwilling or unable to develop their own. It's a relatively new role for iLike, which until a year ago was trying to lure customers to its own site. But then it developed a custom application for Facebook and watched its membership skyrocket almost overnight.

The company recently added several new tools to its utility belt, including the ability to stream full-length songs via Rhapsody, an ad-serving program for concert promoters and an initiative that lets other Web site developers add iLike functionality to their products.

Company president Hadi Patrovi explains the strategy to *Billboard*.

**1 You've just announced the milestone of 30 million users. How many of those are registered vs. active users?**

We have 30 million registered users. The total number of users that visit iLike in a given month is 20 million. For total registered users, about 50% come from Facebook, while our daily active users are closer to 30%-40% Facebook users. Our own Web site, [ilike.com](http://ilike.com), contributes about 25% to the number of active users, and about 5 [million]-6 million of the 30 million total user figure.

**2 Does it concern you at all that most of your user base comes from sources other than your own branded Web site?**

We're very different than most other Web music companies in that we're completely syndicated across other Web sites. Most companies would be embarrassed that one-fifth of their registered user base comes from their own Web site. We really don't care. For us, it's more important to put our stuff where the users are. There are lots of sites that have built their own standalone destinations for music. We're trying to build a syndicated one where we're trying to put music in other destinations that don't have it.

**3 How do these newly announced services help you achieve that goal?**

Before, iLike has been all about music discovery, connecting consumers to artists. With the rollout of the Rhapsody integration, we're enabling music consumption. That's good for both consumers and artists. The other change is the concert promotion platform that enables third-party concert promoters, developers and venue owners to get involved in iLike. It expands the scope of our business.

**4 What's the business model for that concert ad platform?**

Currently, for \$5 you get 1,000 impressions on a flat-rate CPM [cost per thousand]. The good thing about that is that it's simple. But the problem is that in a market like New York, there's a lot more shows to promote, whereas in a small town there's maybe only one show. Making those the same price is really not fair. So we're going to move to more of an auction so the highest bidder gets the most targeted spot.

**5 Who's the target user for this new developer platform?**

Technology companies that create Web sites who want to let users add musical features.

So if you ran a start-up that did online greeting cards, we can make it really easy for you to let anybody who's sending a greeting card pick a song that goes along with it. There's lots of interesting things one can do by adding either a single song or a playlist in the context of another Web site.

**6 So you're going from being the music engine for a handful of sites to a much more diverse set of sites, potentially at least.**

We're already in all the top social networks except for MySpace. We've become the de facto music service for the other four big social networks. The next level of integration is to go to smaller sites. Instead of doing that by [individual] partnerships, we're building a reusable platform to make it easier to get to the next hundred or thousand smaller sites. It's basically free, and we'll monetize the way we monetize everything else on iLike.



PATROVI

ADELE: GEORGE CHIN/RETNA; PATROVI: COURTESY OF ILIKE

# Smooth Moves

## Retail Pleased With Sony BMG, EMI Appointments

With declining CD sales, the slower-than-anticipated ascension of digital delivery of music and the rampant piracy and counterfeiting of music, it's easy to see why sales are in a downward spiral. But there is another more subtle factor that's also affecting the industry: Two major labels—Sony BMG Music Entertainment and EMI Music—have faced such severe operational challenges that it's as though they are "broken," as some of their peers at Universal Music Group (UMG) and Warner Music Group put it.

But in a promising sign, retailers are welcoming a couple of key appointments at Sony BMG and the promotion of two respected distribution



SCHAIHLER

executives at EMI.

At EMI, A&R clearly hasn't been performing up to snuff. While the label recently received a boost from **Coldplay's** "Viva La Vida or Death and All His Friends" and **Katy Perry's** "One of the Boys," those big hits came at the tail end of another decline in the company's market share, which fell to 9.4% of U.S. album sales in the first half of 2008 from 10.4% during the same period a year earlier, according to Nielsen SoundScan. Meanwhile, EMI employees have had to contend with big distractions during the past year, including the sale of the company to British private equity firm Terra Firma and a dramatic consolidation and restructuring of EMI's operations.

But throughout the A&R slide, the distribution side of EMI's business has remained strong under the auspices of

**Ronn Werre**, who has just been promoted to president of EMI Music Commercial Development, overseeing sales and distribution worldwide among other responsibilities. As a result of Werre's promotion and the EMI restructuring, **Darren Stupak** has been promoted to running the U.S. distribution arm, EMI Music Marketing, as senior VP of sales and commercial development, reporting to Werre. EMI already gets high marks from the account base, so Stupak's upgrade is seen as welcome news.

At Sony BMG, market share fell to 24.8% during the first half of 2008, down from 29.1% year to date as of Oct. 10, 2004, the first week Nielsen SoundScan calculated the company's combined market share following the merger of Sony Music and BMG Music earlier that year. Post-merger, Sony BMG had been expected to challenge UMG for market supremacy, but alas, that wasn't to be.

The label also grappled with a slew of other challenges, including management shake-ups, the CD copy-protection software controversy of 2005 and questions about what would happen after the company's five-year merger pact expires in 2009. Sony BMG also alienated conventional music merchants through exclusive deals with big boxes and by forcing out executives perceived to be friendly to physical product, such as former Sony BMG Sales Enterprise heads **Bill Frohlich** and **Jordan Katz**.

But things finally seem to be stabilizing. First off, Sony BMG appears to be nearing a buyout of Bertelsmann's stake in the label. And in a particularly important development for brick-and-mortar merchants, the company hit a home run in its moves to fill the void created in January following Katz's departure.

First came the appointment

of **Dennis Kooker**, Sony BMG global digital business and U.S. sales executive VP of operations and finance, as interim executive overseeing the distribution company. Then in July came the appointment of longtime Best Buy music executive **Jennifer "J.J." Schaidler** as executive VP, overseeing physical and digital sales. Both moves were made by **Thomas Hesse**, Sony BMG president of global digital business and U.S. sales.

Initially, Kooker's promotion was perceived as a mistake because retailers weren't aware of him. But he has since made his presence known. "Kooker has been doing things quietly, but he got our respect big time," one retail executive at a big chain says. Sony BMG's competitors also think highly of Kooker. "I never knew the guy, but everyone gives me tremendous feedback on him," a top distribution executive at one of the majors says.

As for Schaidler, a competing distribution president describes her appointment as an "inspired choice. She is a fabulous executive and she will do a great job there," the exec says. "The industry needs her."

Likewise, fellow retail merchants who know Schaidler from her days serving on the NARM board think highly of her. What's more, they love that she is a retailer and likely to be more sympathetic to retail's plight. And because of her experience in overseeing Best Buy's digital and mobile business as well as its CD and DVD business, retailers say she is the ideal executive to help the industry to bridge the physical/digital divide.

But even as the industry applauds Schaidler's appointment, the retail executive adds, "I hope they don't take Kooker out of the picture. He is very innovative and retail-friendly." A source inside Sony BMG says Kooker fans needn't worry, as he will remain in the picture as Hesse's righthand man. ...

## Retail Track

ED CHRISTMAN



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# Future Talk

Regional Mexican Summit To Focus On New Biz Models

Mobile, digital, branding, sponsorships and new ways of approaching the business will be the focus of Billboard's third annual Regional Mexican Music Summit, taking place Oct. 6-8 at the Wilshire Grand Hotel in Los Angeles.

Already confirmed as one of the centerpieces of the conference is a Q&A session with **Pepe Aguilar**, one of the most progressive artists in the regional Mexican realm who has fully embraced not only new musical styles, but also novel ways of doing business, from management to marketing to new media.

The summit's advisory board, comprising decision-makers within regional Mexican music, recommended that this year's gathering focus on new business opportunities in various arenas.

Regional Mexican music remains the most lucrative and biggest genre of Latin

music in the United States. But at a time when the business is changing dramatically and physical sales are plunging, the genre is overwhelmingly in need of fresh business paradigms, including the creation of branding alliances (which remain rare) and the expansion of the digital and mobile arenas, where sales of regional Mexican music still lag behind those of other genres, but are quickly gaining ground.

In the sales realm, for example, while regional Mexican accounts for more than half of all Latin music sold in the States, it made up only 10.3% of Latin digital sales in 2007, according to Nielsen SoundScan.

But through May 11 of this year, re-

gional Mexican albums increased their share of all Latin digital albums to 13.8%. During the week of July 6, the top-selling Latin album in Apple's iTunes store was "Si Tu Te Vas" by romantic Mexican duo **Los Temerarios**, which followed **Intocable's** No. 1 ranking in May. Only two other regional Mexican acts have hit No. 1 on the iTunes chart.

In the mobile arena, the bulk of the regional Mexican presence has been

felt in the polyphonic ringtone arena, but in the mastertone realm, Latin in general and regional Mexican in particular are virtually nonexistent on the charts.

Yet this, experts say, is the area where regional Mexican can truly explode. According to a 2007 Forrester study titled "Hispanics Connect to Mobile Data," 30% of Hispanic mobile data users download or stream music to their phones—more than twice the number of non-Hispanics. They are also three times more likely to download videos than non-Hispanics. And, in a twist, Spanish-dominant cell phone users are even more likely to do so, with 35% of them downloading music to their phones.

Latin Notas is open to speaker suggestions for the Regional Mexican Music Summit, the only conference dedicated to the genre. We are seeking innovative companies that can contribute to the development, growth and health of the driving force of the Latin music industry. A full schedule of events as well as registration information is available at [regionalmexican-musicsummit.com](http://regionalmexican-musicsummit.com), and you may contact me directly with your input at [lcobo@billboard.com](mailto:lcobo@billboard.com).

## Latin Notas

LEILA COBO



AGUILAR

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## THE BILLBOARD Q&A?

Earlier this month, mobile aggregator/distributor PlayPhone launched its first all-Spanish language site, [playphone.com/espanol](http://playphone.com/espanol). Billboard spoke with founder/CEO Ron Czerny about the future of Latin mobile and the company's plans for Latin-American expansion.

**At this initial stage, your site features largely translated content. Will you customize that content?**

Absolutely. We created PlayPhone en Español for the U.S. Latin market, and we are now hiring a team of Latin people to take over the Web site management so it's not a pure translation of the English site. And we're also going to customize it for each Latin country. We launched in Brazil in January. The site is in Portuguese, and it is fully customized under [playphone.com.br](http://playphone.com.br). We're about to launch Argentina next month, and we're expanding into about seven countries.

**What are the particulars of the Latin-American market?**

The appetite is heavily toward local content, and the major labels sometimes don't support local content deals. So, we have to work with small agencies and small labels in specific countries. The main reason we have a large office in Brazil is to support the local business. Local content accounts for 50% of our business there, if not more.

**The advent of direct billing and direct distribution allowed you to expand into Latin America this year. What prospects do you see now for Latin America?**

The cell phone is the main device of entertainment in those countries and there is a high download rate. Mexico has one of the highest download rates in the world. In Brazil, with just four months in business, we're generating over \$200,000 a month in revenue, and music is the largest part of it. Argentina is very strong as well. I think combined our Latin-American business will be several million dollars a month by the end of the year. The floodgates are opening. —Leila Cobo

# 'Angels' Take Flight

Pop Group From Hit Argentine TV Show Seeks International Audience

BUENOS AIRES—Since last year's debut of popular TV series "Casi Angeles," the show's fictional pop band TeenAngels has become a real-life hit in Argentina.

Now the group is poised for wider success thanks to an agreement to air the series in Mexico in early 2009 on the Televisa network and a worldwide tour slated to kick off around the same time.

In Argentina, "Casi Angeles" airs Monday through Friday on national network Telefe. Since the start of its second season April 1, it dominates its 6 p.m.-7 p.m. TV time slot, averaging about 1.4 million viewers every night, or 42% of the country's viewership.

"Casi Angeles" is the brain child of Cris Morena, a producer/songwriter who has created other successful tween-focused shows like "Chiquititas," "Floricienta" and "Re-

belde Way," which have each produced albums that have enjoyed multiplatinum sales.

The cast members of TeenAngels, who were chosen through an open audition, portray teenagers raised at

an orphanage who now have a band. Music, of course, plays a central role in the series.

"These five boys and girls make a band, find their identities and overcome their painful conflicts and per-

sonal experiences," Morena says. "The music heals and saves them."

In a sign of the show's strong appeal, Televisa didn't license the concept to produce its own version, as it usually does with other international programs, but instead will air the original Argentine production. The TeenAngels' tour will make stops in Mexico and Israel, where "Casi Angeles" airs on TV and cable network Nickelodeon. And in Latin America, the series will debut on the Disney Channel this year. The group has also debuted a musical at the 3,200-seat Gran Rex theater in Buenos Aires and sells assorted merchandise at the city's "Casi Angeles" store.

"We had to be patient, because it was not an immediate success," says Gustavo

Yankelevich, chairman/CEO of RGB Entertainment, which produces "Casi Angeles" with the Cris Morena Group. "We did not dominate the ratings last year, but the success of the stage show and 20,000 DVDs sold in 2007 did indicate that the audience was there, waiting to explode, as it finally did this year."

The TeenAngels' self-titled 2007 debut album has sold 65,000 units and was certified platinum (40,000 copies in Argentina), according to Sony BMG marketing director Damian Amato. To date, it is the 12th-best-selling album of the year in Argentina, according to shipment data from CAPIF, the Argentine trade group representing the music and video industries.

A second album, "TeenAngels II," arrived in January and was certified platinum during its first month of release, Amato says. Sales were helped by the promotion of a first single, "A Ver Si Pueden," on FM radio and Radio Disney.

—Marcelo Fernandez Bitar

## TEENANGELS



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# Best Practices

## Retail Giant Rolling Out Indie-Centric Venture

Most of the shoppers at the Chattanooga, Tenn., Best Buy came to the store May 10 to buy a new TV or browse for stereo equipment, not to check out an acoustic set by **Five Star Iris**. But after the Atlanta indie band band played a few songs, the group discovered it had won the crowd over, selling 35 CDs in an hour to random patrons, most of whom, according to lead singer **Alan Schaefer**, "were not club-going folks. They probably wouldn't have heard our music otherwise."

In an era where many big-box retailers are cutting back on CD sales, Best Buy is bucking the trend and instead focusing on offering a more personalized selection of discs. "We don't want to carry a cookie-cutter assortment of albums," the chain's national entertainment director **Glenn Feinberg** says. In an effort to diversify its offerings, Best Buy has started reaching out to independent bands through the Best Buy Unsigned Artists Program.

According to **John Fetto**, head of J Distribution and Best Buy's partner in the venture, the program is open to all unsigned artists, provided they meet a few basic criteria. "The band's Web page really has to show that they are com-

mitted to touring and can provide us with a quality product," he says. "What I look for is a band that has a strong regional following; I'd prefer a band that plays several local shows to a band that does one big tour every so often." Fetto adds that the program is open to all genres of music.

Once a band is accepted into the program, it pays an initial setup fee of \$250 and is paid \$5.15 for each CD sold. But just stocking the disc is only part of the program. "We are trying to develop something that totally runs that gamut and empowers the artists," Feinberg says. "We can do in-store signage and performances and make sure our stores are stocked in every city along a band's tour route."

Best Buy has also recently begun integrating the program into its circular, which is included in almost every Sunday paper in the country. The first program artist to appear in the ad was **Cas Haley**, a reggae singer whose album was included in the spread three weeks ago. In the wake of the placement Haley's album, which is available only at Best Buy stores and online, sold 2,000 copies in the last two weeks (out of

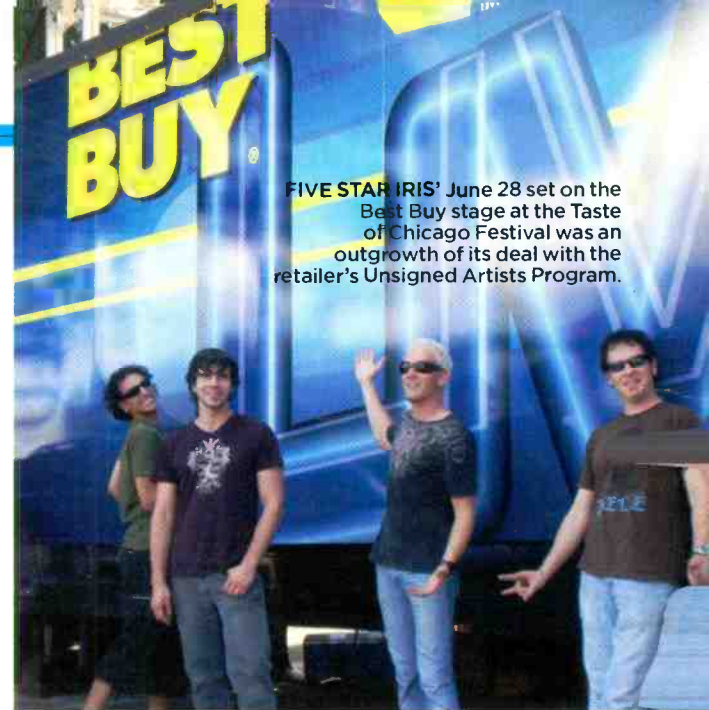
17,000 total) and reached No. 2 on Billboard's Top Reggae Albums chart, according to Nielsen SoundScan.

While Five Star Iris hasn't reached the same level of sales success as Haley, the act credits the program with helping to legitimize the band and giving it a number of opportunities for exposure. In addition to the in-store, the band has played at territory meetings and recently appeared on the Best Buy stage at the Taste of Chicago. Schaefer also says the folks in charge of the program are responsive when opportunities strike. "We got played on [triple A] KENZ in Salt Lake City, and Best Buy jumped and got the album in stores [there] almost immediately."

Best Buy senior entertainment manager **Lon Linden** says his goal is to keep growing the project so that more artists can reap the same benefits as Five Star Iris and Haley. "We started working on it almost two years ago, and I feel like we have a solid foundation in place at this point," he says. "The next step in our evolution is awareness and messaging and increasing the number of participants in the program."

### The Indies

CORTNEY HARDING



FIVE STAR IRIS' June 28 set on the Best Buy stage at the Taste of Chicago Festival was an outgrowth of its deal with the retailer's Unsigned Artists Program.

Linden hopes that Best Buy's recent decision to stock instruments in its stores will help draw a more music-focused audience, and he plans on incorporating endcaps filled with local music into stores soon. There is also talk of partnering with venues, although Linden says nothing has been decided.

Fetto adds that even starting the program has been an opportunity for Best Buy to grow and capture a new market. "People still buy CDs, and they have to buy them somewhere," he says. "The big boxes are cutting back and indie retailers are closing down. Don't forget, in a lot of places, Best Buy is becoming the only record store in town."

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

CHERYL WILCZAK

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GLOBAL BY NYAY BHUSHAN

## Out Of Nothing At All

Mobile Carriers Pin Hopes On Ad-Supported Entertainment

NEW DELHI—With more than 270 million mobile subscribers, India would seem to provide a promising market for ad-supported mobile entertainment offerings.

But due in large part to the delayed launch of third-generation (3G) mobile services, the projected market is expected to be negligible in the near term. But that hasn't stopped wireless carriers and mobile marketing firms in the world's second-largest mobile market (after China) from trolling for opportunities.

A recent report by London-based industry organization Mobile Entertainment Forum projected the Indian mobile-entertainment market to generate \$403.1 million in revenue in 2008, climbing to \$2.2 billion in 2013. But MEF expects ad-supported mobile entertainment to account for only a tiny portion of spending, growing from a microscopic \$6,300 this year to just \$2.2 million in 2013.

The main culprit? A continued delay in the launch of 3G services in India. Originally expected to launch this year, 3G services have been held up by the inability of state-run Telecom Regulatory Authority of India, the government's Department of Telecom and mobile carriers to agree on the pricing of spectrum access, foreign ownership and other regulatory issues.

Still, mobile industry executives believe music would be well-positioned to profit should ad-supported business models take off in India.

"Mobile music already has a massive user base and is not affected much by connectivity

A lack of music industry unity has hampered the ability of rights holders to negotiate better terms from content aggregators and carriers. But P.S. Parasuram, head of content and new product development at Bharti Airtel, insists the carriers' share of revenue is justified, "given the high infrastructure investments



borne by carriers to serve a large market like India, where users are charged the lowest tariffs in the world."

With mobile operators grabbing the lion's share of consumer spending on mobile entertainment, some are considering ad-funded ringtones as a means to make up for revenue lost to piracy. Airtel, India's biggest carrier, plans to test a music-based ad-supported mobile service as part of the company's existing music service Hello Tunes.

"Hello Tunes will shortly pilot subsidized monthly subscription fees for caller ring-back tones where, for instance, the first three [such tones] could be music tracks and the next [tone] could be an ad jingle," Parasuram says.



**'Mobile music already has a massive user base and is not affected much by connectivity issues, such as 3G, which really pertains to videos and games.'**

—NEERAJ ROY, MEF ASIA BOARD



issues, such as 3G, which really pertains to videos and games," says Neeraj Roy, vice chairman of the MEF Asia Board and CEO of Mumbai-based mobile marketing company Hungama Mobile.

Some advertisers are bullish about ad-supported mobile entertainment, even though overall mobile ad spending in India remains modest. MEF projects spending will total \$6 million this year, rising to \$54 million in 2013.

"Two hundred and seventy million mobile users is a great target audience," says Sandip Tarkas, president of customer strategy at Mumbai-based retail conglomerate Future Group. "While mobile advertising hardly exists in our ad spend today, in five years, I reckon we will allocate at least 10% of our total ad spend on mobile advertising."

Meanwhile, Roy claims that only about \$70 million-\$80 million of the annual revenue from mobile entertainment, mostly from music, accrues back to rights holders.

Another reason for the Indian mobile market to hope that ad-supported entertainment will break out: Some fee-based services haven't done well with consumers. For instance, Mumbai-based Star India's mobile portal getplus.in recently scrapped a 75 cent monthly fee to access paid-for TV shows, music and other entertainment content, although it still charges for individual downloads. Mumbai-based Universal Music India serves as content aggregator.

"It's still early days to charge consumers for access to such mobile-entertainment platforms," Star India senior VP/head of mobile entertainment Viren Popli says.

The prospects for ad-funded mobile music in India are "more of a concept than reality," Mumbai-based EMI Music India managing director Suresh Thangiah admits. His counterpart at Universal Music India, Rajat Kakar, agrees, saying that while ad-supported offerings "could offer potential for mobile music, it really depends on how this concept is offered to advertisers and consumers." ♦♦♦



GLOBAL BY CHRISTIE ELIEZER

## STRIKE UP THE BRAND

Music Tie-Ins Finally Take Off In Australia

MELBOURNE—After lagging behind other markets in their use of music branding campaigns, Australia's music and marketing sectors are sprinting to make up lost ground.

The amount of money going to music companies from branding tie-ins has surged by about 60% annually since 2006 and should climb by about the same rate this year and in 2009, says Sean Pickwell, managing director of "band and brand" specialist Waterfront Entertainment Marketing of Sydney, whose clients include Sony Ericsson, Garnier hair-care products and Ford Motor.

