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EXPERIENCE THE BUZZ

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Management.
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New Album, New Tour

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HOT ON THE CHARTS
3 DOORS DOWN,
JULIANNE HOUGH,

JUNE 7, 2008
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