Most high-profile deals to date have involved international acts and multinational brands. One source notes that even the biggest Australian-owned companies have difficulty attracting key acts, as "they only have about a quarter of the multinationals' marketing budgets."

When Australian companies seek branding

opportunities, sports sponsorships account for most of the deals, Pickwell says. By contrast, of the estimated \$4 billion Australian (\$3.8 billion) that Australian-based corporations spent in 2007 on branding and sponsorships, Pickwell estimates that just \$13 million-\$15 million Australian (\$12.6 million-\$14.5 million), or 0.4%, went to the Australian music business.

But Aussie acts could soon capture a larger share of branding expenditures. About a decade ago, Australian acts were unsure how their audiences would react to corporate partnerships, while brands complained of the reluctance of artists to fulfill commitments, Pickwell says.

"But in recent years," he says, "brands have been reassured that the music industry and artists are more switched on to the needs of marketers."

Delta Goodrem (Pepsi-Cola), John Farnham

## GLOBAL NEWSLINE

### >>> MERCURY SHORTLIST RISES

Rock veteran Robert Plant is up against teenage singer/songwriter Adele on the 12-album shortlist for the 2008 Nationwide Mercury Prize. The nominees, chosen from more than 240 albums by British acts, are Adele's "19" (XL), British Sea Power's "Do You Like Rock Music?" (Rough Trade), Burial's "Untrue" (Hyperdub), Elbow's "The Seldom Seen Kid" (Fiction/Universal), Estelle's "Shine" (Atlantic), Laura Marling's "Alas I Cannot Swim" (Virgin/EMI), Neon Neon's "Stainless Style" (Lex), Portico Quartet's "Knee-Deep in the North Sea" (Vortex), Rachel Unthank & the Winterset's "The Bairns" (EMI), Radiohead's "In Rainbows" (XL), Robert Plant & Alison Krauss' "Raising Sand" (Rouder/Decca) and the Last Shadow Pup-

pets' "The Age of the Understatement" (Domino). The Mercury judges will select their album of the year from the shortlist Sept. 9 at a televised ceremony in London featuring live performances from various nominees.

—Tom Ferguson

### >>> UNIVERSAL REACHES FOR SKY

U.K. market-leading pay-TV provider Sky has reached an agreement with Universal U.K. to launch a music subscription service that will provide subscribers with unlimited music streams and a set number of download-to-own tracks from Universal's catalog. Price points and an official start date have yet to be revealed, but the service will roll out to consumers in the United Kingdom and Ireland later this year, with titles offered in the MP3 format via a range of



**SNEAKY SOUND SYSTEM, left, and ROGUE TRADERS, above, are among the Aussie acts currently taking advantage of newly emerging branding opportunities.**

(telecom Telstra) and Jimmy Barnes (Lego's Pasta) are among the Aussie acts that have pocketed branding dollars in the past 18 months. And electro-pop trio Sneaky Sound System—whose self-titled 2006 debut was certified double-platinum (140,000 units shipped)—will promote the Aug. 16 release of its album "2" (Whack) and an Aug. 16-30 tour by participating in a print/billboard/TV ad campaign for Sony Ericsson's Walkman mobile phone.

Earlier this year, Ford Motor (Australia) inked its first Aussie music deal, sponsoring multiplatinum Sony BMG act Rogue Traders' 31-date national tour.

"The music industry can be quite daunting" for Australian brands, Ford Australia sponsorship manager Nick Cummins says. "You have to know its ins and outs. It's quite different to sports, where Ford traditionally operates."

Under the pact, Ford used Rogue Traders' tracks in TV and radio ads for its Fiesta model. Ford also ran an online contest offering a walk-on role in a band video, which Cummins says allowed it to accumulate data on the campaign's 18- to 35-year-old target group. Ford, he adds, is now looking at more music opportunities.

"The band wanted a huge production and knew they needed sponsorship," Rogue Traders manager Philip Cleary says, noting that Ford covered

a "substantial" part of the band's \$750,000 Australian (\$729,000) tour costs. "They're already brand-savvy. Five to seven percent of their [annual] income comes from sponsors."

Sony BMG Australia launched its Business Enterprises division in 2006 and now claims to work with 100 brands. Its initiatives have included offering exclusive downloads as customer incentives for Kellogg's, MBF health insurance and Hyundai Motor.



**DENIS HANDLIN**

The campaigns "generated excellent results" for the label and brands in terms of consumer response, with some 70,000 tracks downloaded to date, Sony BMG Music Entertainment Australia chairman/CEO Denis Handlin says.

The latest sign of burgeoning interest in music branding came July 8, when representatives from 150 brands attended the Sydney launch of the local arm of BrandAmp, the European joint venture between Universal Music Group and global communications agency WPP's media investment arm GroupM. BrandAmp develops music/brand partnerships for WPP clients.

BrandAmp Australia's Sydney-based GM Darren About says he expects the company to add "significantly" to the sector's growth Down Under. "The idea is to show brands that music is part of their culture—not an add-on," he says. ...

subscription options. Sky's multichannel TV service claims 8.9 million subscriptions, which it says translates to about 21 million viewers. The company also operates a fast-growing broadband service. —Lars Brandle

### >>>ENPALS EXTENDS DEADLINE

Italian government agency ENPALS has extended the deadline for payment of royalty-based retroactive pension contributions (Billboard, June 14) by record labels from July 15 until Oct. 16. ENPALS announced its intention earlier this year to impose royalty-based pension payments by record labels. Labels were asked to pay an initial fee per singer per recorded track that would subsequently be updated according to the number of albums and singles sold, backdated to 2004. While the major labels accepted the new arrangement without protest, indies lobbied for an extension, arguing the deadline would force many into bankruptcy. Indie representatives

say they are now setting up negotiations with Italy's Ministry of Labour in an attempt to modify the scheme. —Mark Worden

### >>>MTV LAUNCHES U.K. CHART SHOW

The United Kingdom has a new TV chart show. On July 21, MTV U.K. launched a weekly singles and album chart countdown show that airs on the domestic version of VH1. The "Official U.K. Top 40" is the first chart countdown program on British TV since the BBC axed its venerable "Top of the Pops" program in the summer of 2006. It is part of a new long-term, multiplatform deal between MTV U.K. and chart compiler the Official U.K. Charts Co. The chart show is broadcast each Monday at 7 p.m. GMT, then airs on other channels across the MTV network throughout that week. —LB

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GLOBAL BY DIANE COETZER

# Changing Of The Guard

New Gallo Music Head Aims To Keep Pole Position

JOHANNESBURG—Africa's oldest and largest independent label is entering a new era.

Gallo Music Group managing director Ivor Haarburger is retiring July 31 after 40 years with the Johannesburg-based company. Replacing him is Lazarus "Laz" Serobe, who became the first black head of a domestic major when Sony Music South Africa named him managing director in 2001.

Haarburger admits he is leaving the African indie powerhouse in "challenging times." Recording Industry Assn. of South Africa figures credit Gallo with a 17.7% value market share in 2007, compared with its 10-year peak of 26% in 1998.

But Serobe says he's intent on improving market share.

"My biggest challenge will be balancing [our] commitment to roots music with A&R'ing new music forms that belong in contemporary South Africa," Serobe says.

One immediate goal will be to increase Gallo's digital sales at home and abroad with the assistance of Warner Music, he says. Since May 2007, the two companies have operated a joint venture, Warner Music Gallo Africa, representing Warner repertoire on the African continent. Warner Music Gallo Africa is attempting to build relationships with local online retailers and mobile operators to make its repertoire widely available in South Africa, Serobe says.

The exec says he's also looking forward to working with U.S.-indie Heads Up International, Gallo's key overseas label partner. Cleveland-based Heads Up will release a slate of Ladysmith Black Mambazo catalog and new offerings. Gallo boasts multiple Grammy Award wins with Ladysmith and Miriam Makeba.

Another potential growth opportunity is South African hip-hop, which Serobe says has yet to realize its commercial potential. He also sees opportunities for new genres to emerge, given the sustained popularity of local house/hip-hop hybrid kwaito during the past 15 years.

Since launching in 1926, Gallo has built an unparalleled catalog of indigenous music that Haarburger estimates includes 85% of all recordings made in the country prior to the mid-'80s. Repackaging such catalog acts as Stimela, Spho "Hotstix" Mabuse and Solomon Linda & his Original Evening Birds, he says, "has seen us through tough times."

In addition to its catalog strengths, Gallo's domestic roster includes such contemporary South African artists as Simphiwe Dana, Seed, Sharon Dee and Valerie Kimani. Haarburger says that Afro-soul star Dana "really brings together the roots music that makes Gallo so unique, but with a fresh, contemporary outlook that speaks to the 21st century. That is what I am positive will remain under Laz."

Serobe's appointment as Gallo managing director is a homecoming of sorts. He was the company's business and legal affairs manager in 1994 and 1995 before joining Sony Music South Africa as business and legal affairs di-



**SEROBE** and, inset, **HAARBURGER**



rector. Since 1996, Gallo Music Group, which also includes Gallo Music Publishers and the RPM Records imprint, has been part of Johannesburg media conglomerate Avusa.

Haarburger "mentored me at Gallo before Sony South Africa set up business," Serobe says. "From those days, I came to appreciate how important distinctly South African music repertoire is to the company."

Following the 2004 merger of Sony and BMG, Serobe created the Heita Records label as a joint venture with Sony BMG Africa, but sold his stake to Sony in 2006 and moved to wireless carrier Vodacom as executive head of mobile entertainment.

"Having worked with both Ivor and Laz for so many years it's both strange and exciting for me to see Laz replacing Ivor at Gallo," says Guy Henderson, London-based senior VP of international at publisher Sony/ATV and a former Sony Music South Africa managing director. "Strange in that it is hard to imagine the South African music industry without Ivor; exciting because I know Laz, with his experience and array of talents, will bring so much to the Gallo Group." ...



**SEED, left, and SHARON DEE** are among the contemporary acts on Gallo's roster.

DIGITAL BY ANTONY BRUNO

## Tear Down This Wall

**Enthusiasm Grows For Open Platforms, Shared Content**

I guess it really is true that everything you need to know you learned in kindergarten.

Take the very first lesson: Share everything.

It's right there at the top of the list, but only now are we starting to see the digital entertainment industry take notice. Once littered with walled gardens and content silos, the digital landscape is finally beginning to sprout a customer-friendly ecosystem of shared content and traffic.

Fueling this newfound spirit of interoperability are new technologies that enable the sharing of content between sites. They include the Open Social initiative and Facebook's open development platform, both fueling the "widgetization" of the Web.

It's also a reflection of the surging "mash-up" movement online. A mash-up is a Web application that combines content and features from multiple sources for a specific purpose that none of the contributors do individually. The most commonly used applications are those with easily embeddable content or open APIs (programming information available to all), such as Google Maps, Twitter and Last.fm.

This mash-up practice has long been used by such niche music applications as Wik-iFM—which merges a band's Wikipedia page with its music streamed from Last.fm—or

Rhapsody+Pitchfork, which, as its name implies, adds full-song streaming from Rhapsody to Pitchfork's music reviews. Most are created by tech-savvy fans just looking for ways to create their dream application.

But in the last year, mainstream services have taken the bait. In 2007 Music-based social network MOG added YouTube videos as part of its MOG TV service. Yahoo's FoxyTunes originated as a mash-up that combined artist bios, lyrics and news from Yahoo; related artist recommendations from Last.fm; and links to buy tracks from Amazon.

The list goes on. TiVo users can now stream YouTube videos and Rhapsody's music. MTV is using its partnership with Rhapsody to let fans stream music heard on its TV shows. AT&T Mobility subscribers can choose between Napster Mobile or indie haven eMusic as their mobile music provider.

Digital music retailers are getting with the program, too. eMusic will soon incorporate relevant content from other sites into its online music subscription service. For instance, a pending revamp of its artist pages will dynamically pull in music videos from YouTube, artist entries from Wikipedia and fan or other photos from Flickr.

And in the spirit of sharing, eMusic is reciprocating by unshackling much of its exclusive editorial content and making it available in widget form. That includes features like the eMusic Dozen, as well as Q&A profiles

and Spotlight articles. Its new album page features allow users to post their favorite albums to Facebook, Twitter and more than a dozen other social networking sites and services.

"The days of building some big, monolithic, walled-garden digital music store that people will come to and you never let them out of are gone," eMusic CEO David Pakman says. "We [haven't been] making it easy for fans to embed their favorite eMusic finds, so this is really a recognition of behavior that already exists."

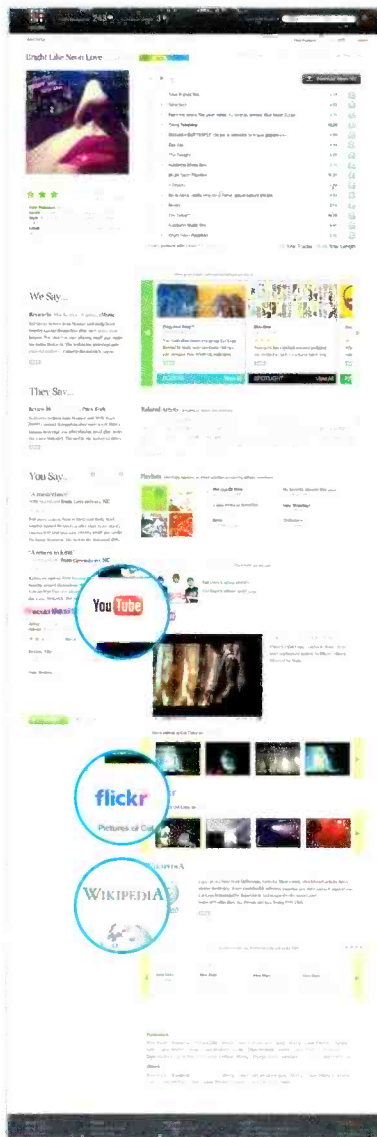
Even Apple, that bastion of rugged individualism, is starting to play better with others. Hand in hand with the recent iPhone launch was the introduction of iTunes' App Store, made possible by Apple's decision to give developers access to the iPhone platform (at a price, of course). The result is a host of programs that take advantage of one-click iTunes sales, as well as the integration of such iPhone partners as YouTube.

Contributing to this momentum in no small way is the emergence of several clear winners standing out amid the many options for online content. YouTube is the de facto Internet video service, responsible for upwards of 1 billion video streams per day. Wikipedia has emerged as an important source for artists' information, with popular artist pages averaging around 5,000 hits per day—dwarfing the failed artist-wiki efforts of such services as Napster's Narchive. And for photos, there's Flickr.

Rather than competing with these readily available services, it's proving easier and faster to just incorporate them.

"Tear down the walls," Pakman says. "Let's bring stuff into the site that people are already using, and let people take our stuff out."

This newfound openness to



Recent redesigns of such online music services as eMusic, above, have incorporated content from multiple online sources.

sharing is also reflective of the face lift trend taking place among digital music sites tarting themselves up for a new digital music mating season. With labels now agreeing to digital rights management-free licensing, ad-supported free streaming and other models, the digital music game has changed, and established players are busily revamping their strategy to best address this new battlefield.

Last.fm recently underwent a face lift of its own. Buzznet is sprucing up through an aggressive series of acquisitions, and even Rhapsody and Napster say to expect more changes as their DRM-free strategies sink in.

It's early days, to be sure. But if successful, these forays could pave the way to an interoperable future where, rather than trying to guess how fans want to enjoy music online, services will simply let them create their own customized experiences using their favorite tools.

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

## BITS & BRIEFS

### DOWN THE TUBE

User-generated online video may not be the cash cow many expected. According to research outfit the Diffusion Group, user-submitted videos account for slightly less than half, or 42%, of all the video streamed online today, but contribute only 4% of all ad-related revenue. Professional video, meanwhile, accounts for the other 58% of streams and 96% of ad-related revenue. Case in point: At a recent music industry conference in London, Netwerk Music honcho Terry McBride said Avril Lavigne is prepped to pocket \$2 million in ad-share revenue from YouTube. Of course, her "Girlfriend" video remains the most-watched music video in the site's history.

### USE YOUR HANDS

The mobile version of "Guitar Hero" was critically panned but a commercial success. So it's no surprise that developer Hands-On Mobile has introduced the sequel—"Guitar Hero III: Backstage Pass." With more than 25 hours of gameplay, the new game lets players promote their music on TV and radio, build buzz through street cred, make

demo tapes, sign record contracts, conduct press interviews, rehearse and of course play gigs. And in an even further departure, players can join an online user community, where they can download new music, chat and set up competitions with other users.

### DOWNLOAD DO-GOODERS

Charities are making good use of the flexibility and ubiquity of digital music. Several artists, such as Natasha Bedingfield, Peter Dinklage and Akon, are using digital channels as fund-raisers for their favorite causes. Bedingfield has teamed with LG Mobile Phones to offer a live version of the song "Angel" as an exclusive ringtone. The \$3 fee will be donated to the VH1 Save the Music Foundation, which raises awareness and funding for music education. Buffet and Akon are working with variable-pricing outfit AmieStreet to raise funds for the Creative Visions Foundation. The service's new Download to Make a Difference campaign will donate \$2 to the organization for every free download of their single "Anything."

## TUNE TROOPERS

"From the days of old, Melodica was a land of music, a land of freedom. Until one day, they came—the Mechanoids, who enhanced their body with machinery." That's the premise of the latest music game for the iPod—"Song Summoner: The Unsung Heroes." The first role-playing game for the music device has gamers tapping their iPod library for songs that can be used as weapons, transforming each into "Tune Troopers" to battle those Mechanoid bastards. Or something. Whatever... it involves playing music and killing things, so just run with that and check it out. "Song Summoner: The Unsung Heroes" is available now from the iTunes store for \$5.



—AB

## AOL MUSIC TOTAL MONTHLY STREAMS AUG 2 2008

TOP SONGS		
1	SLIPKNOT Psychosocial ROADRUNNER	393,683
2	CHRIS BROWN With You JIVE	87,635
3	TAYLOR SWIFT Picture to Burn BIG MACHINE	45,147
4	ALICIA KEYS No One J	45,075
5	CHRIS BROWN Take You Down JIVE	33,807
6	TAYLOR SWIFT Teardrops on My Guitar BIG MACHINE	33,190
7	JORDIN SPARKS One Step at a Time JIVE	31,284
8	CHRIS BROWN Kiss Kiss JIVE	30,392
9	AVRIL LAVIGNE When You're Gone RCA	30,169
10	BRITNEY SPEARS Break the Ice JIVE	27,529

TOP VIDEOS		
1	KATY PERRY I Kissed a Girl CAPITOL	173,827
2	KERLI Walking on Air ISLAND	169,773
3	RIHANNA Take a Bow DEF JAM	148,824
4	MILEY CYRUS 7 Things HOLLYWOOD	136,613
5	LIL WAYNE Lollipop CASH MONEY/UNIVERSAL MOTOWN	123,767
6	LEONA LEWIS Bleeding Love SYCO/J	123,343
7	DANITY KANE Damaged BAD BOY	90,792
8	JORDIN SPARKS No Air JIVE	84,390
9	JONAS BROTHERS Burnin' Up HOLLYWOOD	79,623
10	MARIAH CAREY Bye Bye ISLAND	70,677

The singer's video was featured in AOL's "About to Pop" and "DL Show" programs, garnering its handsome placement on the tally.

\* First Listen/First View \*\* Network Live † Breaker Artist ‡ AOL Sessions Source: AOL Music for the four weeks ending July 18.

SUNTRUST  
SPORTS &  
ENTERTAINMENT  
GROUP  
MANAGING  
DIRECTOR

# Thomas Carroll

The SunTrust executive talks about lending and wealth management options for musicians, publishing companies and other clients.



SunTrust has been a well-known name in the publishing business and in Nashville, but during the last few years the company has been spreading its wings. First, SunTrust grouped and branded business lines that were closely related into the Sports & Entertainment Group, overseeing investments and providing other financial services to musicians, athletes and actors. Second, it began expanding beyond its core business of serving individual clients to work with corporate clients as well.

"We started out in Nashville 20 years ago," SEG managing director Thomas Carroll says. "My predecessor—Brian Williams, who passed away tragically two years ago—was a real pioneer in the music business and at the time was one of the first people to discover how to use royalties and intellectual property in the form of copyrights as collateral for loans."

Carroll, who grew up in Atlanta and graduated from Wake Forest University, has been with SunTrust for 12 years and had always been involved in the management of high net-worth client relationships. Since a number of his clients were in sports and entertainment, "when the opportunity came to run this group, it was a good fit," he says.

Today, the SunTrust parent company has total assets of \$179 billion and serves clients in 39 states. In music, the company has expanded its business to hip-hop in Atlanta and Latin in Miami, and has its eyes on New York and Los Angeles, with the goal of making inroads into the film industry, Carroll says.

## Who are some of your clients?

I prefer not to say. In 2008, we had 98 clients who were nominated for Grammy Awards and 28 who won. We deal with very prominent musicians. In the country music space, we have significant market share. We have served upwards of 80% of [Country Music Assn.] award winners.

## What about the corporate side?

In the last couple of years, we have worked with a lot of publishing companies and record labels. We really like the publishing business and have been proactively going out trying to find opportunities to help publishers to acquire assets. That's a business we really like, especially with companies that have business models that know how to exploit those assets, and can perhaps buy them undervalued.

## What type of investment management services do you offer?

It's a little bit different. You are talking typically about young individuals who are inclined to live a pretty extravagant lifestyle and who may not have a lot of financial experience, so we take a very conservative posture in dealing with their assets and money. One of our biggest challenges is to try to prevent our clients from overspending. Some listen to us and some don't.

The music business doesn't have any 401(k)s so we try to get them to

set up IRAs and make the annual contribution to that so they can start to prepare for retirement. We take the first few years to help a client to establish a core base, a nest egg of conservatively managed assets that are liquid. Once they prove some sustainability in the industry, then we can have them branch out and do other things.

## What about lending activities?

The lending side is critical. Typically a young athlete or musician is going to want to live a lifestyle maybe in advance of the cash flow supporting that lifestyle. So the way they bridge themselves until the cash flow catches up is through a credit facility. We have a number of situations where we provide royalty loans that are secured by a songwriter's royalty income stream from . . . one of the performing rights societies.

## So the collateral would be the royalty stream, not the copyright asset itself?

Right. The royalty stream is like a receivable. It is already earned and payable to the artist. The way we structure the loans, the money comes straight from the performing rights organization to us. We also do a lot of intellectual-property lending. We try to get our clients to treat that as a financial asset. Oftentimes, we may recommend that a client sell all or a portion of that asset, especially in

light of tax rates being so favorable for buying and purchasing them. But if a client wants to do something else without liquidating, we can provide a facility or a loan against their publishing assets. The revenue off those assets will typically pay down that loan over time, and we file a lien with the copyright office.

## When you work with companies acquiring publishing assets, how much equity do you like to see in deals?

I wish there was a canned answer. It depends on what the asset is—you could be buying an iconic asset that you feel pretty comfortable with over time or you could be buying an asset that is not quite as well-known and then we typically will want to see a little more equity. It also depends on our expectation of management's ability to manage and exploit the asset. A good ballpark is probably 70% loan to value. But that could range from 50% to 80%. The more skin in the game, the better.

## Has that stance changed as the market place gets tighter?

It has changed a little bit. It's interesting because it seems that the publishing business is doing quite well and I think a lot of that is being fueled by the tax laws.

## Are you referring to the 15% capital gains tax rate levied on an

## individual's sale of music compositions, which is due to revert back to the individual's higher income tax rate in 2010?

The tax changes that went into place are helping to fuel a lot of the valuations that you are seeing in music publishing rights now, which are getting pretty high. The seller gets to recognize the gains at capital gains rates and the buyers get to amortize the expense of the acquisition over a shorter period of time, which makes it a better deal for the buyer and seller. Depending on what happens in the next presidential election, there is some concern that those rates may go up, which is spurring some activity now.

## My understanding is that publishing valuations have dropped somewhat, even if they are still considered high at the lower level.

It all depends on the asset. I have seen some catalogs fetching 18, 19, 20 times [net publishers share] and there is a market lined up to potentially bid on it. And then there are other catalogs that are in the single digits [in NPS].

## Can you quantify any aspect of your business? How much does your investment management arm run, or how are you weighted in terms of music versus film and sports?

We don't quantify that publicly, but what I could tell you is our loan portfolio has grown at a compounded annual growth rate of 40% per year over the last five years. Our banking deposit balances and investment balances have each grown about 25% during that same time frame. We are heavily weighted in music right now—65%-70%—and our second-biggest part would be motor sports and then traditional team sports.

## So do you face the same pressures as other investment firms every time a negative article on the music industry is printed?

We don't because we are delivering pretty strong year-over-year growth, top and bottom line. . . .

One of our biggest challenges is to try to prevent our clients from overspending. Some listen to us and some don't.

**SHE'S GOT  
A NEW  
ATTITUDE**

# CIARA

**WITH A DARING  
NEW ALBUM,  
NEW MANAGER,  
NEW MOVIE AND  
NEW MODELING  
CONTRACT,  
CIARA AIMS FOR  
POP CULTURE  
DOMINATION**

**BY MARIEL  
CONCEPCION**

**PHOTOGRAPH BY  
DEREK BLANKS**

**AUGUST 2, 2008  
WWW.BILLBOARD.BIZ**



# It's a scalding summer day in Los Angeles

as some of the music industry's most distinguished urban artists made their way to the Shrine Auditorium for the 2008 BET Awards. This year's bill featured all the heavy-hitters: Usher, Lil Wayne, Alicia Keys and T-Pain assisted by DJ Khaled, Ludacris and Rick Ross. ♡ But what drove the audience wild was Chris Brown's set with Ciara. For a performance of Brown's "Take You Down," she ditched her traditional oversized sweat pants and bedazzled sports bra in favor of a black, skin-tight dominatrix-style cat-suit, thigh-high black stiletto boots and a matching black wig. The choreography included straddling Brown mid-air as he laid on the stage floor, scaling her hands up the right side of his body and a dance trick in which Ciara slithered her head down his back, and rested it on his right calf while bending her lean frame backwards. The performance ended with Brown and Ciara seductively staring at each other, as the crowd gave them a standing ovation. ♡ The message couldn't be more clear: Ciara isn't the teen princess of Crunk & B any more. Now 23 and with two platinum records under her belt, she is reinventing her career with a bold new creative and business plan that includes "Fantasy Ride," a conceptual album due in the fourth quarter via LaFace/Zomba, and an intensified focus on branding with a modeling contract and movie roles.

"The key to any success is to be creative and to take chances," her recently appointed manager Johnny Wright says. "This is how artists stay on top: by challenging themselves and increasing their fan base, and by bringing something unexpected to you." For "Fantasy Ride," Ciara is pushing the envelope creatively by having the set feature three distinct musical styles. As of now, the three sounds will tentatively be called "Groove City," full of sensual songs; "Crunk Town," with Atlanta-based crunk music similar to her introductory single, "Goodies"; and "Kingdom of Dance," with uptempo, house-leaning, freestyle-tinged cuts.

"There are three elements of her music in this record and to me that's growth," Wright says. "That could never be a bad thing. She's not stepping away from her original fans; instead, she's exploring new opportunities on this record."

Producers include Danja Handz, Jasper Cameron, L.O.S. and Tricky Stewart, who is co-executive producing the album alongside Ciara. Akon, Lil Jon, the-Dream and Ludacris make guest appearances, while Ne-Yo, T-Pain and Frankie Storm (from Rihanna's "Don't Stop the Music") are all contributing writers.

"It will still definitely be three different sounds in one package," Ciara says. "My mission is to take fans on a musical journey to three different sounds that represent me so that they get a chance to see the sides of me they still haven't seen."

"High Price," featuring Ludacris, and the uptempo dance song "Work" are both in contention for debut single. ("High Price" has already been leaked online. "My feelings were so hurt, because I wanted to present that track to the fans the right way," Ciara says.) Other tracks on the set include the feminist track "Independent Woman," the go-go-esque "Echo," the bass-heavy "When I," the energetic "I'm On," the melodic "Lover's Thing" and the Ne-

Yo-assisted "Super Natural." "The music flows together. It's about the journey and having fun through music. I can give you a basic album in a 12-song layout, but I wanted to be more creative," Ciara says.

The format presents challenges and opportunities alike for marketing, says Lisa Cambridge, VP of marketing at Zomba Label Group.

"The dance aspect of this album has made international want to get their hands on it, especially the U.K.," Cambridge says. "She has [had] some success overseas, but this is her real breakthrough. We're really hoping to set up opportunities to spend time in the territories and combine it with touring; this way, she can be more in command of her time." However, Cam-

bridge says because Ciara is somewhat of a "new artist" overseas, she will most likely start by doing all-day promotional stops instead of a formal tour.

As far as online promotions, there will be limited-edition digital versions of the three elements on the album made available, Cambridge says.

In addition, she says Ciara will make appear-

ances on urban TV music shows like BET's "106 & Park," as well as the traditional stops on MTV's "TRL," daytime talk shows and late-night TV.

And amid all the promotion for the album, Ciara is planning how to make a bigger impact in the entertainment scene. She recently inked a deal with Wilhelmina Models, which currently represents such acts as Fergie, Natasha Bedingfield and the Veronicas.

Wilhelmina president Sean Patterson was one of the first to notice Ciara's recent womanish air and decided to jump onboard. "We've been talking for years, but definitely recently saw the opportunity to market her, create endorsement deals and image-enhancing deals that would be good for her brand," Patterson says. "She is the complete package. She is model made, with perfect size, perfect height [Ciara is 5 feet, 7 inches tall], a beautiful body

**'My mission is to take fans on a musical journey to three different sounds that represent me.'**

—CIARA

## TRIPPIN' WITH CIARA

On "Fantasy Ride," Ciara divides the album into three "cities": "Groove City" for slow jams, "Crunk Town" for tributes to her Crunk & B roots and "Kingdom of Dance" for, you guessed it, dance. Here she talks about the inspirations for some of the tracks. —MC

### GROOVE CITY

On "Lover's Thing": "This track is very melodic—it's a feel-good record. It's a track for those nights when you want to be wrapped up with your boo."

On "Super Natural": "This song takes me back to the times of Biggie and [R&B group] Total."

### CRUNK TOWN

On "High Price": "This song features Ludacris [right] and it is like [Ciara's previous single] 'Oh' but to the 10th power. It's so futuristic to me."

On "Echo": "This song is about swagger, attitude and having fun. The beat is produced by Danja Handz."



### KINGDOM OF DANCE

On "Work": "This is a high-energy record. This is the type of song you can work out to; you're going to sweat up a storm in the club."

On "I'm On": "One thing: The energy is sick!"



and face. Take the music and dancing away, and she's still gorgeous. It's a dream pairing for us as an agency."

Via the partnership, Ciara is aiming to land endorsement deals with fashion designers, similar to the campaign she spearheaded for Rocawear last year, and beauty brands. "We'll work with her to identify those brands and those companies she feels are in sync with her image, expose her to [fashion] labels she isn't necessarily aware of and make choices that best fit her," Patterson says. "We want to help her evolve while maintaining identity and individuality."

And the label fully supports these efforts, with Patterson and Cambridge saying that they are targeting Victoria's Secret to pair up with Ciara. It's a perfect fit, Cambridge says, since it "plays with her personality and her coming of age. It's tasteful, sexy and beautiful, just like her."

Cambridge also wants Ciara to partner with an apparel, health or beauty brand that can help accentuate her commitment to athleticism. "I work out six days during the week and have five or six meals during the day that consist of meats, veggies and protein shakes. On the seventh day I have a little fun," Ciara says.

Besides modeling, Ciara is also expanding her acting career. She filmed her first starring role in the Jeff Clanagan-produced "Mama, I Want to Sing" a movie that will be released straight to DVD in early 2009. (This is Ciara's second acting role; she made her debut in the 2006 MTV Films production "All You've Got," which starred Adrienne Bailon and Efen Ramirez.)

In "Sing," inspired by the off-Broadway play of the same name, Ciara plays the role of Amara, a young R&B pop singer who has contradicting views from those of her evangelist mother. The film also stars Lynn Whit-



**CIARA and CHRIS BROWN** stunned observers with their sexy performance of 'Take You Down' at the recent BET Awards. Inset: Ciara is starring in the film version of 'Mama, I Want to Sing.'

field and Billy Zane.

The promotional campaign for the set will commence in September, to coincide with the release of the album, Clanagan says. "Ciara came up because we wanted a contemporary adaptation of the film that would appeal to those who saw the original version but capture a younger demographic as well. Ciara is ideal for that. She appeals to the 16-24 olds, as well as a mature fan base."

This expansion of Ciara's career comes at

the same time as the singer made the decision to part with long-time manager Phillana Williams and mentor Jazze Pha earlier this summer. Pha helped launch Ciara's career in 2004 and worked closely on her previous albums—2004's "Goodies," which has sold 2.7 million copies in the United States, according to Nielsen SoundScan, and 2006's "Evolution," which has moved 1.3 million copies—as a producer. (Ciara wouldn't comment on the reasons behind the sudden change

of heart. Pha declined to comment as well.)

"There was a mutual friend that stayed in contact with her and called me out of the blue to tell me Ciara wanted to discuss the position with me," says Wright, who also represents Justin Timberlake, the Jonas Brothers and Janet Jackson. "I got on the phone with her and she told me she wanted to get someone to join her team for this album . . . Ciara is not one-dimensional. She is a brand in essence, she's multitalented. She's a visionary who is learning to take the platform she has and use it for other things."

Now that Ciara feels more secure in her skin, she's giving the opportunity for others to shine as well, recently appearing on up-and-coming singer Tiffany Evans' single "Promise Ring." "I saw her perform and immediately thought she was special. So, the opportunity came up for me to start her off and introduce her to the world. We did the video together and I brought her on tour with me," Ciara says.

Additionally, Ciara is holding a second round of auditions via her MySpace page and official Web site to find dancers for her next tour. This is part of a broader mobile/Internet campaign planned by Zomba, Cambridge says, as they are planning to "aggressively partner with mobile" outlets, offering exclusive content to different providers, as well as executing various online campaigns and contests.

And while all these changes would overwhelm some artists, Ciara is taking them in stride.

"What matters is that I know what I know and no one can change the way I feel," she says. "You have to just be happy with yourself, have an understanding of things around you and grow with that." \*\*\*

## ON A WINNING STREAK

After going platinum with her first two albums and showing strength in collaborative singles, Ciara's "Fantasy Ride" has high expectations.



	"Goodies" Sho'Nuff/Music Line/ LaFace/Zomba 2004	"Ciara: The Evolution" LaFace/Zomba 2006
Nielsen SoundScan U.S. Sales:	2,723,000	1,290,000
Debut:	3	1
Debut Date:	10/16/2004	12/23/2006
The Billboard 200 Peak:	3	1
The Billboard 200 Peak Date:	10/16/2004	12/23/2006
Weeks on Chart:	71	37

SOURCE: The Billboard 200 through the chart dated July 26, 2008. Sales through the week ending July 13, 2008.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Goodies" (Featuring Petey Pablo)	94	6/26/2004	1 (7 weeks)	9/11/2004	38	Sho'Nuff/Music Line/LaFace/Zomba
"1, 2 Step" (Featuring Missy Elliott)	74	10/30/2004	2 (7 weeks)	1/8/2005	39	Sho'Nuff/Music Line/LaFace/Zomba
"Oh" (Featuring Ludacris)	75	3/26/2005	2	5/21/2005	23	Sho'Nuff/Music Line/LaFace/Zomba
"Lose Control" (Missy Elliott Featuring Ciara & Fat Man Scoop)	86	5/21/2005	3	9/17/2005	29	The Gold Mind/Atlantic
"Like You" (Bow Wow Featuring Ciara)	63	8/6/2005	3	10/1/2005	21	Columbia
"And I" (Field Mob Featuring Ciara)	96	10/29/2005	96	10/29/2005	1	Sho'Nuff/Music Line/LaFace/Zomba
"So What" (Field Mob Featuring Ciara)	88	4/22/2006	10	7/15/2006	21	DTP/Geffen
"Get Up" (Featuring Chamillionaire)	93	8/12/2006	7	9/2/2006	20	LaFace/Jive/Zomba
"Promise" (Nelly Featuring Ciara & JD)	45	11/25/2006	11	12/30/2006	20	LaFace/Zomba
"Like a Boy"	81	3/17/2007	19	5/5/2007	20	LaFace/Zomba
"Can't Leave 'Em Alone" (Featuring 50 Cent)	90	8/4/2007	40	9/15/2007	13	LaFace/Zomba
"Stepped On My J'Z" (Nelly Featuring Ciara & JD)	90	7/26/2008	90	7/26/2008	1	Derry/Universal Motown

SOURCE: The Billboard Hot 100 through the chart dated July 26, 2008.



# Latin Calling

TECHNOLOGY AND CONSUMER BUYING HABITS ARE CONVERGING IN LATIN AMERICA, TO THE BENEFIT OF MOBILE MUSIC

BY LEILA COBO

Mexican pop group Belanova was in the recording studio early last year when it got word to hustle. Handset manufacturer Sony Ericsson wanted to use the group's music in a vast promotional effort that entailed preloading Belanova content into thousands of cell phones.

Management for Belanova, a synth pop group signed to Universal, suggested using tracks from the act's previous album. But Sony Ericsson was adamant that it be new, front-line material that no one yet had.

And so, in August 2007, a month ahead of the album's physical release, Sony Ericsson put out 200,000 phones in Mexico preloaded with three new tracks from "Fantasia Pop," plus webisodes produced specifically for those mobile phones, photos and a game.

Today, Belanova has sold 700,000 preloaded Sony Ericsson phones in Mexico alone—some with three tracks, some with the full album. Even accounting for the abbreviated content, that's far more than the 108,000 physical copies the album has sold in that country, according to Universal, which negotiated the mobile deal with management.

To be sure, Belanova is still one of the few acts that sells more in digital formats than physical—but the group's success in that area points toward a yet largely untapped outlet for music sales in Latin America: the cell phone.

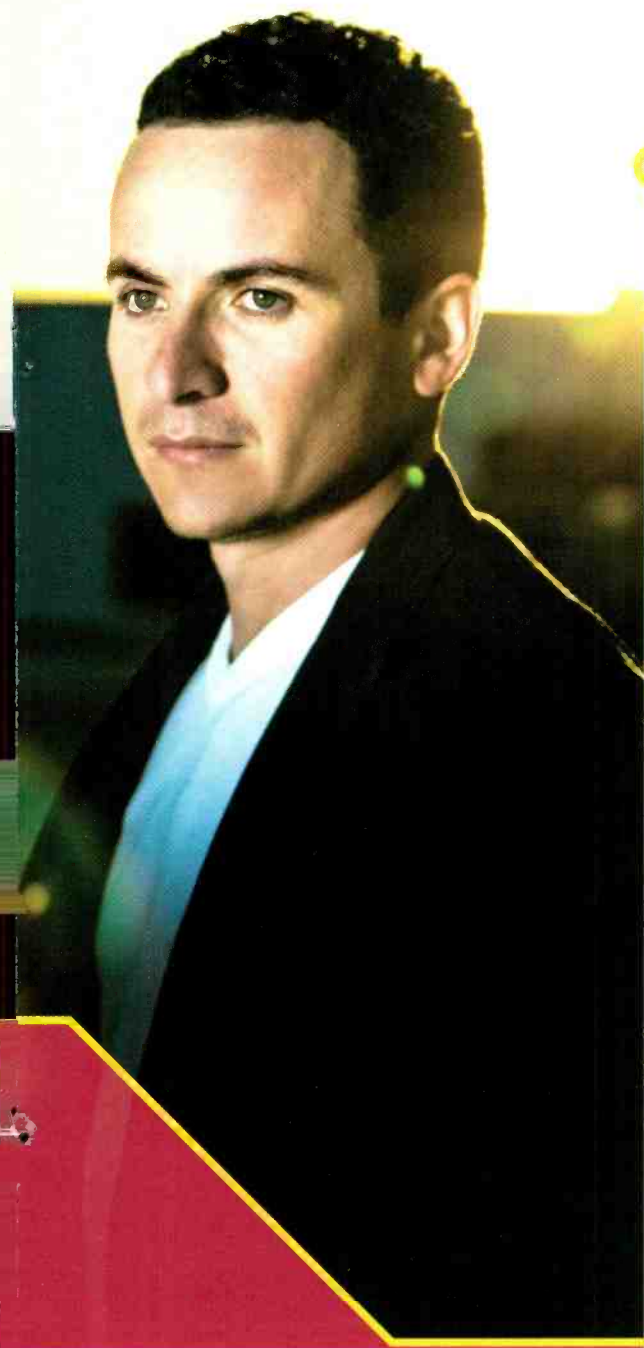
"Mobile is the great bright spot," says Seth Schachner, VP of Sony BMG's digital business in Latin America. "Over the last three years, it's gone from a tiny little enterprise to something that is an integral part of our business."

According to IFPI numbers, digital accounted for approximately 8% of the Latin market in 2007, up from a mere 3% in 2006. Of that, the mobile market made up the vast majority—87%.

While digital online sales in Latin America have languished due to a lack of broadband usage and the absence of a dynamic, functional online music store, mobile music sales are poised for take off thanks to ever-growing mobile penetration, an increase in subscription services in the region and the launch this year of third-generation (3G) networks in most Latin countries, which allow for high-speed wireless Internet access. Already, online wholesale revenue for the entire region amounted to only \$3 million in 2007, while according to the IFPI, wholesale revenue from mobile downloads added up to \$35 million.

Although the mobile situation varies greatly from country to country, depending on penetration and the evolution of technology, digital and mobile sales today account for anywhere between 15% and 20% of all revenue for most Latin labels. Within that, mobile brings in the lion's share—in many cases more than 90%—of that total. And because of the lower costs associated with digital sales and distribution, margins are far healthier. One executive estimates that more than 50% of a major Latin label's profits may come from the digital division.

In Latin America, the bulk of the mobile business derives from polyphonic ringtones, mastertones and preloaded phones. But it is hoped that within the next two years, full-track downloads and subscription services will allow for more personalized content.



### 3G GROWTH

In regards to downloads alone, a Portio research study released this year estimates that the Latin market for over-the-air downloads will grow from \$130 million in 2007 to \$660 million in 2011 as incipient 3G technology becomes more widespread.

"3G services are still far away from meeting their goals," Warner Music VP of business development Alfonso Perez-Soto says. "So, we're just starting. There is almost everything for us to do."

Competition in the space is gearing up; in 2007, the region's leading mobile operator, América Móvil, launched its Ideas Telcel music store, which offers a broad variety of mobile content. This year, the region's other major player—telecommunications giant Telefónica—is readying its own region-wide music store, Emoción Movistar; it will sell music in all formats, from ringtones and mastertones to full tracks and ringbacks. Emoción is set to launch initially in Colombia in August and will then move to other countries, with plans to be functioning region-wide by early 2009.

The store is a departure for the region because it functions as a one-stop shop where users can get all their content with the same click, as opposed to jumping from aggregator to aggregator. Because Telefónica itself is also the music aggregator, it can, for example, release an album or artist region-wide with a single action.

"Obviously, the potential it has is tied to the implementation of 3G technology, but it is still tremendous," says Juan Luis Calleja, music director for Telefónica's corporate content unit.

### MOBILE SALES

According to a Pyramid Research study released this year, individual mobile subscriptions in Latin America grew from 247 million in 2005 to 389 million in 2007, translating into a penetration rate of 69%, vs. a global average of 52%. Pyramid estimates that by 2012 the number of subscriptions in the region will be 574 million, with a penetration rate of 96%, sharply higher than the projected global average of 72%.

Parallel to that, the market for mobile handsets in Latin America has grown from 112 million devices sold in 2005 to 145 million in 2007. Pyramid projects a 10% increase in sales in 2008 and estimates that in the next five years, 900 million mobile devices will be sold in Latin America.

For the besieged music industry, this is a glimmer of good news.

Since 2005, sales of music phones quadrupled in Latin America, going from 5 million handsets to 23 million in 2007, or 17% of the total. Pyramid estimates that by 2012 that number will rise to 115 million handsets, or 58% of the total.

"The importance of music [in the region] amazes me," says Stephan Croix, Sony Ericsson VP of marketing for the Latin American region. "Our best-selling phones today in Latin America are Walkman phones. And this is across the board and across all countries." (In the United States, for example, Sony Ericsson markets a handful of Walkman phones; in Latin America it sells more than 10.)

From left, above: JULIETA VENEGAS, BELANOVA, FONSECA and BABASONICOS are artists who are part of the push for mobile content in Latin America. Below, STEPHAN CROIX, VP of marketing for the Latin American region at Sony Ericsson, which has released 10 different versions of Walkman mobile phones—all music-enabled, regardless of price—for Latin American consumers.



### ARTIST PROMOTION

Sony Ericsson has expanded its Latin-American market share in the past three years, becoming the region's third-largest handset manufacturer after Nokia and Motorola, respectively, according to Pyramid Research. The company's growth is attributed in large part to its effective marketing campaigns, many of which incorporate music and artist promotions.

In the past two years, Sony Ericsson has promoted new phones with massive preload campaigns—some numbering upwards of 1 million phones—by such major artists as Juanes (Universal), Ricky Martin (Sony BMG) and Robbie Williams (EMI). In June, it launched content from Madonna's "Hard Candy" (Warner) in 18 countries and in two packages: one with five tracks from the album and the other with the full album. But it has also embarked on smaller campaigns targeting local markets, like the recent launch of Fonseca's album "Corazón" (EMI), with 50,000 preloaded phones in Colombia.

In fact, given the incipience of full-track downloads, preloads have been the preferred method of selling albums digitally in Latin America.

"There's no doubt that in the past three years, Latin America is the most active region in the world as far as preloaded content," says Oliver Bucknell, senior VP for Tribal Brands, an agency specializing in the mobile entertainment space whose clients include Verizon and Motorola.

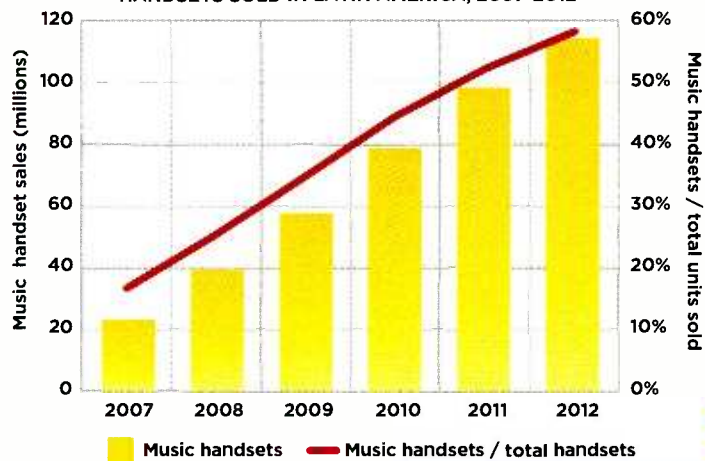
"Every phone is designed for a particular consumer type, and then we work very closely with labels at the regional, local and global level [to find the right artist

# ¡Ay Tunes!

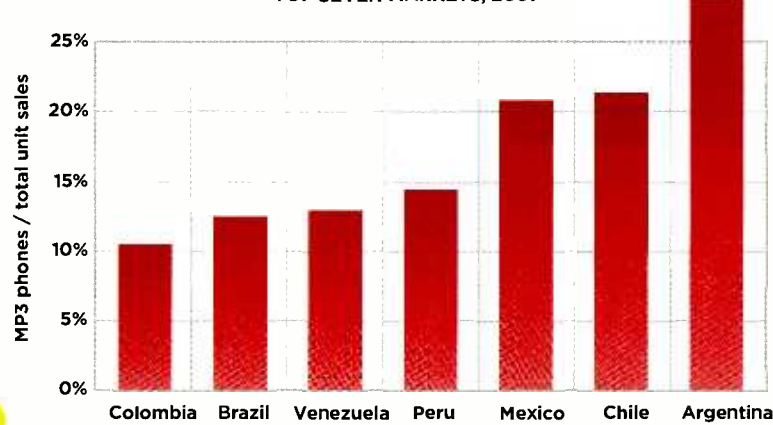
"Music represents a far more essential element in people's lives than in other territories," says Juan Luis Calleja, music director for Telefonica's corporate content unit. "In Latin America, people truly have music in their blood."

SOURCE: Pyramid Research, First-Quarter 2008 Mobile Handset Sell-Through Forecast, Latin America

MUSIC HANDSETS SOLD; MUSIC AS PERCENTAGE OF HANDSETS SOLD IN LATIN AMERICA, 2007-2012



MUSIC PHONES AS PERCENTAGE OF HANDSET SALES IN TOP SEVEN MARKETS, 2007



to promote the phone with], and we see where we have a match," Croix says. Many manufacturer and carrier promotions are done with specific, local artists to get what Croix calls a "high degree of relevance." Partnerships also change according to territory and act.

Earlier this year in Argentina, Universal negotiated a deal with Motorola and carrier Personal to release "Mucho," the new album by rock band Babasonicos, in mobile form a month ahead of its physical release. It was the first time an Argentine act made its new material available exclusively on a mobile format.

Sony Ericsson's preload deal with Colombian singer Fonseca is only for Colombia and Central America, but also includes promotion of his tour in those territories. And Motorola partnered with Movistar Mexico to promote its Z6 phone, preloaded with exclusive content from rock band Maná.

While major, region-wide deals tend to be with major artists, like Madonna on the mainstream side or Juanes on the Latin end, there are variants. Tribal Brands, for example, recently did a campaign with Motorola that involved preloading four songs by Fergie into approximately 50,000 phones in Brazil. As part of the deal, the singer had to give a series of private concerts in that country. (Although deals vary from artist to artist, royalty rates for preloads are comparable to those for physical album sales.)

But the development of preloads has gone hand in hand with the underdevelopment of online digital sales, Bucknell says.

Latin America's broadband penetration is incipient and there are no easy-to-use online music stores and no region-wide rate agreements between publishers and labels to ease populating those stores. While Internet penetration stood at 28.3% region-wide in March, according to Internet World Stats, broadband penetration was less than 5% (although it has jumped from 2.7 million subscribers in 2003 to 19.4 million in 2007).

As a result, Bucknell says, "there was a vacuum. There

**MADONNA is one of the artists at the forefront of the mobile revolution in Latin America.**



was no way of being able to download music, either onto a PC and certainly not onto a cell phone."

The basis to determine the fees paid by the handset manufacturer is usually the price per track, but it then fluctuates according to factors like the number of handsets (the more handsets, the less the fee per track), the number of countries involved, the number of tracks and whether there are sponsorship dollars involved. Regardless, "it is a one-shot deal, there are no returns, and I get a fee per handset," says Ana Clara Ortiz, VP of digital for Universal Music Latin America, which negotiated the Belanova deal.

In addition, Ortiz says, there is the added benefit of a strong marketing campaign supported by the handset manufacturer that usually coincides with the album or single release.

The downside of preloads, however, is that space is limited to the manufacturer's marketing needs and only a limited number of acts get preload deals. Further, such deals have to be arranged months in advance and the content has to be available and cleared at least six to eight weeks prior, limiting the pool of possibilities.

"They're exciting for the sheer volume they generate," says Sergio Lopes, VP of digital for EMI's Latin region. This year, for example, preloads of Lenny Kravitz's "It Is Time for a Love Revolution" outpaced physical sales of the album in the region, with 300,000 handsets sold. However, he adds, "it's a business of opportunity" that has to coincide with a manufacturer's campaign.

"It's a short-term fix," Bucknell says. However, he adds, "they are training consumers to utilize cell phones to listen to music. And obviously that is important. If we can get consumers to rely on their cell phones as MP3 players, that may build demand for over-the-air downloads."

## WHAT'S AHEAD

In fact, in the past year, with the launch of 3G networks, the industry is finally looking beyond preloads and ring-

tones, to the degree where a cell phone "is definitely an alternative to sell music," Warner Music's Perez-Soto says.

In March, aggregator/distributor PlayPhone launched a customized site for Brazil and is already generating more than \$200,000 per month in revenue, according to founder/CEO Ron Czerny (see story, page 16). More than 50% of that revenue, he says, comes from music-related content. Czerny already has plans to enter Argentina and Brazil this year and projects that his Latin business will amount to 20% of PlayPhone's total business by year's end.

But PlayPhone's launch, Czerny says, was contingent on the availability of direct billing (where customers are charged on their phone bill or the purchase is discounted from a prepaid account), which carriers only began to allow late last year. Right now, the bulk of PlayPhone's Brazilian sales are ringtones and mastertones, because 3G networks are not fully deployed.

Despite that, Brazil and Mexico, the biggest Latin markets, have seen an explosion of growth in sales of mobile tracks, fueled by the launch of 3G services and dedicated music stores operated by carriers and manufacturers (see story, page below).

"We have robust full-track stores and we have an evidence of great demand out there," Sony BMG's Schachner says. "And we have tremendous repertoire and talent that are enormously appealing." This ranges from international names to home-grown artists, which, in most Latin countries, outsell international repertoire. And, if publishers and labels reach a rate agreement by year's end, as many predict, this will broaden the repertoire offer across the board, as opposed to requiring carriers and manufacturers to negotiate case-by-case agreements.

"I don't know if the mobile phone will impact great catalogs," EMI's Lopes says. "But I do see great possibilities for music in general because money will come into the industry. People will buy music through their cellular phones." ...

# On The Map

While Latin America is experiencing rapid mobile growth in every country in the region, Billboard outlines the dramatic market differences between territories.

## BRAZIL

The biggest handset market in Latin America, Brazil's sales of handsets grew 20% in 2007 to 44 million units, according to Pyramid Research, and accounts for more than 30% of the Latin American handset market. Thanks to aggressive promotion and preloaded phones as well as third-generation (3G) technology, Pyramid expects the number of music handsets sold to grow exponentially, from 5.5 million in 2007 to 37.5 million in 2008. Aided by the launch of several mobile music stores, Brazil is second only to Mexico in full-track download sales. The Vivo music store, for example, reports an average of 300,000 downloads per month. Total wholesale revenue derived from mobile music content for 2007 was \$11.6 million.

## MEXICO

The country is No. 2 in total number of handsets, with 27.8 million sold in 2007. But with a \$14 million wholesale value for 2007, it leads in mobile revenue. Music is considered the single largest growth opportunity for the handset market in Mexico, and manufacturers and carriers have been aggressive in mar-

keting with music. Mobile penetration rates for Mexico and Brazil is well below the regional average of 69%, suggesting these markets are the ones with the most growth potential.

## VENEZUELA

With increasing penetration rates and 12.8 million handsets sold, Venezuela overtook Argentina as the third-largest mobile market in Latin America. In terms of revenue stemming from music-related mobile content, however, it lags way behind the other top Latin markets, not even reaching the \$1 million mark in 2007, according to the IFPI.

## ARGENTINA

Argentina boasts the highest mobile penetration rate—97% in 2007—and has the fastest adoption rate for music phones in the region; nearly 30% of all its handset sales were music phones. 3G technology is just launching in the country, and the bulk of Argentina's mobile revenue is still in mastertones. But because it is the one country with a set rate in

place for digital downloads, content deals can be negotiated with ease.

## COLOMBIA

The country is seen as a major growth opportunity. While music phones accounted for only 11% of all handset sales in 2007, they are getting a renewed push going forward, in part thanks to multiple, high-profile music promotions. Mastertones make up the bulk of Colombia's mobile music revenue, whose wholesale value is behind only Brazil's and Mexico's. Full-track downloads will get a push from the launch of two mobile music stores this year.

## CHILE

While the marketplace is small in sheer number of handsets sold (6.1 million), Chile is a technology-savvy country eager to embrace new ways of consuming music. Earlier this year in Chile, Movistar introduced a subscription service that allows dual delivery to cell phones and computers and was billed as Latin America's first unlimited mobile music downloads source. —LC



**THIS IS HIS COUNTRY**  
Mellencamp talks  
new album, new label



**HIGH PRAISE**  
Spensha Baker brings  
gospel to Geffen



**YOU OUGHTA KNOW**  
Three unsigned acts in  
Now Hear This



**POWER OF ONE**  
Marvin Sapp extends  
chart dominance



**AROUND THE BEND**  
Randy Travis scores  
career-best debut

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36

# MUSIC

**ROCK** BY GARY GRAFF

## Room To Grow

Online, Synch Initiatives In Store For Staind's Sixth Album

Staind guitarist Mike Mushok calls the forthcoming "The Illusion of Progress" "a very different record for us, but *better* different."

The same can be said for the way Flip/Atlantic is bringing the rock quartet's sixth studio album to market in advance of its Aug. 19 street date.

While first single "Believe" is making an impact at active and alternative radio, the Massachusetts band's traditional base of support, the label is planning an intensive and ambitious viral campaign to launch and sustain the album via a broad array of Web sites and platforms.

Staind has created an exclusive edition of "Illusion" that contains three bonus tracks and a one-year membership to the group's fan club. The "fan pack" will be sold at retail outlets but, according to Atlantic senior VP of pop/rock marketing Dane Venable, will encourage buyers to link to the group's Web site and expose them to Staind's online community, including access to a special 30-minute documentary on the making of the album.

Staind is also involved in a special mobile promotion with Amazon where fans can pre-order the album via their cell phones. "It's a first-of-its-kind thing," Venable says, explaining that users can text message a code to a particular number that will verify or establish their account with Amazon and let them order the exclusive edition. Street team members are distributing fliers detailing the promotion at Staind's concert stops this summer with 3 Doors Down and Hinder.

Venable has been working with Staind for 10 years. He still considers radio, along with touring, to be Staind's "first line of defense," but he says the group has become more enthusiastic about online initiatives and creating new avenues of promotion.

"In the past two years they've gotten very, very active on their Website, and they've seen results," Venable says. "That provides them with the motivation to do even more. They've completely embraced it."

The cycle started while Staind was recording the new album with producer Johnny K in frontman Aaron Lewis' barn in Massachusetts, creating what Lewis considers "probably the most musical record we've made yet." It comes in the wake of three consecutive albums—2001's "Break the Cycle," 2003's "14 Shades of Grey" and 2005's "Chapter V"—that have debuted at No. 1 on the Billboard 200 and have sold at least platinum.

Staind documented the making of the album with a series



STAIND

of webisodes that started in January on [staind.com](http://staind.com), which manager Jordan Feldstein, who handles Staind for Career Artist Management, says was "really effective to recapture the interest of the core fan base." [staind.com](http://staind.com) is relaunching in late July as a fully interactive Web site, with an aggressive fan club component providing opportunities for communication, concert ticket presales, meet-and-greets and other benefits.

Besides taking "Believe" to radio, where it is No. 9 on the Mainstream Rock chart after just four weeks, the label released it for sale on iTunes and premiered it on MySpace, generating more than 200,000 hits in its first week. The song's video premiered July 24 through AOL, and Flip/Atlantic is planning a multiweek Staind promotion with imeem that will include advance listening parties and exclusive content.

iTunes began selling an exclusive Staind bundle July 22, which includes two bonus songs, a video and access to an "instant gratification" download track. The digital retailer and the label are working on an iTunes Originals as well.

Flip/Atlantic is aggressively pushing "Illusion" for music licensing. At the end of June the label held an invitation-only

showcase for film, TV and advertising music supervisors at the Viper Room in Los Angeles, where Staind previewed material from the album. Venable says the initiative has already snared deals for "Believe" to be used in ESPN Major League Baseball broadcasts in August and NASCAR telecasts in September.

The song was also played on a recent episode of "So You Think You Can Dance," which Venable hopes will help "Believe" cross over to hot AC when the label takes the track there in late August and then to mainstream top 40 in September.

While on its current tour, Staind plans to perform Aug. 28 on ABC's "Jimmy Kimmel Live!" The group will play two weeks of European dates with Nickelback in September as part of its first concerted campaign overseas, then return to North America for a headlining tour from October through December, with more touring expected in 2009.

Mushok says Staind is looking forward to seeing how the new initiatives play with its fan base but likes the fact that everything that's planned "gives a little bit more back to the fans. It gives them more options and ways of getting more from us."

## LATEST BUZZ

### >>> IN THE 'KNOW'

Jessica Simpson has christened her debut country album "Do You Know" and will release it Sept. 9 via Columbia Nashville. First single "Come On Over" rises 23-20 this week on Hot Country Songs. The album was produced by Brett James and John Shanks, with songwriting contributions from Rachel Proctor, Victoria Banks, Troy Verges and Hillary Lindsey. Beyond a slew of morning and late-night talk show performances in the coming weeks, Simpson is making the rounds at U.S. country festivals.

### >>> THINK PINK

Pink has set an Oct. 28 release date for her as-yet-untitled fifth album. The LaFace/Zomba set is led by the single "So What," which will hit radio early next month and digital outlets shortly thereafter. The song was co-written by Pink and produced by Max Martin, who was behind the artist's prior hits "Who Knew" and "U + Ur Hand."

### >>> RETURN OF THE KING

B.B. King returns to his blues roots with the help of producer T-Bone Burnett on "One Kind Favor," due Aug. 26 via Geffen. The legendary artist is backed on the effort by pianist Dr. John, drummer Jim Keltner and bassist Nathan East. The track list includes such blues chestnuts as Big Bill Broonzy's "Backwater Blues," Blind Lemon Jefferson's "See That My Grave Is Kept Clean" and T-Bone Walker's "I Get So Weary."

### >>> 'RED' MEDICINE

Before U2's new album arrives in November, fans will have another vintage reissue to enjoy. The band's classic 1983 live album "Under a Blood Red Sky" will appear Sept. 23 via Universal as a single CD and a CD/DVD set. Extra content has not yet been specified. The original CD was recorded in St. Goarshausen, Germany; Boston; and Morrison, Colo., while the home video includes just the Colorado gig at Red Rocks Amphitheatre.

Reporting by Jonathan Cohen.



# 6 QUESTIONS

with JOHN MELLENCAMP

by GARY GRAFF

At a recent concert outside Detroit, John Mellencamp marveled about releasing his 23rd album, "Life Death Love and Freedom." "When I was a kid," he told the crowd, "I just wanted to make a record. That was it. I really had no vision I would be 56 years old and make 23 albums." But now the Indiana rocker once called Johnny Cougar finds himself 32 years into a career that continues to grow in craft, creative potency and artistic vision. For his new album (released July 15 on Hear Music) Mellencamp collaborated with producer T-Bone Burnett on not only the record's austere and textured sound but also on CODE, a new high-definition sound process developed by Burnett that's featured on the DVD version of the album. Mellencamp, who was honored with the Billboard Century Award in 2001, is still basking in the glow of his Rock and Roll Hall of Fame induction in March, but he's hardly resting on his laurels.

**1 As you've said, "Life Death Love and Freedom" is not "a singalong album." It handles some big and serious issues and questions. What was the creative charge or mission you felt as you set out to make this?**

All of these songs were written in a 15-day period. I had no intention of writing songs for a record; [they] just sort of happened. One would be making an error to personalize these songs too much. [They] were written in the American Songbook tradition.

**2 What led you to work with T-Bone Burnett for this album, and what did he bring to the party that led to what we hear on "Life Death Love and Freedom," thematically and sonically?**

I've known T-Bone for about 10 years; I am good friends with his manager, Larry Jenkins. T-Bone Burnett knows more about music from 1960 backwards than anyone I have ever met. Regardless of how the record turned out, he and I became very good friends. Our friendship became more important than the record. It's very rare that you make a musical friend.

**3 How would you describe the path you've taken during these 23 albums? I would contend there's been a thread through them all, that the landscape on "Life Death Love and Freedom" is indeed the same world "Jack & Diane"**

**inhabited, only 26 years later. How do you see it?**

All of these records are the same to me. The songwriting all comes from the same place. But it's how we choose to use the band that changes. I have been fortunate enough to go from being a young man to an old man.

**4 How does CODE allow you to present your music in a way that's more satisfying as an artist?**

Digital technology was sold by the record companies as a better sound. But us guys who make the records always knew different. CODE gives a wider band range to allow the sound to be captured in a more analog way, if that makes any sense to you at all.

**5 Musicians, including yourself, played an active role in the 2004 presidential election. What impact do you think you had, and what do you see as your role, if any, in this year's campaign?**

Slowly but surely, this country changes by the men that we elect and admire. If my music can help change the culture in any small way, then let the change be near.

**6 What made Hear Music a good fit for this album? Are you on a record-to-record deal with it?**

Hear Music is strictly a logo now. This record is being worked by Concord Records. I was with PolyGram for 25 years [so] I have no desire or need for any long-term record contracts. ...

R&B BY MICHAEL D. AYERS

# Grand Recognition

Irma Thomas Hopes To Extend Artistic Renaissance

For songstress Irma Thomas, the last few years have been pretty good—and a long time coming.

Often overshadowed by contemporaries like Aretha Franklin and Etta James, the 67-year-old Louisiana native has recently seen a resurgence of interest in her work, starting in 2006, when her album "After the Rain" won the best contemporary blues album Grammy Award. "After the Rain" sold only 11,000 copies in the United States, according to Nielsen SoundScan, but it was her best seller in a decade.

In June, British music magazine Mojo honored her with a lifetime achievement award, and last month, she shared the stage at the Essence festival in New Orleans alongside

Mary J. Blige, Rihanna and Angie Stone.

For Thomas, it's never too late to be recognized, as indicated by "Simply Grand" (Aug. 12, Rounder). The concept was simple—pair Thomas' voice with numerous pianists, such as longtime collaborators Dr. John, Ellis Marsalis and Henry Butler, and younger artists like Norah Jones and John Medeski.

"They all seemed to have this genuine feeling of playing along with me," Thomas recalls. "I feel honored that that was the respect given to me—a mutual respect—and by admitting they were fans of mine, they just wanted to play. They didn't want to be a participant in terms of vocals."

Blues, jazz, soul and traditional R&B are present throughout "Simply Grand," but it's

## GLOBAL PULSE

EDITED BY TOM FERGUSON

### >>> LIDELL & LARGE

It's been a slow burn, but things are heating up for U.K. singer/songwriter Jamie Lidell. U.K. indie label Warp says global sales for his third album, "Jim," have just hit the 100,000 mark, thanks to an expanding fan base generated by widespread positive media response and an extensive touring schedule.

Lidell is about to begin a string of summer festival shows, running from July 25 at Japan's Fuji Rock Festival through Sept. 5 at the United Kingdom's Bestival. Following that, he'll start a run of European/U.K. headlining shows (Nov. 8-Dec. 21).

Such activity should expose more people to the old-school soul charms of "Jim," originally released worldwide by Warp in late April. It peaked at No. 7 on Billboard's Top Heatseekers chart in May and spent six weeks in the top 20 of the Netherlands' Mega chart. The album has built on the acclaim afforded its 2005 predecessor, "Multiply," and shows the 34-year-old Cambridgeshire musician wearing his influences on his sleeve more obviously—and commercially—than ever.

"I've got a lot of different interests; doing pop is definitely one of them," he says. "I'm inspired by people like Beck, Björk and Radiohead, people that stay relevant and keep the 'chameleon' thing going. I'm not as prolific as those guys and don't have the budget, but that doesn't stop the creativity burning under the hood."

Lidell is published by Warp Music and booked for Europe by Brighton, England-based LittleBig. —Paul Sexton

### >>> BUENA VISTA REVISITED

Ten years on, music from the Buena Vista Social Club's legendary 1998 farewell concert at New York's Carnegie Hall is to be released for the first time. Featuring Cuban stars Ibrahim Ferrer, Ruben Gonzalez and Compay Segundo (all now deceased), the Ry Cooder-produced BVSC studio recording (1997) is acknowledged as the biggest-selling world music album,

Thomas' accomplices who are casting her voice into these different forms. "Each one is different. Isn't that ironic?" she asks with a laugh. "Each singer has their own delivery style, and [the instrumentalists] have their own delivery style, too."

The "Simply Grand" sessions were orchestrated by producer Scott Billington, who selected the songs and suggested the pairings. When the players and Thomas finally got together, material was put to tape quickly. "We didn't spend a lot of time rehearsing," she says. "When you have professional people who understand what to do and who can tell a story, it's easy. It's a love affair."

Rounder hopes to expand that love affair to younger audiences during a year that marks Thomas' 50th anniversary of recording. "She's not someone who gets stuck doing the same old thing," Rounder GM Sherri Sands says. "This is unique, and it's a great opportunity, with all the special guests, to grow her fan base." Rounder plans to unveil a handful of unique Web wid-



THOMAS

gets to spread the music, as well as tap into Amazon's targeted e-mail blasts. The label also intends to book Thomas for multiple dates in major markets, a first in that regard.

Thomas' newfound spotlight hasn't changed her humility—if anything, it's made her even

more humble. "My goal was to sing my heart out and let people understand I always enjoy what I do," she says. "To finally be recognized by your peers, and get to sing with people who were your fans, I just wanted to say, 'OK, here I am. And enjoy me if you wish.'" ...



LIDELL

with more than 8 million units, according to London-based label World Circuit Records.

While surviving BVSC members Omara Portuondo and Eliades Ochoa continue to tour with their own bands and several of the original backing musicians tour as BVSC Presents . . . , the initial lineup performed the record live only three times, including a final appearance July 1, 1998, at Carnegie Hall. Moments from that farewell were captured in Wim Wenders' "Buena Vista Social Club" movie (1999), but the music has otherwise remained in the vaults. The full concert recording has now been remixed by

Cooder and will be released as a double-CD by World Circuit (United Kingdom) and Nonesuch (United States) in October.

"Listening to the tapes for the first time in 10 years, I'm struck by what an amazing musical event it was," Cooder says. "You'll never hear people of that caliber working together again." —Nigel Williamson

## >>> NOVEL APPROACH

Atlantic Records is giving music buyers across the world the chance to find themselves on the same page as Lykke Li.

The 22-year-old Swedish singer/songwriter's debut album, "Youth Novels" (LL Recordings), which hit No. 3 on the GLF chart in her homeland in January, rolls out globally during August and September through Atlantic. The artist, born Lykke Timotej Zachrisson, has "a worldwide deal outside of Scandinavia" with Atlantic, says her Lund, Sweden-based manager Filip Wilén at Bud Fox Management. Li's own LL Recordings retains Scandinavian rights for "Youth Novels," which was issued June 9 in the United Kingdom.

While Internet interest in Li's peppy brand of intelligent pop has been growing—album track "Little Bit" has logged almost 700,000 views since it was posted on YouTube in October 2007—Li has spent much of early summer on the European festival circuit. "We'll keep it growing organically," Wilén says. "Let people find and discover Lykke Li. She is an amazing live artist—and we have some strong singles to follow up with."

Li, who doesn't yet have a publishing deal, is booked by CAS (Europe, Australia, Japan), the Windish Agency (North America) and Luger (Scandinavia). —Charles Ferro

GOSSIP BY GAIL MITCHELL

# Preaching The Gospel

Geffen Introduces Teenager Spensha Baker

Spensha Baker isn't your typical teen singer. Possessing a powerful voice that draws comparisons to Whitney Houston and Aretha Franklin, the 15-year-old is breaking into music by way of gospel.

"I didn't choose gospel—it's in my heart," Baker says on the phone from her Converse, Texas, home. "I can't picture myself singing for anyone else but God and sharing his message with everyone. But I'm doing it my way."

That way is showcased on her Geffen debut, "Outloud!" (Aug. 5). Effervescent lead single "Hallelujah," originally recorded by gospel icons the Clark Sisters, reflects the exuberant, message-oriented material that makes up the album.

Guest producers Warryn Campbell (Mary Mary), Tim Miner (Steve Perry), Shep Crawford (Whitney Houston) and Eric Dawkins (Fantasia) weave Baker's testimony within an R&B/pop fabric threaded at times with a traditional feel. She shines on such original tunes as the midtempo "Teach Me," the all-things-in-time ballad "Thank You for Not Answering" and the title track. "Spensha's project proves there's a voice out here for teens who want to inspire people in another way," Geffen A&R executive Erica Grayson says.

Baker adds, "The message is to live your life out loud. Don't go through life closing yourself off. Let people see you for what you are." Geffen chairman Ron Fair sees Baker as "the truth. She's got that God-given tone that's handed out so rarely."

Fair witnessed Baker's talent firsthand as a judge for "American Idol" precursor "Star Search." Although the then-12-year-old finalist didn't win the competition, she did earn a Geffen contract. Baker's commanding voice has been nurtured since the age of 7 by her mom, Marcy, who manages her only child through Cornerstone Management.

Building awareness for the new-comer has been a deliberate and steady process. Tapped to sing at the 2005 Grammy Jams tribute to Stevie Wonder, Baker has since performed at military bases, NBA all-star games and on Trinity Broadcast Network's "Praise the Lord" program. She served as a presenter at the 2008 Stellar Awards and, most recently, sang at the White House for its Black Music Month gospel salute.

Meanwhile, buzz single "Purpose," which Baker co-wrote with her mother, has been playing on XM Satellite Radio

for more than a year. Currently in the midst of a promo tour, Baker is slated to tape another segment of BET's "Bobby Jones Gospel" Aug. 2. Among her earliest supporters are gospel WPPZ Philadelphia and Atlanta-based Gospel Music Channel, where the "Hallelujah" video was No. 7 at press time.

GMC senior director of music development Alvin Williams believes Baker has the talent to follow in the gospel/mainstream crossover footsteps of Yolanda Adams and Kirk Franklin. "Geffen came out of the box correct by defining her as a true gospel artist," Williams says. "What Kirk, Yolanda and now Marvin Sapp have in common is they created a solid gospel foundation before breaking into the mainstream. As long as the label stays committed to Spensha, she'll be around for years to come."

Baker is up for the challenge. "Because I'm young and doing gospel, a lot of odds are against me," she says. "But in the end, I believe I'll have the victory." ...



BAKER

THE MELISMATICS



## >>> THE MELISMATICS

Contact: Mike Buenting, manager, [bull@tcinternet.net](mailto:bull@tcinternet.net)

When Melismatics frontman Ryan Smith first joined the ranks as a songwriter at publisher Iowa Homegrown Music earlier this decade, he'd turn in "half stuff that was weird and another half that was pop-rock. They said to me, 'You got to write the pop songs first. After that, do whatever you want.' For a while I had to think like that."

Nowadays, Smith has a number of other filters for his songwriting. The rest of the four-piece band, for instance, which has been together in its current incarnation since late 2005 with bassist Mark Wade, guitarist/vocalist Pony and drummer Ron Caron.

Of late, a more famous friend has helped the group suss out its arena-sized modern rock sound and songs. Producer John Fields (Switchfoot, the Jonas Brothers), who picked up on the band at this year's South by Southwest, had his hands all over "Acid Test," the Twin Cities-based band's fourth album, due Sept. 30.

According to band manager Mike Buenting, formerly of booking

agency Bull Productions, the band sold out of its 2000 debut, "Post Modern Rock," after two pressings of 1,000; "New Infection" has sold between 2,500 and 3,000 copies, and "Turn It On" has moved roughly 2,500.

Particularly with the added, prominent vocals from Pony and the polished production from Fields, the Melismatics are poised to reach an even wider audience with "Acid Test," to be distributed by Koch. That new material will be put to the "Test" as the group takes the stage July 30 at Chicago's Double Door, where it will be competing in the Lollapalooza Last Band Standing competition, having garnered thousands of peer votes.

Beyond Melismatics synchs in MTV's "Laguna Beach" and NBC's "Windfall," Smith's songs have been routinely adapted for opportunities from Iowa Homegrown Music and Chicago-based agency Leo Burnett. Additionally, the band will be working closely with Jim Baltutis, formerly of Warner Bros., and his new company Global Brand Media on merchandising/fashion crossover opportunities, as well as trying to find key sponsorships while it is on the road.

—Katie Hasty

## >>> NICOLE FRECHETTE

Contact: Amanda Kochic, Fresh Management, 203-298-8138

The Northeast doesn't have a reputation as a hotbed for country music, but for 23-year-old singer/songwriter Nicole Frechette,



FRECHETTE

there's an audience for country no matter where she performs. "I look at it like being a diamond in the rough," she says of opting to keep her home base in southern Connecticut.

That's not to say Frechette hasn't had Nashville on her mind. She spent a week there in 2006, cutting her self-titled debut. Unlike many self-released albums, Frechette's self-financed set is ripe with high production qualities, with lead single "Yeah Right" penned by hitmaker Phil Vassar.

Frechette's music fits well with the streak of fiery young women like Miranda Lambert and Carrie Underwood on country's airwaves. It's not just the clarity of her voice that's strong—so is Frechette's commanding pallet of emotions in her delivery. It drips with Southern charm, expressing loss at one moment, defiance at the next, and hinting at a tone reminiscent of Dixie Chicks' Natalie Maines. Her postal code may suggest Yankee, but listening to tracks like the violin-laced ballad "Cross Against the Moon," one can hear the tender anxiousness of a small-town girl dying to bust out into bigger things, as the song's narrative suggests.

While she grew accustomed to studio work

in 2006, Frechette started to hone her live performance skills last fall. Like many country singers, she began by hitting the local bar circuit, but quickly booked gigs in Massachusetts, Rhode Island and New York. Yet, with this sudden influx of work, she's finding it tough to pay her band while continuing to perform. "So far, I've been losing money at my gigs," she says with a laugh.

But in the past few months, it's apparent something is starting to click. She's booked to open for Jo Dee Messina during Labor Day weekend in Woodstock, Conn. She shared a bill with Tim McGraw last month at the Colgate Country Showdown at Boston's Tweeter Center and will soon share an as-yet-unannounced bill with LeAnn Rimes.

Media interest has remained steady, with a local TV performance as well as features in the New Haven Advocate and the Madison Source. She was also voted New England Country Music Organization's 2008 female vocalist of the year and female vocalist of new country, plus her album nabbed CD of the year.

This winter, she plans to head back to Nashville for a time to lay the groundwork for lyrics for her next album. —Michael D. Ayers

## >>> SAMUEL

Contact: Ben "B-Roc" Ruttner, [info@heavyrocmusic.com](mailto:info@heavyrocmusic.com)

On the streets of New York, it wouldn't be unusual to hear songwriter Samuel before you see him. As a bike messenger, the 20-year-old spends plenty of "alone" time during the day and manages to get some of his best songwriting done during those hours. "There I'll be, singing at the top of my lungs," the Manhattan native says.

Sidewalk-bound passers-by aren't the only audiences privy to the vocals of Samuel's brand of beat-laden pop. Mark Ronson has spun Samuel's track "Say Goodbye" featuring Wade Oates (the Virgins) twice on his "Authentic Shit" East Village Radio show, as has Roxy Cotton-tail and Jesse Marco.

Thus far, Samuel (born Samuel Hindes) has collaborated closely with Ben "B-Roc" Ruttner, who runs HeavyRoc Studios in New York and is one-half of production duo the Knocks. The producer helped lay down the hip-hop-influenced dance tracks behind Samuel's innocent, self-described "emo" croon, resembling an urban Postal Service.

Friend Andrew Keller, an A&R rep for Columbia, has already flown Samuel to California to work with producer Dave Trumfio (Wilco, My Morning Jacket, OK Go). Trumfio is helping Samuel craft his debut album, "I Heart New York," on spec. Having roared through six tracks in just five days, Samuel is confident the effort will be finished and ready for release later this summer, with plans for intricate packaging and an expanded live performance set. (He currently performs solo.) "It certainly helps to have friends in the arts," he says.

—KH

VIDEO: For an exclusive performance and interview with Samuel, go to [billboard.com/samuel](http://billboard.com/samuel).



SAMUEL

THE MELISMATICS: DANIEL CORRIGAN; FRECHETTE: STEVE DEPINO; SAMUEL: SARAH KALAGANO



# THE BILLBOARD REVIEWS

## ALBUMS

### HIP-HOP

#### DAVID BANNER The Greatest Story Ever Told

Producers: various  
SRC/Universal  
Release Date: July 15

▶ Since he first appeared on the national stage with 2003's "Mississippi: The Album," Banner has used his platform as an opportunity to showcase the best and worst qualities of Southern hip-hop. The contrast reaches a head-scratching apogee on "The Greatest Story Ever Told," where Banner alternates furiously soulful tracks about inner-city violence ("So Long") with chest-beating sex jams in which foreplay is reduced to strangling a chick till her face turns blue ("A Girl"). The extremes offer up a portrait of a man far more complex than what we get from many of Banner's peers, and the inventive beats (by Banner, Cool & Dre, Akon and others) add vital life to his gruff flow. But you have to wonder if some of these tracks simply reflect the rapper's desire to be all things to all consumers.—MW

### ROCK

#### HAWTHORNE HEIGHTS Fragile Future

Producer: Jeff Schneeweis  
Victory  
Release Date: Aug. 5

▶ This Ohio-based emo-rock outfit has spent the time since 2006's "If Only You Were Lonely" dealing with drama considerably heavier than what most emo bands sing about. Hawthorne Heights sued (and was subsequently countersued by) its label, Victory, for breach of contract (since resolved); then, late last year, guitarist Casey Calvert died from an accidental overdose of prescription drugs on the group's tour bus. Not surprisingly, on "Fragile Future," HH finds comfort in the familiar, with frontman J.T. Woodruff layering catchy (if slightly worn-sounding) vocal melodies over stop-and-start guitar chug that never gets too fuzzy for the Hot Topic set. Emo fans will be satisfied;

dabblers will have their assumptions about the genre confirmed.—MW

#### MIKE GORDON The Green Sparrow

Producers: Mike Gordon, John Siket, Jared Slomoff  
Rouder  
Release Date: Aug. 5

★ The centerpiece of Gordon's second solo album (and first since his old band Phish split in 2004) is undoubtedly "Andelman's Yard," a wondrous, well-constructed romp on which he structured all the instruments, including banjo, bass, keys and acoustic guitar. Showing the influence of sometime-collaborator Leo Kottke in its delicate, searching lines, Gordon's dream-tinged mini-epic exudes a glowing warmth. The silly/sweet "Pretend" and "Another Door" (which is reminiscent of the Allman Brothers) employ a similarly light, bouncy touch. Jam-oriented rockers ideal for Phish's inevitable reunion also turn up: see "Traveled Too Far," featuring two of his ex-bandmates. It all goes down smooth until Gordon introduces funk ("Radar Blip," "Jaded") and calypso ("Morphing Again") to the mix, with the results sounding stiff or dated. But make no mistake: He's got plenty to be proud of here.—SV

#### SUGARLAND

Love on the Inside  
Producers: Byron Gallimore, Sugarland  
Mercury Nashville  
Release Date: July 29



Sugarland's third album, finely crafted with producer Byron Gallimore, is proof positive that singer/songwriters Jennifer Nettles and Kristian Bush are on the cusp of superstardom. Hooky and infectious first single "All I Want to Do," currently No. 3 on Hot Country Songs, is a tantalizing tease of the album's breadth. Steamy "What I'd Give" finds Nettles growling her way through a honey-do list that would get any man's blood pumping, while "Keep You" finds her convincingly pleading a seemingly no-win situation. "Joey," a foreboding throwback written with Bill Anderson, leaves one wondering about the title character's fate. "Genevieve" starts acoustic and slow, building into a rollicking ode to a favored beau, and "Steve Earle," about the oft-married song poet, is hilarious and refreshingly raw from a production standpoint.—KT

#### NEIL HALSTEAD

Oh! Mighty Engine  
Producers: Neil Halstead, Robert Carranza  
Brushfire  
Release Date: July 29

★ For his second solo outing, Mojave 3/Slowdive principal Halstead relocated from 4AD to Jack Johnson's Brushfire Records. Which seems a good fit, as the warm, reflective nature of Halstead's music is in step with Johnson's laid-back vibe, minus any surfer-boy groove. Essentially, "Engine" is Mojave 3 lite. The

album is dominated by soft acoustic numbers with a subtle folk twist. Keyboards back the optimistic "Always the Good," and delicate mandolin decorates "Witless or Wise" and "A Gentle Heart." The album's pastoral hue makes Nick Drake comparisons obvious, though nothing here feels imitated. For proof, see the awesomely titled bitter-sweet love song "Baby, I Grew You a Beard," with lines like, "I know that you'll love the man/Whose follicles are growing just for you."—JM

#### CANDLEBOX

Into the Sun  
Producer: Ron Aniello  
Independent Label  
Group/Silent Majority Group  
Release Date: July 22

★ Candlebox stopped recording after 1998's "Happy Pills," so a reunion 10 years on leaves one to wonder just what path the act will take. Since group principal/singer Kevin Martin kept his chops honed with the woefully under-recognized Kevin Martin & the HiWatts, he has a head start. Candlebox isn't as intensely soulful as its '90s heyday, although it still favors a deep groove ("Bitches Brewin," "Underneath It All") and hasn't shaken off existentialism (contemplative finale "Consider Us"). There's also the watery, desultory blues the

band always did up right in the form of "Love Come Back to Me" and "Breathe Me In." With its style remaining refreshingly intact, especially on punchy rocker "A Kiss Before Dying," Candlebox gets the last laugh at those who once howled that it didn't adhere to trend-specific grunge.—CLT

#### TILLY AND THE WALL Untitled

Producer: Mike Mogis  
Team Love  
Release Date: June 17

★ On another album with no official name (fans have christened it "O"), Tilly and the Wall stick with their signature combination of half-shouted words and harmony vocals. But the group also breaks new ground with punk rock riffs and percussion that well surpasses the standard of tambourines and Jamie Pressnall's tap dancing. "Falling Without Knowing" is a dance track driven by quick-paced drum effects over long-held synth chords that make it hard, if not impossible, to hear Pressnall's footwork. Elsewhere, circus-like cacophony ends "Chandelier Lake" with what sounds like a blend of accordion, keyboards, bells and a harp. Nothing here is drastic enough to alter the novelty label of "the band with the tap dancer," but it's

definitely a "step" in the right direction.—LL

### POP

#### RICK SPRINGFIELD Venus in Overdrive

Producers: Rick Springfield, Matt Bissonette  
New Door/UMe  
Release Date: July 29

★ Springfield may be best-known for 1981's Billboard Hot 100 topper "Jessie's Girl," but the Australian singer's career has endured a full 40 years in an industry that blows hot and cold for his brand of mainstream power-pop. Following a 2005 covers album and a 2007 set of Christmas standards, the all-original "Venus in Overdrive" demonstrates the strengths that keep Springfield in the game: broad stylistic range and pure emotional energy. First single "What's Victoria's Secret?" relies on a near copy of the "Jessie's Girl" musical formula, but the album builds to include modern rock, a reggae-tinged title track and the intense "Warning Shots," surprisingly Reznor-esque to the point of invoking Lucifer. The album's third, less radio-hungry act is its most satisfying, settling into soul-rock and Beatles-influenced tunes like "She" and "Saint Sahara."—EN

#### THIRD DAY

Revelation  
Producer: Howard Benson  
Essential Records  
Release Date: July 29



"Revelation" should appeal to Third Day's core Christian music audience while expanding its fan base in the mainstream rock arena. Possessing just the right amount of gritty intensity combined with sweet Southern charm, frontman Mac Powell is equally effective on tender ballads like "Let Me Love You" and such hard-charging rockers as "This Is Who I Am." "Born Again" is both a study in self-examination and celebration of a life redeemed that features a gorgeous guest vocal by Flyleaf's Lacey Mosely. Third Day fan Chris Daughtry lends his voice to "Slow Down" and guitar virtuoso Robert Randolph mixes it up on the bluesy firestorm of "Otherside." "Call My Name" is a well-crafted number that has already topped the Christian charts. Great songs, excellent musicianship and Powell's passionate vocals make this one of the best albums of the year.—DEP

#### SCARS ON BROADWAY

Scars on Broadway  
Producer: Daron Malakian  
Velvet Hammer/Interscope  
Release Date: July 29  
System of a Down guitarist/chief



creative force Daron Malakian sets the tone for his new project early on when he sings, "Ain't nobody searching for a second chance/I'm just looking for a new romance." He could, of course, be talking about a real relationship, or perhaps SOAD's long-lasting hiatus. But in any event, Malakian and SOAD drummer John Dolmayan have indeed brought something new for their fans to love—and perhaps even for non-fans as well, given the more direct and accessible nature of Scars' music. The duo still delves into SOAD-style idiosyncracies via the sonic tumult and machine-gun dynamics of such tracks as "Serious," "Exploding/Reloading," "Chemicals" and "World Gone Long," but Scars is just as apt to delve into the poppier melodicism of "Funny" and "Insane," the full-on funk of "Enemy" or the metallic muscle of "Stoner Hate." Scars, like Serj Tankian's solo album, makes SOAD's absence much easier to endure.—GG

# THE BILLBOARD REVIEWS

## SINGLES

### LATIN

#### PLASTILINA MOSH All U Need Is Mosh

**Producer:** Alejandro Rosso  
*Nacional*

**Release Date:** Aug. 5

▶ Mexico's anarchic popsters are at it again on their latest compendium of high-energy electronic absurdity. Think nonsensical, bilingual lyrics ("If you want to lay down with me, just cut the crap") delivered over wacked-out samples, hard-driving guitar and thick dance beats. There are a few atmospheric, arty tunes here, but the most fun songs are either shamelessly silly ("My Party" name-checks Danny Bonaduce, Gary Busey and Mario Lopez on the guest list) or are blessed with choruses so catchy as to be almost (gasp!) commercial. "Jonaz Goes to Hollywood" and "Pervert Pop Song," which features Ximena Sariñana, fit happily into the latter category. Good, bitchy fun.—*ABY*

### CHRISTIAN

#### FRANCESCA BATTISTELLI My Paper Heart

**Producer:** Ian Eskelin  
*Fervent/Curb/Warner Bros.*

**Release Date:** July 22

★ Battistelli makes her Fervent debut with this engaging collection, showcasing her emotion-laden voice and intuitive songwriting skills. She's already scored a radio hit with the bouncy anthem "I'm Letting Go," and there are plenty more gems on this well-crafted disc. The title track is a vibrant up-tempo tune about God's profound impact on one fragile life, while "Forever Love" is a tender worship song that beautifully showcases the young artist's vocal gift. In ad-

dition to winning kudos for her voice, Battistelli wrote or co-wrote every track on the album. Following in the tradition of such female singer/songwriters as Amy Grant, Cindy Morgan and Nichole Nordeman, Battistelli delivers songs that share her personal insights on faith in an honest, open way.—*DEP*

### DVD

#### JAMES BROWN I Got the Feelin': James Brown in the '60s

**Producer:** Shout! Factory  
*Shout! Factory*

**Release Date:** Aug. 5

★ Listening to Brown's music is one thing. Watching the Godfather of Soul in action is quite another. Those who never got that chance will understand how he also came to be nicknamed the Hardest Working Man in Show Business after witnessing the sweat-drenched, electrifying performances on this three-DVD set. "Feelin'" captures a seminal period in his career in 1968. While rioters were torching inner cities in reaction to Dr. Martin Luther King Jr.'s assassination, Boston stayed cool thanks to the decision to not cancel (and to also televise live) a previously scheduled Brown concert the day after King's death. Directed by David Leaf, the behind-the-scenes documentary "The Night James Brown Saved Boston" is the compelling centerpiece of this package—a tribute to Brown's talent and the deepening of his own social activism. Rounding out the set: the actual Boston Garden concert ("James Brown Live at the Boston Garden") and an earlier Harlem performance ("Live at the Apollo '68"), plus intriguing extras.—*GM*

### POP

#### DAVE BARNES Until You (3:59)

**Producers:** Ed Cash,  
*Dave Barnes*  
**Writer:** D. Barnes  
**Publishers:** Dave Barnes/No  
*Gang, ASCAP*  
*Razor & Tie*

★ Many of the best pop songwriters have come out of Nashville, and Dave Barnes is one such singer/scribe now building momentum for performing, as he coos about his love in "Until You," the lead single from his Razor & Tie debut. Having recorded three previous albums and written songs for Marc Broussard, Josh Hoge and close friend Matt Wertz, his single comes from the album "Me and You and the World," which debuted at No. 94 on the Billboard 200 and peaked at No. 3 on the iTunes album chart. Barnes' mid-tempo, bright-weather pop-rock song, which he produced with Ed Cash, offers heart and soul amid the cocoa raspiness of his voice. Barnes is on the road this summer and early fall with Taylor Swift, Bonnie Raitt and Los Lonely Boys.—*MM*

### COUNTRY

#### CHRIS YOUNG Voices (2:56)

**Producer:** James Stroud  
**Writers:** C. Young,  
*C. Tompkins, C. Wiseman*  
**Publishers:** *Runnin' Behind*  
*Publishing/Big Loud Songs/*  
*Big Loud Shirt, ASCAP*  
*RCA*

★ We are all a product of environment and family members who have shaped our lives with words of wisdom. Chris Young celebrates the impact of those "Voices," where, in the chorus, he recalls advice that still rings true: "My dad sayin' work that job, but don't work your life away/Mama tellin' me to drop some cash in the offering plate on Sunday/And granddad sayin' have a few but don't ever cross that line/I hear voices all the time." Here's one of those country slice-of-life lyrics that everyone will relate to immediately. Young has a deep, muscular voice that infuses the song with heart and soul. This ter-

rific single serves as an introduction to his RCA sophomore set, a compelling collection that should provide a strong vehicle to make this young singer/songwriter the star he deserves to be.—*DEP*

### ROCK

#### HINDER

**Use Me (3:49)**

**Producer:** Brian Howes  
**Writers:** Hinder, B. Howes,  
*A. Winkler, C. Hanson*  
**Publishers:** various  
*Universal Republic*

▶ Like many of its wild-haired heroes of the '80s, rock outfit Hinder achieved mainstream success thanks to a pop-smart power ballad. Two years after "Lips of an Angel," a top five Billboard Hot 100 hit that fueled a country version by Jack Ingram, the Oklahoma quintet returns with a raw, bluesy sleaze-rock track whose Jack Daniels-soaked live sound is more destined for dive bars than arenas. "Use Me," the first single from forthcoming sophomore set "Take It to the Limit," is packed with testosterone-heavy lyrics and chunky, AC/DC-like guitars, but its old-school party-rock chorus, which rhymes "whole lotta love" with "never enough," falls ever so slightly short.—*SP*

#### SLIPKNOT

**Psychosocial (4:44)**

**Producers:** Dave Fortman,  
*Slipknot*  
**Writer:** Slipknot  
**Publishers:** *EMI April/Music*  
*That Music, ASCAP*  
*Roadrunner*

▶ Between its hiatus since 2004's "Vol. 3: The Subliminal Verses" and headliner status on the Rockstar Energy Mayhem festival, Slipknot's upcoming album "All Hope Is Gone" already has a lock for a strong (if not No. 1) debut. Nonetheless, the masked metallers took out extra insurance with lead single "Psychosocial." Once it gets past the climactic intro, the track instantly induces headbanging with a relentless thrash guitar hook and lockstep beat that will set the band's Maggots to marching. Rock go-to producer Dave Fortman (Evanescence, Mudvayne) smooths out the crunchy

### T.I.

**No Matter What (4:41)**

**Producer:** Danja  
**Writers:** C.J. Harris Jr., F.N. Hills  
**Publishers:** various  
*Grand Hustle/Atlantic*



T.I.'s decision to start putting pen to paper again (hence the title of upcoming album "Paper Trail") is turning about to be an A-grade report. With delivery as compelling as ever and lyrics stronger than before, the "King of the South's" excellent Danja-produced beat on "No Matter What" plays like the score to an epic film. T.I. is undoubtedly the star of the show, with a drama-filled life on par with such a motion picture. Whether explaining his legal issues, discussing personal losses or putting his competition in its place, the message is clear: I'm still standing, no matter what. It's a potent number, and if it serves as any indication of the rest of "Paper Trail," T.I. is set to release the best album of his career.—*SR*

riffage just enough for the track to go down easier at radio—not that it needed any help. With guitars sawing, drums pummeling and vocals snarling, "Psychosocial" is all that modern metal hopes to be.—*CLT*

#### THE VERVE

**Love Is Noise (4:07)**

**Producer:** The Verve  
**Writers:** R. Ashcroft,  
*the Verve*  
**Publisher:** not listed  
*Megaforce/RED*

★ Eleven years after decade-defining alt-rock gem "Urban Hymns," Brit pop royalty the Verve is back with new material and a line-

up that reunites frontman Richard Ashcroft with guitarist Nick McCabe. The energetic "Love Is Noise" sends a looped sample of lovesick shrieks over a taut new wave beat that builds to a Springsteen-esque rock chorus with crunchy guitars—an exciting departure that will surprise fans still whistling safely to "Bittersweet Symphony." "Will those feet in modern times/Walk on soles that are made in China?" a brooding Ashcroft muses, sounding dark and dangerous, his vocal power stronger than ever. "Forth," the Verve's patiently awaited fourth album, arrives Aug. 26.—*SP*

#### STAIN'D

**Believe (4:08)**

**Producer:** Johnny K  
**Songwriter:** Stain'd  
**Publishers:** *Greenfund/i.m.nobody*  
*Music/My Blue Car Music/Pimpypug*  
*Musik, ASCAP*  
*Atlantic*



There's no need to ask if Stain'd's "Believe" will be a hit—after a mere four weeks the song is already No. 9 on the Mainstream Rock chart, and the Massachusetts band's track record of airplay smashes further renders the point moot. The lead single from upcoming album "The Illusion of Progress" (due Aug. 19) is another earnest plea for acceptance and understanding whose appealing dynamic follows Stain'd's now-pat power balladry formula of soothing verse and crashing chorus. The group outlasted the nu metal trend because of its talent for creating intense, brooding rock, so it's not hard to "Believe" that the track's parent album is destined for the same platinum fate as its three predecessors.—*CLT*

## LEGEND & CREDITS

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**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.

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SAPP

**GOSPEL** BY ANDREE FARIAS

# Looks Like He Made It

**Marvin Sapp Smashes Records With Crossover Hit**

For a song that was originally deemed too raw and incomplete to be included on an album, let alone be a lead single, "Never Would Have Made It" has

proved a career breakthrough for gospel mainstay Marvin Sapp—and a record-breaker on the airwaves.

During its nearly yearlong run at gospel radio, the live track has spent a staggering 43 weeks at No. 1 on Hot Gospel Songs, shattering all records set by previous chart-toppers at any

other format in the history of Nielsen BDS. (At 31 weeks, a distant second is Palomo's Regional Mexican hit "No Me Conoces Aun.")

The unprecedented momentum of "Never Would Have Made It" at gospel radio ignited a crossover to urban AC stations, with outlets like KJLH Inglewood, Calif., leading the way in a slow but steady build on the Hot Adult R&B Airplay tally. The song finally hit the top spot there in the July 26 issue.

"Never Would Have Made It" joins a short list of contemporary gospel tracks that have found favor with adult urban programmers, including Yolanda Adams' "Open My Heart" in 2000, Donnie McClurkin's "We Fall Down" in 2001 and Smokie Norful's "I Need You Now" in 2003.

"Once we know we have a hit, then we go after it with everything we have," says Jazzy Jordan, senior VP/GM of Zomba's gospel division. "Once it establishes itself, once the indicators are there, we're going to do whatever we have to do."

Jordan says that as soon as he and his team sensed the possibility of a crossover, the label upstreamed the single to Jive, which then took over the promotional reins, but not without meeting some initial resistance.

Zomba Label Group executive VP of R&B promotion Larry Khan says there's a new trend of gospel stations being owned by larger, urban-minded companies, which causes a territorialism that makes it more difficult to cross-promote singles like "Never Would Have Made It."

"It takes you even longer because

they like the separation between what urban AC plays and what the gospel station plays and what the urban station plays," he says. "So it's even harder than it was 10 years ago."

Still, the song's empowering message caught on with radio programmers and listeners at both formats, creating an equally sustained impetus at retail. "Thirsty," Sapp's 2007 release, has spent 27 weeks at No. 1 on Top Gospel Albums and has sold 395,000 copies in the United States, according to Nielsen SoundScan.

Not bad for a song Sapp says happened on the spur of the moment the Sunday after the singer officiated at his own father's funeral.

"It almost didn't make the album," Sapp admits. "He passed away and we did the eulogy on a Thursday, and Sunday I came to the church and it just happened in a worship service. I close out worship all the time at my church. I just stood up there and began singing what was in my heart. Next thing I knew, it's a crossover hit."

Zomba Gospel has yet to decide on a follow-up single from "Thirsty," but Jordan acknowledges the label is not exactly looking to replicate the fortunes of "Never Would Have Made It." He hopes Zomba will continue working the song by exploring additional opportunities in TV and film.

"A song like this comes along once in a lifetime," he says. Jive senior director of urban AC promotions Unice Rice adds, "There's always going to be an opening for a song of this caliber, but on the urban AC format, these kinds of records . . . they're few and far between."



BRUNI

## HERE'S TO YOU, MRS. PRESIDENT

Carla Bruni is very much France's first lady.

The former supermodel hit headlines globally when she married French president Nicolas Sarkozy in February. Then Sarkozy's March U.K. state visit generated a media frenzy, with Bruni's face appearing on the front page of every national newspaper there.

But back in her adopted homeland this week, the Italian-born artist's status has more to do with her musical career than her choice of partner.

Singer/songwriter Bruni's third album, "Comme si de Rien n'Etait" (Naïve), hit No. 1 on France's IFOP/Tite Live chart, selling more than 32,000 copies in the 10 days following its July 11 release, according to the label.

Paris-based Naïve president Patrick Zelnik admits Bruni's new status brings unique problems. "We had to bring forward the release date," he says. "The media buzz was getting out of control—journalists were writing about the album without having heard it."

Naïve made the album available for free streaming July 9-21 at carlabruni.com, logging 600,000 unique visitors. That initiative put Bruni back "in all the newspapers," Naïve international director Thomas Lorain says, "but this time, they were talking about the music."

Naïve licenses Bruni's albums globally from her Teorema imprint. In the United Kingdom, indie Dramatico issued the new set July 14; a U.S. release follows Aug. 5 through Downtown Records.

Converting Bruni's media profile into hard sales is Naïve's new challenge. Lorain admits that, despite the Sarkozy wedding's blanket press coverage, Bruni's overseas album sales subsequently rose only "a few thousand."

She has much ground to make up on her 2002 debut, "Quelqu'un m'a Dit," which Naïve says has sold 1.2 million domestically and 800,000 internationally. The Official U.K. Charts Co. (OCC) puts U.K. sales at 16,000; Nielsen SoundScan reports U.S. sales of 53,000.

"Comme si de Rien n'Etait" enters the OCC albums listing this week at No. 58 on first-week sales of 2,900. Naïve says it has sold 120,000 in France and 270,000 internationally.

While security issues make concert tours impractical, Bruni has high-profile domestic TV appearances lined up during September, followed by European and U.S. promotion.

—Aymeric Pichevin

## A BIG PREVIEW PAYOFF

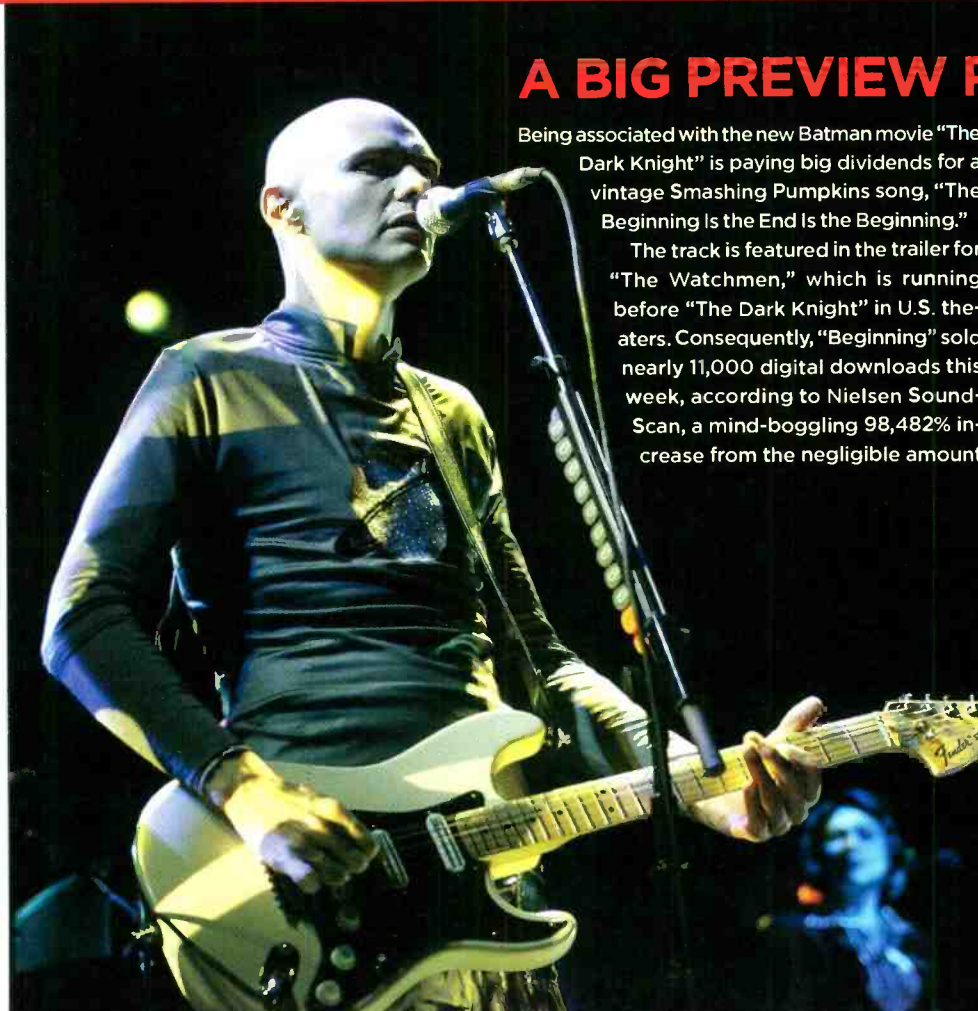
Being associated with the new Batman movie "The Dark Knight" is paying big dividends for a vintage Smashing Pumpkins song, "The Beginning Is the End Is the Beginning."

The track is featured in the trailer for "The Watchmen," which is running before "The Dark Knight" in U.S. theaters. Consequently, "Beginning" sold nearly 11,000 digital downloads this week, according to Nielsen SoundScan, a mind-boggling 98,482% increase from the negligible amount

it transacted last week. A different version of the song, "The End Is the Beginning Is the End," previously appeared in the 1997 film "Batman & Robin." It too enjoys a big jump, exploding 2,351% to sales of more than 1,000. The Pumpkins are presently in Memphis recording a new song, "G.L.O.W.," due for release this fall.



SOURCE: Nielsen SoundScan



SAPP: KEITH MALOR; SMASHING PUMPKINS: SUZAN/PA; PHOTOS/RETNA; BRUNI: CLAUDE GASSIAN

CHRISTIAN BY DEBORAH EVANS PRICE

# Relaunching Randy

Travis Tallies Career-Best Debut With New Album

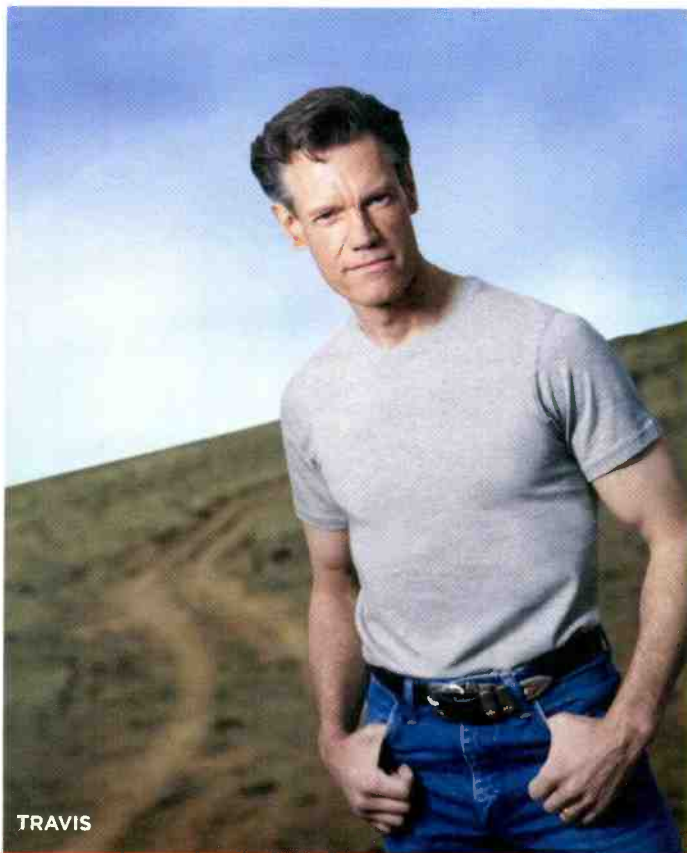
Fueled by a Big Apple media blitz, Randy Travis is back with his first country album in eight years. "Around the Bend" dropped July 15 via Warner Bros., the label he first signed with nearly 25 years ago. The set, which debuts this week at No. 14 on the Billboard 200 and No. 3 on Top Country Albums, heralds the return of one of country music's most acclaimed traditionalists, credited with jump-starting the country format with his 1986 debut, "Storms of Life."

In recent years, Travis found a second and very successful career as a gospel artist, recording four faith-based albums as well as a Christmas collection for Warner Bros.-owned Word Records. In 2003, the track "Three Wooden Crosses" started as a hit in the Christian market, then returned Travis to the top of Hot Country Songs. It also earned him Grammy, Country Music Assn., Academy of Country Music and Dove Awards.

Travis says "Three Wooden Crosses" taught him "that

quality of material will rise above and succeed, and that's why it's so important to choose the right songs. 'Three Wooden Crosses' did something for us that I thought we'd never see again—turning into something that is like a signature song."

Travis and the folks at Warner Bros. are hoping



TRAVIS

that lightning will strike again with his new single, "Dig Two Graves," which he performed on "Late Show With David Letterman" on street date. During the week, he also promoted the new release with visits to "Good Morning America" and "Live With Regis and Kelly."

For "Around the Bend," Travis again worked with longtime producer Kyle Lehning. "When Kyle and I started working together years ago, he said, 'I want to help you make the best record we can make and past that, it's you singing these songs every night. So if you don't love it, don't do it.' I've stuck by that," Travis says.

The album's first single, "Faith in You," didn't perform as hoped, failing to dent Hot Country Songs. Travis says part of the problem may have been the title. "We did get people wondering, 'Is this a gospel project?' because of the title, and I guess I could understand that, but I thought it was a good choice for a single," he says.

Either way, Travis is happy to be working again with Warner Bros., the label he has been on since 1985, with the exception of two DreamWorks albums in the '90s. The label first built awareness via Travis' Web site, drawing more than 500,000 visitors in the first month after a March relaunch, according to Warner Bros. Nashville senior VP of sales and marketing Peter Strickland. Other Web features are live now with AOL and MSN, among others.

Strickland says Travis visited 150 radio stations to help launch the album and made a big impact with a visit to QVC. "He was on QVC promoting this record for 20 minutes and sold 7,500 units in that amount of time," he says, "so that led us to believe that the fan base is active and ready to go." ■■■



## WHO NEEDS PROMO?

It's been six years since Los Temerarios, Mexico's top-selling romantic group, released an album of new material, and just as long since they went out on promotion.

But that hasn't stopped brothers Adolfo and Gustavo Angel from sitting pretty at No. 1 on Top Latin Albums for the second week with "Si Tú Te Vas" (Fonovisa). The set of previously unreleased material is the eighth album the brothers have placed atop the chart, the most ever on Top Latin Albums.

Released July 8, "Si Tú Te Vas" comes in the wake of two concept albums, "Veintisiete" (2004) and "Recuerdos del Alma" (2006), where Temerarios covered ranchera standards and other tunes from the traditional Mexican songbook. "Veintisiete" sold 300,000 copies, according to Nielsen SoundScan, and the single "Qué de Raro Tiene" became the first ranchera track to hit No. 1 on Billboard's Hot Latin Tracks chart.

"Si Tú Te Vas," produced by Adolfo with Rudy Pérez, is a departure, with a sound that plunges firmly into pop, all but eschewing the more traditional Mexican "grupo" sound that has been a Temerarios trademark.

Not that fans seem to mind. Bolstered by a title track that reached No. 1 on the Hot Latin Songs chart the week of release and by a powerful TV campaign, "Si Tú Te Vas" translated to the second-best-selling debut week in the group's history.

This week, the album remained comfortably at No. 1 with 12,500 copies sold, far more than Wisin & Yandel at No. 2 with 7,600.

The Angel brothers have yet to do interviews or TV appearances. But they benefited from a TV spot campaign on Univision that, for two weeks prior to release, offered hints about the new album. A second campaign announcing "Si Tú Te Vas" was available for sale kicked off on street date.

Fonovisa VP of marketing and promotion Alberto Del Castillo says the label had "countless" retail and online campaigns in place at all levels.

"There was a of of expectation around the album," Del Castillo says. "Without a doubt, radio was key. But all the other campaigns gave us the support to reach No. 1 in sales, even without the artists' physical support."

Temerarios' cousin and manager Mayra Alba says the group will begin promotion when it kicks off a U.S. tour Aug. 1 in Los Angeles. It is their first tour in three years, and that alone should keep sales high. —Leila Cobo

# HAMFATTER: BEST IN SHOW

Fans of U.K. business reality show "Dragons' Den" (BBC2) are used to watching the panel of tycoons dismiss would-be entrepreneurs with a few pithy lines.

But on the show's July 21 season premiere, 3.4 million viewers saw Cambridge, England-based alternative rock band Hamfatter's live performance and bold business plan ignite a bidding war among three of the "dragons" to invest.

The result? Hamfatter sold 30% of its profits during the next two album cycles for £75,000 (\$150,000) in a 360-degree deal with telecoms/media entrepreneur Peter Jones, known to U.S. audiences as a judge on ABC's "American Inventor."

The day after the broadcast, Hamfatter huddled in Jones' London offices, where manager Jamie Turner is now based.

"It's gone absolutely mental," says frontman Eoin O'Mahony, a managing director of Hamfatter Ltd. alongside Turner. "We've had loads of people on the radio talking about us."

The band's appearance generated plenty of publicity, including slots on digital radio network BBC 6 Music, breakfast TV show "GMTV" and pieces in most national newspapers.

"It's not obvious rock territory, but maybe that's the point," O'Mahony says of such mainstream interest. "Let us play to everyone

and let them decide."

Such appearances helped new single "The Girl I Love" reach No. 38 on the U.K. iTunes store the day after "Dragons' Den," while total views of the band's MySpace profile more than doubled from 23,000 to 49,000 within 24 hours of broadcast. A physical release through Shell-shock distribution follows Aug. 11.

"We've had more hits in one day than in the five years before that," says guitarist James Ingham, who met O'Mahony at Cambridge University. The lineup is completed by drummer Mark Ellis.

Jones' £75,000 has largely been spent on manufacturing and a marketing campaign for the Aug. 18 rerelease of third album "What Part of Hamfatter Do You Not Understand?" The single "Sziget (We Get Wrecked)" reached No. 54 on the U.K. chart last year, although there is no record of the band's TV claim of a 2006 No. 3 hit in Austria. Hamfatter controls its own publishing, with a September U.K. tour booked through Helter Skelter.

Market-leading U.K. retailer HMV believes sales will follow through on the interest. "We're already talking to the band about a series of PAs across our Fopp and HMV stores," HMV head of music Rudy Osorio says. "They're certainly going to have a solid platform to launch this new phase of their career." —Andre Paine



HAMFATTER

# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### WATCH THIS SPACE

>> Next week, either Miley Cyrus' "Breakout" or Sugarland's "Love on the Inside" will be sitting atop the Billboard 200. They were Nos. 1 and 2, respectively, in a tight race, on Nielsen SoundScan's Building chart, which was released July 23, reflecting sales through Tuesday, July 22.

### BATMAN BONUS

>> Debuting at No. 1 on Top DVD Sales is the animated "Batman: Gotham Knight" (141,000) while "Batman Begins," the first movie in the franchise to feature Christian Bale, leaps 14-2 (79,000, up 300%).



### TWO-TIMER

>> As Taylor Swift arrives at No. 1 on Top Country Albums with "Beautiful Eyes," she also finds herself at No. 2 with her self-titled debut. It's the first time one artist has held the top two slots since LeAnn Rimes did the trick in the March 3, 1997, issue.

## Nas Keeps No. 1 Pace; Hold Steady's 'Late' Surge

It seems **Nas** gets more attention for what he might, or might not, title an album than most artists get for a career's worth of music. That sort of scrutiny wouldn't exist were it not for his ongoing relevance, proved this issue by his fifth No. 1 on the Billboard 200. His untitled new set also becomes his seventh No. 1 on Top R&B/Hip-Hop Albums.

The record begins with 187,000 copies. The arrival comes a dozen years after his first chart-topping album, "It Was Written," and 14 years after his first Billboard 200 ink, when "Illmatic" peaked at No. 12.

Well before its release, this new collection grabbed top-of-mind attention last year from hip-hop devotees and activists when Nas contemplated the controversial title of the N-word. Along the way, that discussion generated much press attention, including a recent feature in this magazine (Billboard, July 5).

Nas' last studio set hit the market during Christmas week of 2007. Its title, "Hip-Hop Is Dead," also sparked months' worth of conversation in music columns and blogs. Nas' new album replacing rapper **Lil Wayne**

atop the big chart brings a certain irony to that earlier title's notion.

This marks the third rap album to lead the Billboard 200 in 2008, following Wayne's "Tha Carter III" and **Rick Ross'** March release "Trilla."

Nas' first week is lighter than the 355,000-unit start of "Hip-Hop Is Dead," not uncommon in today's music climate and all the more understandable when you consider that his 2006 album hit stores during the busiest shopping week of the year.

This, in fact, marks Nas' first studio set to arrive outside the confines of November or December since his 1999 title, "I Am . . ." which landed in April. Even without the traffic of the holiday season, that album garnered the biggest sales week of this rapper's career, opening at 471,000 copies.

**HOLD EVERYTHING:** The arrival of physical product helps Brooklyn band **the Hold Steady** make an eye-catching re-entry at No. 30 on the Billboard 200, by far the highest chart peak of its career.

But the band also got a huge helping hand from the generous attention it received during a profile on "Late Show

With David Letterman."

While most musical acts on "Letterman" and the other late-night talkers are relegated to the last few minutes of a show, **Andy Kindler**, a comedian who frequently contributes to "Late Show," thrust the spotlight on the Hold Steady during the second segment of the show's July 16 broadcast.

Kindler introduced the piece by expressing his unabashed affection for the band. That led to footage of the deadpan specialist interviewing lead singer **Craig Finn** and Hold Steady fans, as well as some performance footage—including a guest guitar appearance by Kindler himself.

Prior to the tracking week, the band's "Stay Positive" had only been sold via digital downloads. With the arrival of CDs and the "Late Show" exposure,

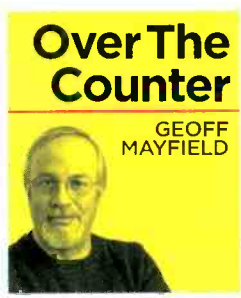
sales increase more than 20 times over the prior frame, from less than 1,000 copies to more than 17,000.

Physical product accounts for almost 72% of the week's sum, but "Positive" also surges in downloads, with that channel's 519% improvement leading to a No. 12 re-entry on Top Digital Albums.

Prior to this issue, the June 17 release had spent one week at No. 23 on Digital Albums and a lone frame at No. 170 on the big chart. It sold close to 4,000 downloads during its first digital frame, which stood as its best digital week until this issue's total of 5,000 units.

To put that in perspective, there were only two weeks when Hold Steady's conventionally released 2006 set, "Boys and Girls in America," sold more than 5,000 copies. That album peaked at No. 124 during a two-week stint on the Billboard 200. Its earlier titles didn't reach either that chart or Top Heatseekers.

"Positive" peaked at No. 5 during a two-week Heatseekers stay, but with this leap into the top half of the Billboard 200, the Hold Steady no longer qualifies for that list. Wonder how many cool rock bands will be phoning Kindler by the end of the week. ■■■



### Over The Counter

GEOFF MAYFIELD



## CHART BEAT

>> The debut singles by Colbie Caillat and Sara Bareilles have monopolized pole position on the Adult Contemporary chart for the last 30 weeks, the longest consecutive run at No. 1 by solo female artists in the 47-year and two-week history of this survey. Caillat's "Bubbly" led the list for 19 weeks and was succeeded by Bareilles' "Love Song," which is still in the penthouse after 11 weeks.

>> If you had to name a member of the family group DeBarge, you might think of El, Chico or Bunny, the three siblings who scored hits as solo artists. But another family member, Mark, is back on the Billboard Hot 100 as a songwriter. He penned the DeBarge song "Stay With Me," sampled in Mariah Carey's "I'll Be Lovin' U Long Time," which moves 100-79.

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

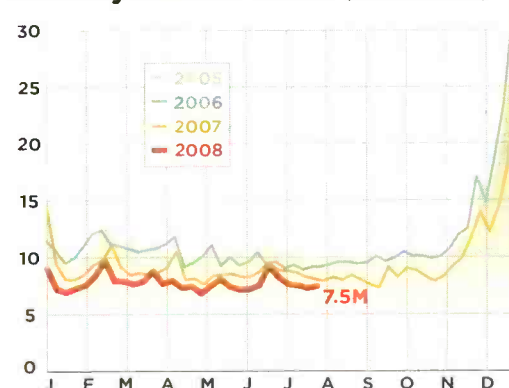
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,482,000	1,209,000	19,851,000
Last Week	7,331,000	1,187,000	18,965,000
Change	2.1%	1.9%	4.7%
This Week Last Year	8,119,000	904,000	14,918,000
Change	-7.8%	33.7%	33.1%

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

### Weekly Album Sales (Million Units)



### Year-To-Date

	2007	2008	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	255,000,000	227,014,000	-11.0%
Digital Tracks	462,095,000	601,796,000	30.2%
Store Singles	1,190,000	931,000	-21.8%
<b>Total</b>	<b>718,285,000</b>	<b>829,741,000</b>	<b>15.5%</b>
Albums w/TEA*	301,209,500	287,193,600	-4.7%

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

### ALBUM SALES



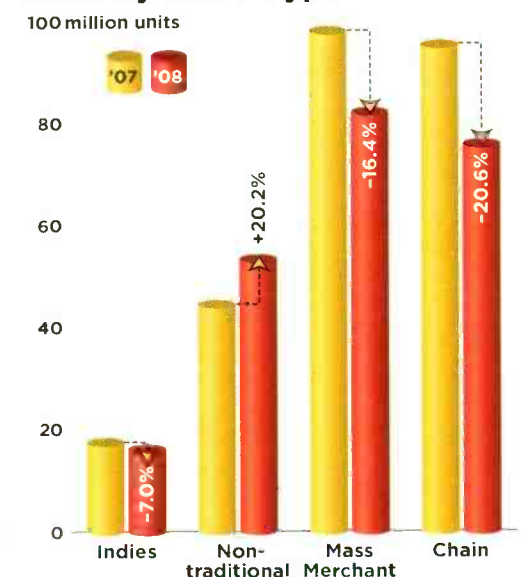
### SALES BY ALBUM FORMAT

	2007	2008	CHANGE
CD	227,996,000	190,802,000	-16.3%
Digital	26,248,000	35,221,000	34.2%
Cassette	193,000	55,000	-71.5%
Other	563,000	936,000	66.3%

For week ending July 20, 2008. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

### Year-To-Date Album Sales By Store Type





THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	86	80	JORDIN SPARKS	Jordin Sparks		10
102	75	76	JOHN MAYER	Continuum	2	2
103	153	133	FLEX	Te Quiero		70
104	92	84	TRACE ADKINS	American Man: Greatest Hits Volume II		22
105	113	105	EAGLES	Long Road Out Of Eden	7	7
106	79	118	SARA BAREILLES	Little Voice		1
107	73	65	MY MORNING JACKET	Evil Urges		1
108	106	69	AL GREEN	Lay It Down		9
109	101	83	ALICIA KEYS	As I Am	3	3
110	57	26	LOS LONELY BOYS	Forgiven		26
111	72	60	N*E*R*D	Seeing Sounds		1
112	120	107	ENRIQUE IGLESIAS	95/08	2	18
113	59	25	RELIENT K	The Bird And The Bee Sides		25
114	102	101	PARAMORE	RIOT!		16
115	125	125	THEORY OF A DEADMAN	Scars & Souvenirs		25
116	NEW	1	DELTA GOODREM	Delta		116
117	51	13	ALKALINE TRIO	Agony & Irony		13
118	114	100	DIERKS BENTLEY	Greatest Hits // Every Mile A Memory 2003-2008		1
119	115	109	VARIOUS ARTISTS	Disneymania 6: Music Stars Sing Disney... Their Way!		22
120	96	92	EMMYLOU HARRIS	All I Intended To Be		22
121	116	114	THREE DAYS GRACE	One - X		1
122	111	120	FLEET FOXES	Fleet Foxes		83
123	94	108	JEREMY CAMP	Beyond Measure		29
124	112	93	VARIOUS ARTISTS	NOW That's What I Call Classic Rock		20
125	40	2	THE MAINE	Can't Stop Won't Stop		40
126	129	129	LED ZEPPELIN	Mothership		2
127	131	124	RADIOHEAD	In Rainbows		1
128	109	74	BUN-B	Il Trill		1
129	121	132	FLIGHT OF THE CONCHORDS	Flight Of The Conchords (Soundtrack)		15
130	127	122	BUCKCHERRY	15		39
131	91	2	VARIOUS ARTISTS	Country Sings Disney		91
132	NEW	1	REHAB	Graffiti The World		132
133	139	148	FIVE FINGER DEATH PUNCH	The Way Of The Fist		129
134	124	111	VAMPIRE WEEKEND	Vampire Weekend		17
135	197	174	R.E.M.	Accelerate		16
136	132	121	FLO RIDA	Mail On Sunday		18
137	138	142	KIDZ BOP KIDS	Kidz Bop 13		16
138	150	154	SOUNDTRACK	High School Musical 2		3
139	159	170	FOO FIGHTERS	Echoes, Silence, Patience & Grace		1
140	105	103	NEIL DIAMOND	Home Before Dark		1
141	136	119	LYFE JENINGS	Lyfe Change		12
142	144	131	REBA MCENTIRE	Reba Duets		1
143	123	88	JUDAS PRIEST	Nostradamus		11
144	134	141	JESSE MCCARTNEY	Departure		14
145	157	145	JOHN COLTRANE	Opus Collection: A Man Called Trane		107
146	133	96	MONTGOMERY GENTRY	Back When I Knew It All		20
147	151	160	VARIOUS ARTISTS	Radio Disney Jams 10		18
148	135	126	GAVIN DEGRAW	Gavin DeGraw		11
149	141	143	AVENGED SEVENFOLD	Avenged Sevenfold		1
150	RE-ENTRY	5	VARIOUS ARTISTS	The Second Wave		42



Australian star makes her Billboard album chart bow with her debut U.S. full-length, starting with 6,000 and at No. 1 on Top Heatseekers.



Group's "Bartender Song" is featured on this Universal Republic album (also No. 2 on Heatseekers) as well as its recent Epic set, "Sittin' at a Bar."



After performing the National Anthem at the Major League Baseball All-Star Game July 15, her album rebounds (up 112%).



The former "American Idol" contestant starts with 4,000 as well as at No. 5 on Top Heatseekers and a No. 20 bow on Top Independent Albums.

166 With a new lineup, the band returns with its 12th charting album and its first since "Complete Greatest Hits" went to No. 80 in 2002.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	130	112	THE TING TINGS	We Started Nothing		78
152	140	106	DWELE	...Sketches Of A Man		35
153	154	113	KUTLESS	To Know That You're Alive		64
154	RE-ENTRY	20	SHERYL CROW	Detours		1
155	161	157	ESTELLE	Shine		38
156	137	117	MARY J. BLIGE	Growing Pains		1
157	155	155	MGMT	Oracular Spectacular		129
158	89	2	3OH!3	Want		89
159	104	22	MY CHEMICAL ROMANCE	The Black Parade Is Dead!		22
160	NEW	1	ACE YOUNG	Ace Young		160
161	82	2	RATATAT	LP3		82
162	119	67	CUTE IS WHAT WE AIM FOR	Rotation		21
163	146	144	PANIC AT THE DISCO	Pretty Odd.		17
164	110	29	JIM JONES & BYRD GANG	M.O.B.: The Album		29
165	186	4	SECONDHAND SERENADE	A Twist In My Story		44
166	NEW	1	FOREIGNER	No End In Sight: The Very Best Of Foreigner		166
167	169	146	TYE TRIBBETT & G.A.	Stand Out		16
168	166	116	AMOS LEE	Last Days At The Lodge		29
169	167	161	GARY ALLAN	Living Hard		3
170	143	137	MARCO ANTONIO SOLIS	La Mejor... Coleccion		92
171	RE-ENTRY	10	KENNY G	Rhythm & Romance		14
172	160	150	RODNEY ATKINS	If You're Going Through Hell		1
173	NEW	1	THE DOORS	The Future Starts Here: The Essential Doors Hits		173
174	118	2	WHITECHAPEL	This Is Exile		118
175	RE-ENTRY	8	CARLY SIMON	This Kind Of Love		15
176	RE-ENTRY	11	NATALIE GRANT	Relentless		81
177	170	171	BOYS LIKE GIRLS	Boys Like Girls		55
178	172	156	MANA	Arde El Cielo		30
179	152	135	LIFEHOUSE	Who We Are		14
180	173	178	CASTING CROWNS	The Altar And The Door		1
181	168	172	SOUNDTRACK	Once		7
182	RE-ENTRY	17	M.I.A.	Kala		18
183	RE-ENTRY	2	VARIOUS ARTISTS	The 100 Most Essential Pieces Of Classical Music		128
184	162	149	10 YEARS	Division		12
185	142	134	THE RACONTEURS	Consolers Of The Lonely		7
186	164	163	SOUNDTRACK	Across The Universe: Deluxe Edition		20
187	187	189	WE THE KINGS	We The Kings		151
188	165	151	JOSH TURNER	Everything Is Fine		5
189	195	159	RAHEEM DEVAUGHN	Love Behind The Melody		5
190	97	2	HIT THE LIGHTS	Skip School Start Fights		97
191	158	136	RADIOHEAD	The Best Of		26
192	180	185	EDDIE VEDDER	Into The Wild (Soundtrack)		1
193	176	168	PUDDLE OF MUDD	Famous		27
194	171	176	KEITH URBAN	Greatest Hits		11
195	199	37	SIXX: A.M.	The Heroin Diaries Soundtrack		62
196	182	158	KANYE WEST	Graduation		2
197	126	2	KERLI	Love Is Dead		126
198	RE-ENTRY	4	REV THEORY	Light It Up		74
199	128	165	VARIOUS ARTISTS	Voices: The Ultimate Gospel Collection		127
200	156	2	DJ CLAY	DJ Clay Presents: Let 'Em Bleed: The Mixtape Vol. 2		156

M		N		O		P		R		S		T		U		V		W			
METRO STATION	50	NAS	1	O.A.R.	13	PANIC AT THE DISCO	111	R.E.M.	135	MARVIN SAPP	38	SIXX: A.M.	195	TECH N9NE	74	TYE TRIBBETT & G.A.	167	VARIOUS ARTISTS	133	WEEZER	42
MGMT	157	WILLIE NELSON	49	THE OFFSPRING	66	BRAD PAINLEY	60	THE RACONTEURS	185	THE DARK KNIGHT	20	SOLIS	83, 170	LOS TEMERARIOS	45	JOSH TURNER	188	THE 100 MOST ESSENTIAL	124	KANYE WEST	196
M.I.A.	182	WYNNON MARSALIS	111	THE DFFSPRING	66	WYNNON MARSALIS	49	RADIOHEAD	127, 191	CAMP ROCK	5	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	PIECES OF CLASSICAL	133	WE THE KINGS	187
MONTGOMERY	146	NICKELBACK	88	ONEREPUBLIC	61	ALANIS MORISSETTE	40	RASCAL FLATTS	92	THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	MUSIC	133	WHITECHAPEL	174
ALANIS MORISSETTE	40	ONEREPUBLIC	61	THE OFFSPRING	66	MOTLEY CRUE	35	SERENAIDE	165	THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	COUNTRY SINGS	131	AMY WINEHOUSE	90
MOTLEY CRUE	35	ONEREPUBLIC	61	THE OFFSPRING	66	JASON MRAZ	28	SEETHER	78	THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	DISNEYMANIA 6: MUSIC	131	WISIN & YANDEL	80
JASON MRAZ	28	ONEREPUBLIC	61	THE OFFSPRING	66	MY CHEMICAL ROMANCE	159	SHINEDOWN	39	THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	STARS SING DISNEY	119		
MY CHEMICAL ROMANCE	159	ONEREPUBLIC	61	THE OFFSPRING	66	MY MORNING JACKET	107	SIGUR ROS	68	THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	THEIR WAY!	119		
MY MORNING JACKET	107	ONEREPUBLIC	61	THE OFFSPRING	66			RIHANNA	10	THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	NOW 27	79		
		ONEREPUBLIC	61	THE OFFSPRING	66			RICK ROSS	58	THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98	NOW 28	11		
		ONEREPUBLIC	61	THE OFFSPRING	66					THE DARK KNIGHT	20	JORDIN SPARKS	101	THEORY OF A	194	ISLAND 009539/DJMG	98				







POP 100

POP 100 chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top hit: #1 'I Kissed a Girl' by Katy Perry.

MAINSTREAM TOP 40

MAINSTREAM TOP 40 chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top hit: #1 'Leavin'' by Jesse McCartney.

ADULT CONTEMPORARY

ADULT CONTEMPORARY chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top hit: #1 'Love Song' by Sara Bareilles.

ADULT TOP 40

ADULT TOP 40 chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top hit: #1 'Bleeding Love' by Leona Lewis.

MODERN ROCK

MODERN ROCK chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top hit: #1 'Let It Die' by Foo Fighters.

The Menudo franchise notches its first Mainstream Top 40 hit of the Nielsen BDS era, as "Lost" lands at No. 38.



Foo Fighters earn their third Modern Rock No. 1 from the album "Echoes, Silence, Patience & Grace" as "Let It Die" rises 2-1.



POP 100: The top 100 pop singles & tracks, according to Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See charts legend for rates and explanations. All charts © 2008, Nielsen Business Media, Inc. All rights reserved.

HOT COUNTRY SONGS™

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'GOOD TIME' by Alan Jackson and 'GREATEST WAITIN' ON A WOMAN' by Brad Paisley.



Format icon's 23rd No. 1 follows his previous champ "Small Town Southern Man" to give Jackson his first back-to-back chart-topping singles since 2001.

At the 40-week marker, track ties the chart record for longest trek to the top 10, first set by Gary Allan's "Right Where I Need to Be" in May 2001.



Check billboard.biz for the complete 60-position chart, featuring debuts from vets Phil Vassar (pictured), Billy Currington, Kenny Chesney, Tim McGraw and Trisha Yearwood.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT & NUMBER / PROMOTION LABEL, CERT., PEAK POSITION. Includes songs like 'ALL I EVER WANTED' by Chuck Wicks and 'RELENTLESS' by Jason Aldean.

TOP COUNTRY ALBUMS™

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), CERT., PEAK POSITION. Includes albums like 'Beautiful Eyes (EP)' by Taylor Swift and 'Greatest Hits: Limited Edition' by Tim McGraw.



The Wal-Mart exclusive set (up 606%) was the focus of an in-store display last week. It becomes available to all retailers beginning Aug. 26.

All albums that Starbucks carries (save one) are now being sold for only \$7.95. So this set, exclusive to the coffee giant, makes a massive 356% gain.



Band notches its second No. 1 on Top Bluegrass Albums (see chart, page 40) with its best sales week and achieves a new chart high on Top Country Albums.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, ARTIST, Title, IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE), CERT., PEAK POSITION. Includes albums like 'Reba Duets' by Reba McEntire and 'A Hundred Miles Or More: A Collection' by Alison Krauss.

HOT COUNTRY SONGS: 112 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay is reported to Billboard's Hot Country Songs chart on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience.

TOP R&B/HIP-HOP ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include NAS (Untitled), Lil Wayne (Tha Carter III), and Rihanna (Good Girl Gone Bad).



Rapper's fourth album is his third top 10 on the Billboard 200 (No. 8). He also claims his first No. 1 single on Rhythmic Airplay and third top 10 on Mainstream R&B/Hip-Hop (No. 8).

Houston's Z-Ro and Trae join forces for this debut. With 13 appearances on this chart between the two, this is the first top 10 for both.



Mint Condition grabs the Pacesetter crown (up 86%) just as it notches its best debut on Adult R&B in a decade with latest single (No. 29).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title, CERT., PEAK POSITION. Top entries include Ledisi (Lost & Found), FloBots (Fight With Tools), and Mary J. Blige (Growing Pains).

MAINSTREAM R&B/HIP-HOP

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include A Milli (I Luv Your Girl) and Get Like Me.

ADULT R&B

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include The River (Woman) and Greatest Gainer Heaven Sent.

RHYTHMIC

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include Get Like Me and Dangerous.

HOT RAP SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, HIT PREDICT. Top entries include A Milli (I Luv Your Girl) and Plies (Get Like Me).

TOP R&B/HIP-HOP ALBUMS: See Charts Legend for rules and explanations. 62 MAINSTREAM R&B/HIP-HOP 72 ADULT R&B 76 RHYTHMIC stations are... See Charts Legend for rules and explanations. All charts © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT DANCE CLUB PLAY

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Includes tracks like 'WHEN I GROW UP' by The Pussycat Dolls and 'GO GO GIRL' by DJ TImBO.

TOP JAZZ ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL. Includes 'WILLIE NELSON WYNTON MARSALIS' and 'MICHAEL BUBLE'.

TOP CLASSICAL ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL. Includes 'THE CISTERCIAN MONKS OF STIFT HEILIGENKREUZ' and 'LANG LANG'.

TOP CONTEMPORARY JAZZ ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL. Includes 'SERGIO MENDES' and 'KENNY G'.

TOP CLASSICAL CROSSOVER ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL. Includes 'JOSH GROBAN' and 'ANDREA BOCELLI'.

TOP ELECTRONIC ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL. Includes 'METRO STATION' and 'DJ SKRIBBLE'.

HOT DANCE AIRPLAY

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT / PROMOTION LABEL. Includes 'I KISSED A GIRL' by Katy Perry and 'AMERICAN BOY'.

SMOOTH JAZZ SONGS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST IMPRINT / PROMOTION LABEL. Includes 'FALLIN' FOR YOU' and 'ALWAYS REMEMBER'.

TOP WORLD ALBUMS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL. Includes 'CELTIC THUNDER' and 'VARIOUS ARTISTS'.

JAPAN SINGLES table with columns for This Week, Last Week, and Song titles like Tsume Tsume Tsume/F Maxium The Hormone Vap.

UNITED KINGDOM SINGLES table with columns for This Week, Last Week, and Song titles like Dance Wiv Me, One For The Radio.

GERMANY SINGLES table with columns for This Week, Last Week, and Song titles like All Summer Long, Better In Time.

EURO DIGITAL SONGS table with columns for This Week, Last Week, and Song titles like All Summer Long, Dance Wiv Me.

EURO SINGLES SALES table with columns for This Week, Last Week, and Song titles like All Summer Long, Give It 2 Me.

FRANCE SINGLES table with columns for This Week, Last Week, and Song titles like Rayon De Soleil Ma Main Sur To.

CANADA BILLBOARD CANADIAN HOT 100 table with columns for This Week, Last Week, and Song titles like I Kissed A Girl, Just Dance.

AUSTRALIA SINGLES table with columns for This Week, Last Week, and Song titles like I Kissed A Girl, When I Grow Up.

EURO DIGITAL SONGS SPOTLIGHT table with columns for This Week, Last Week, and Song titles like Curley Sue, All Summer Long.

EURO ALBUMS table with columns for This Week, Last Week, and Album titles like Coldplay, Duffy.

ITALY DIGITAL SONGS table with columns for This Week, Last Week, and Song titles like Non Ti Scordar Mai Di Me, A Te.

SPAIN SINGLES table with columns for This Week, Last Week, and Song titles like Sleep When I'm Dead, Be Mine Holiday Pack.

MEXICO ALBUMS table with columns for This Week, Last Week, and Album titles like Julieta Venegas, Various Artists.

EURO DIGITAL SONGS SPOTLIGHT SWEDEN table with columns for This Week, Last Week, and Song titles like Curley Sue, All Summer Long.

EURO ALBUMS table with columns for This Week, Last Week, and Album titles like Coldplay, Duffy.

SWITZERLAND SINGLES table with columns for This Week, Last Week, and Song titles like All Summer Long, This Is The Life.

FINLAND SINGLES table with columns for This Week, Last Week, and Song titles like Liekeissa, Give It 2 Me.

WALLONIA SINGLES table with columns for This Week, Last Week, and Song titles like This Is The Life, Tired Of Being Sorry.

POLAND ALBUMS table with columns for This Week, Last Week, and Album titles like Feel, Ania, Various Artists.

EURO RADIO AIRPLAY table with columns for This Week, Last Week, and Song titles like American Boy, Love Song.



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# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Warner Music Group promotes **Stephen Bryan** to senior VP of digital strategy and business development. He was VP.

Universal Republic Records appoints **Nate Albert** VP of A&R. Albert, a founding member of the Mighty Mighty Bosstones, was most recently an A&R consultant.

Nine North Records names **Tom Moran** VP of promotion and marketing. He was VP of promotion at Show Dog Records.

**PUBLISHING:** Universal Publishing Production Music promotes **Jonathan Firstenberg** to VP of business development. He was creative director at Universal Music Production Library.

Peermusic elevates **Craig Currier** to senior creative director of advertising markets. He will continue in his role as executive producer for the division.



**TOURING:** MSG Entertainment promotes **Melissa Ormond** to COO and names **Don Simpson** senior VP of business development. Ormond was executive VP of bookings, and Simpson was president of House of Blues Concerts Canada.

Live Nation ups **Rick Mueller** to president of California and **Nick Masters** to chairman of Southern California. Mueller was president of San Francisco, and Masters was president.

Ticketmaster names **Mark Meyerson** senior director of its music services team. He was director of strategic ticketing at AEG.

British-based independent ticketing consultancy/online price comparison service **Tixdaq.com** names **Will Waddington** COO/CFO. He was senior director of business and technology strategy at EMI Music.

Anaheim Arena Management, which manages the Honda Center in Anaheim, Calif., promotes **Jo-Ann Armstrong** to director of booking. She was booking manager.

**FILM/TV:** Fuse adds new VPs to its advertising sales department: **Kim Verkler** (Midwest), **Michael Roche** (Eastern) and **Maggie Helm** (Western). Verkler was a sales executive at Oxygen Media, Roche was director, and Helm was a sales executive at ABC Family.

—Edited by Mitchell Peters

## GOODWORKS

### ARTISTS HELP EXPOSE HUMAN TRAFFICKING

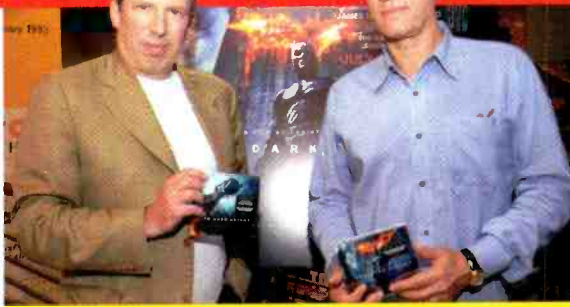
In his forthcoming documentary, "Call + Response," filmmaker/musician Justin Dillon uses footage of live musical performances to help reveal the horrors of human trafficking and slavery around the world.

Dillon and his crew have spent nearly two years filming performances by Moby, Natasha Bedingfield, Cold War Kids, Matisyahu, Imogen Heap, Talib Kweli, Five for Fighting, Switchfoot and Rocco Deluca, among others. The performances are combined with footage of slave trading and child sex brothels, along with interviews from such personalities as Dr. Cornel West, Madeleine Albright, Daryl Hannah and Ashley Judd.

"By putting these incredible live performances in between the information you're hearing and the undercover footage you're seeing, it's marrying it all together in a way that's undeniable," Dillon says.

"Call + Response" hits select theaters around the country beginning Oct. 17. Dillon is talking with promoters to stage concerts to help promote the film in those markets. Profits will be donated to various organizations that aim to eliminate human trafficking and slavery. A trailer for "Call + Response" can be viewed at [callandresponse.com](http://callandresponse.com). —Mitchell Peters

# BACKBEAT



Award-winning composers **Hans Zimmer**, left, and **James Newton Howard** teamed up to compose the score for blockbuster film "The Dark Knight." They were on hand July 15 to sign copies of the Warner Bros. soundtrack at the Virgin Megastore in New York's Times Square. PHOTO: COURTESY OF AMY OPOKA



This summer, 311 and Snoop Dogg are going coast to coast on 311's annual Unity Tour with Fiction Plane. The tour promotes 311's underlying themes of unity and positivity. From left are 311's **Nick Hexum** and **Chad Sexton**, Snoop Dogg and 311's **P-Nut**, **SA Martinez** and **Tim Mahoney**. PHOTO: COURTESY OF ZANDY MANGOLD/RETNA

As part of Sub Pop Records' 20th anniversary festivities, the Pacific Northwest chapter of the Recording Academy, in partnership with Experience Music Project, produced "Oral History Live! Sub Pop Records," featuring intimate interviews filmed before a live audience. This event brought together Sub Pop founders **Bruce Pavitt** and **Jonathan Poneman** to discuss the history of the famed indie label and dissect the impact it has had on the local, national and international music community. From left are Pacific Northwest chapter executive director **Ben London**, Seattle Mayor **Greg Nickels**, Pavitt, Poneman and EMP senior curator **Jacob McMurray**. PHOTO: COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM



### VOTE FOR IT! 08

Online advertising network CPX Interactive and the Hip-Hop Summit Action Network (HSAN) officially launched Vote for It! 08 and its Get Out the Youth Vote video public service announcement campaign at a celebrity bash at New York's Room Service. The PSA, which features Russell Simmons, LL Cool J, Snoop Dogg, Ciara, T.I., George Lucas, Jim Jones, Doug E. Fresh and others, just reached a landmark 1 million views on YouTube. PHOTOS: COURTESY OF JOHNNY NUNEZ/WIREIMAGE.COM

**LEFT:** From left are HSAN president **Dr. Benjamin Chavis**, CPX VP of marketing **David Shay**, CPX CEO/founder **Mike Seiman**, Russell Simmons, HSAN executive director **Valeisha Butterfield**, CPX COO **Rob Rasko** and CPX chief technology officer/founder **Carlton Hickman**.

**BELOW:** From left are DJ **Clue**, a party guest, Warner Music Group executive VP **Kevin Liles**, "106 & Park" VJ **Rocsi**, video director **Lil X**, a party guest and "106 & Park" VJ **Terrence J**.



### INSIDE TRACK

#### RAP IT UP

Originally slated for June 3, Def Jam up-and-comer Karina Pasian will now release her debut album, "First Love," Aug. 19. The 16-year-old Dominican-American this summer will embark on Coca-Cola's Refresh Your Flow tour with Lupe Fiasco and Russ Parr's Russ Bus tour for emerging artists.

The former outing next hits Philadelphia Aug. 3 and wraps Aug. 29 in New York. The latter started July 28 in Washington, D.C., and will run through Aug. 12 in Richmond, Va., with appearances slated from **Ray J**, **Keri Hilson**, **DJ Khaled** and **Ace Hood**, **Slim from 112**, **Maino**, **Yung Berg**, **Jazmine Sullivan**, **DAY26**, **Jim Jones** and **Pretty Ricky**.

Pasian recently released a new sin-

gle, "Can't Find the Words." First track "16 @ War," written and produced by labelmates the-Dream and Tricky Stewart, peaked at No. 70 on Billboard's Hot R&B/Hip-Hop Songs chart.

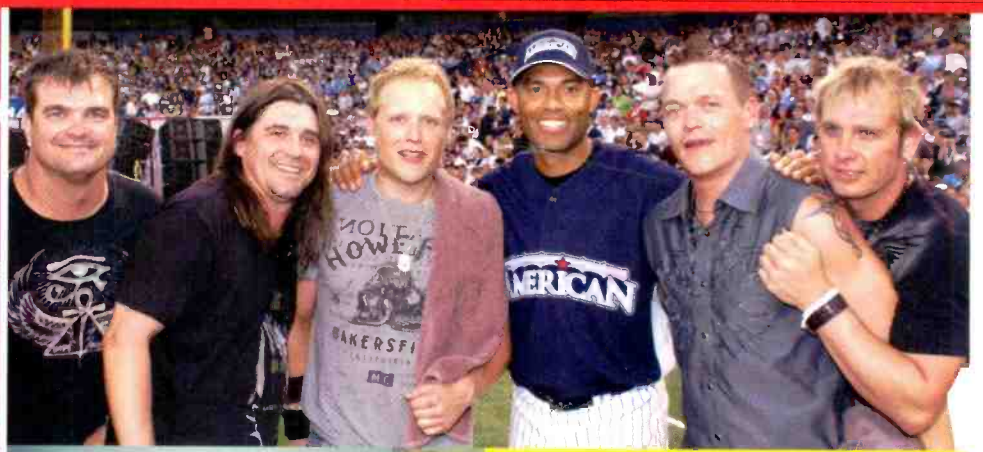
In other hip-hop news, Murs returns Sept. 30 with "Murs for President" via Warner Bros. The MC's 2006 effort, "Murray's Revenge," came out via indie Record Collection with distribution by Warner Bros. A Los Angeles underground hip-hop fixture for more than a decade, Murs pioneered the quirky style now touted by such MCs as BLU and U-N-I. The artist will join acts like Nas and A Tribe Called Quest on this summer's Rock the Bells tour.



PASIAN



**Russell Simmons** hosted the Rush Philanthropic Arts Foundation's ninth annual Art for Life benefit gala July 19 at his East Hampton estate. The event drew many influential guests, including **Christy Turlington Burns**, **Patrice Motsepe**, **Arnold L. Lehman** and **Frederick Iseman**. Founded in 1995 by brothers **Russell**, **Joseph** and **Danny Simmons**, Rush Philanthropic Arts Foundation dedicates itself to providing support for more than 50 New York nonprofit organizations benefiting underprivileged children. Last year the gala raised \$1.4 million. From left are director **Brett Ratner**, **Turlington Burns** and **Danny** and **Russell Simmons**.



## TAKE ME OUT TO THE BALL GAME

**ABOVE:** Rock band 3 Doors Down attended the MLB All-Star Game held July 15 at Yankee Stadium in New York. From left are 3 Doors Down members **Chris Henderson**, **Greg Upchurch** and **Matt Roberts**; New York Yankee **Mariano Rivera**; and 3 Doors Down members **Brad Arnold** and **Todd Harrell**.



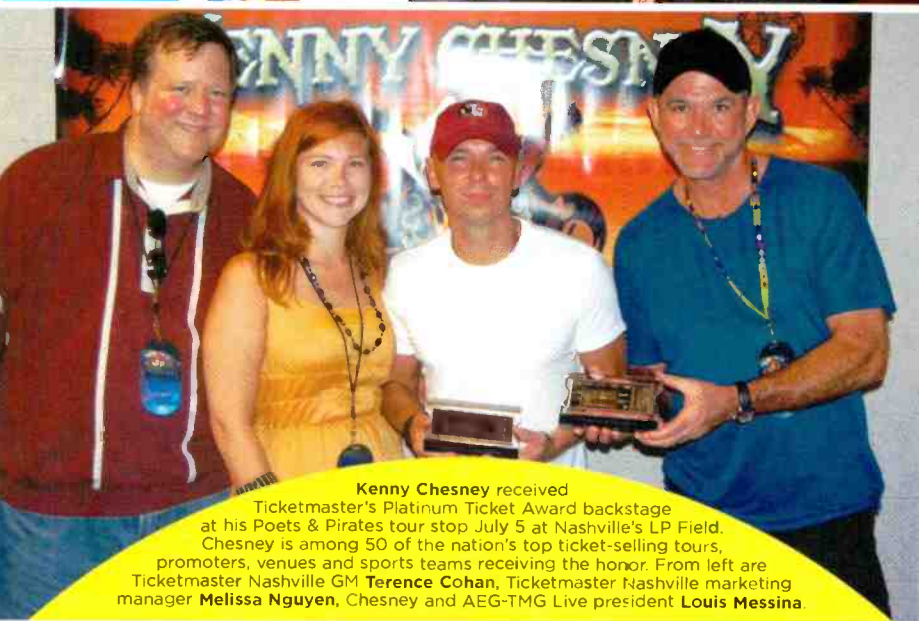
**LEFT:** The Durham Bulls (the AAA affiliate of the Tampa Bay Rays) of the International League celebrated the 20th anniversary of the hit movie "Bull Durham" with a special concert featuring actor **Kevin Costner** and his band Modern West at the Durham Bull Athletic Park in Durham, N.C. From left are Durham Bulls GM **Mike Biring**, Select Artists Associates president **Charles Johnston** and **Costner**.



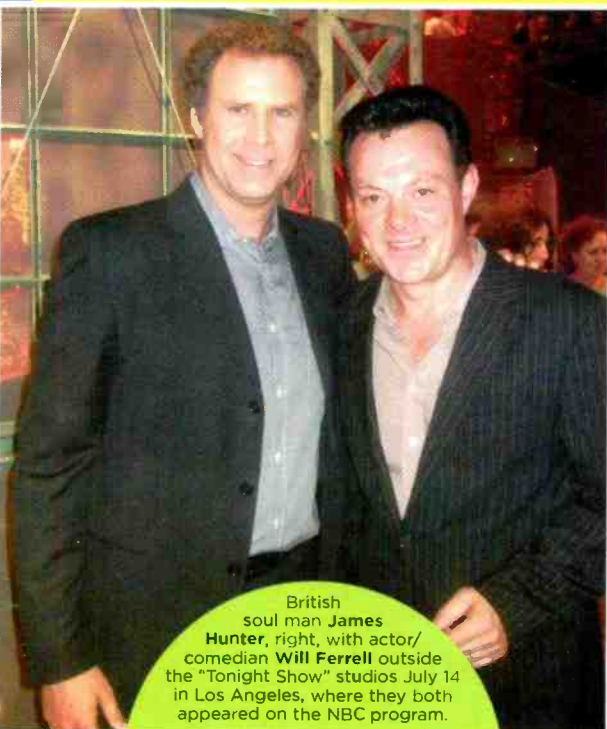
From left, R&B singers **Bobby Brown** and **Macy Gray**, Championship Gaming Series commissioner **Andy Reif** and professional gamer **Jonathan "Fatal1ty" Wendel** attend the Championship Gaming Series party July 15 at Santa Monica Airport's Barker Hanger in California. PHOTO COURTESY OF JASON MERRITT



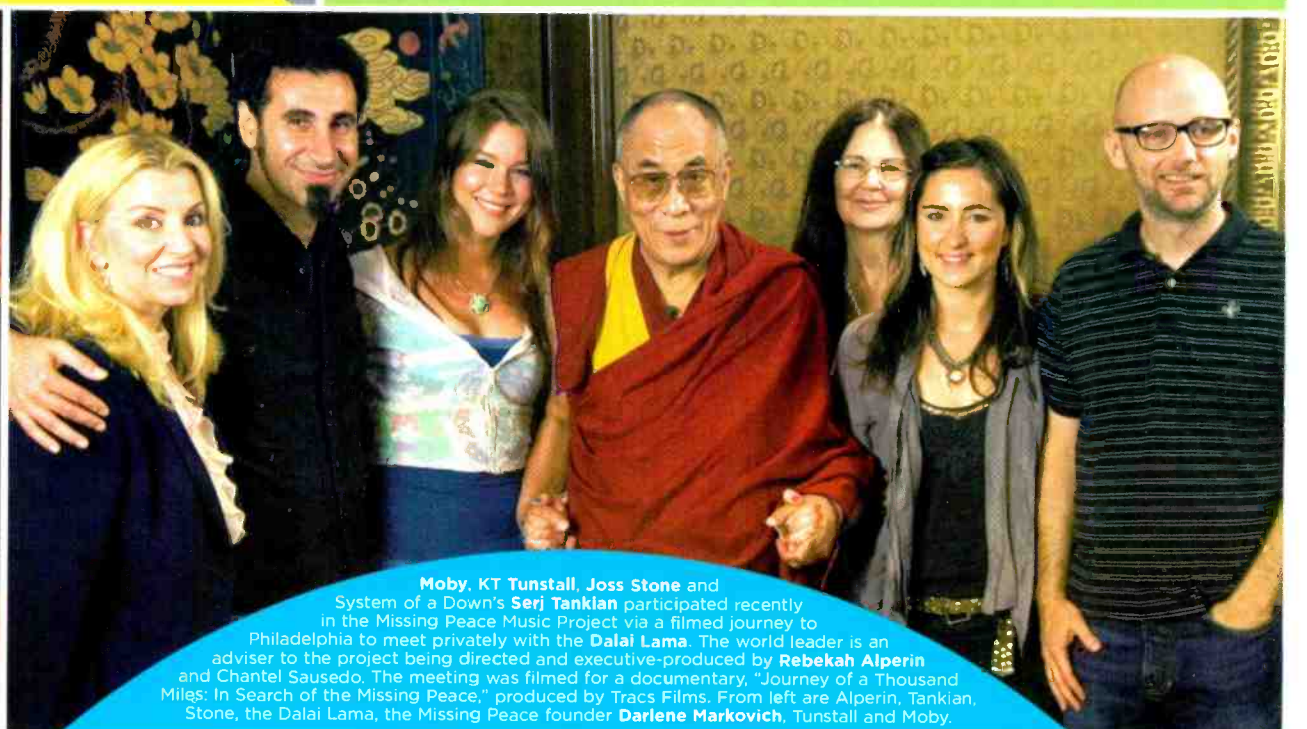
Sony BMG and the Morrison Hotel Gallery threw a party at the Morrison Hotel Gallery Loft in New York to celebrate the opening of the new photo exhibit "In Session at the Columbia Records 30th Street Studio." The exhibit, featuring many never-before-seen photos of such icons as **Bob Dylan**, **Johnny Cash**, **Miles Davis** and **Tony Bennett** from the Sony BMG photo archives, will be open until September. All of the photos will be for sale on icon-collectibles.com as well as online and in-store at the Morrison Hotel Gallery Loft. Attending the event, from left, are Morrison Hotel Gallery owner **Peter Blachley**, CMG/Sony BMG president **John Ingrassia**, photographer **Don Hunstein** and **Bennett**. PHOTO: COURTESY OF JOSEPH ROSEN



**Kenny Chesney** received Ticketmaster's Platinum Ticket Award backstage at his Poets & Pirates tour stop July 5 at Nashville's LP Field. Chesney is among 50 of the nation's top ticket-selling tours, promoters, venues and sports teams receiving the honor. From left are Ticketmaster Nashville GM **Terence Cohan**, Ticketmaster Nashville marketing manager **Melissa Nguyen**, Chesney and AEG-TMG Live president **Louis Messina**.



British soul man **James Hunter**, right, with actor/comedian **Will Ferrell** outside the "Tonight Show" studios July 14 in Los Angeles, where they both appeared on the NBC program.



**Moby**, **KT Tunstall**, **Joss Stone** and System of a Down's **Seri Tankian** participated recently in the Missing Peace Music Project via a filmed journey to Philadelphia to meet privately with the **Dalai Lama**. The world leader is an advisor to the project being directed and executive-produced by **Rebekah Alperin** and **Chantel Sausedo**. The meeting was filmed for a documentary, "Journey of a Thousand Miles: In Search of the Missing Peace," produced by **Tracs Films**. From left are **Alperin**, **Tankian**, **Stone**, the **Dalai Lama**, the **Missing Peace** founder **Darlene Markovich**, **Tunstall** and **Moby**.

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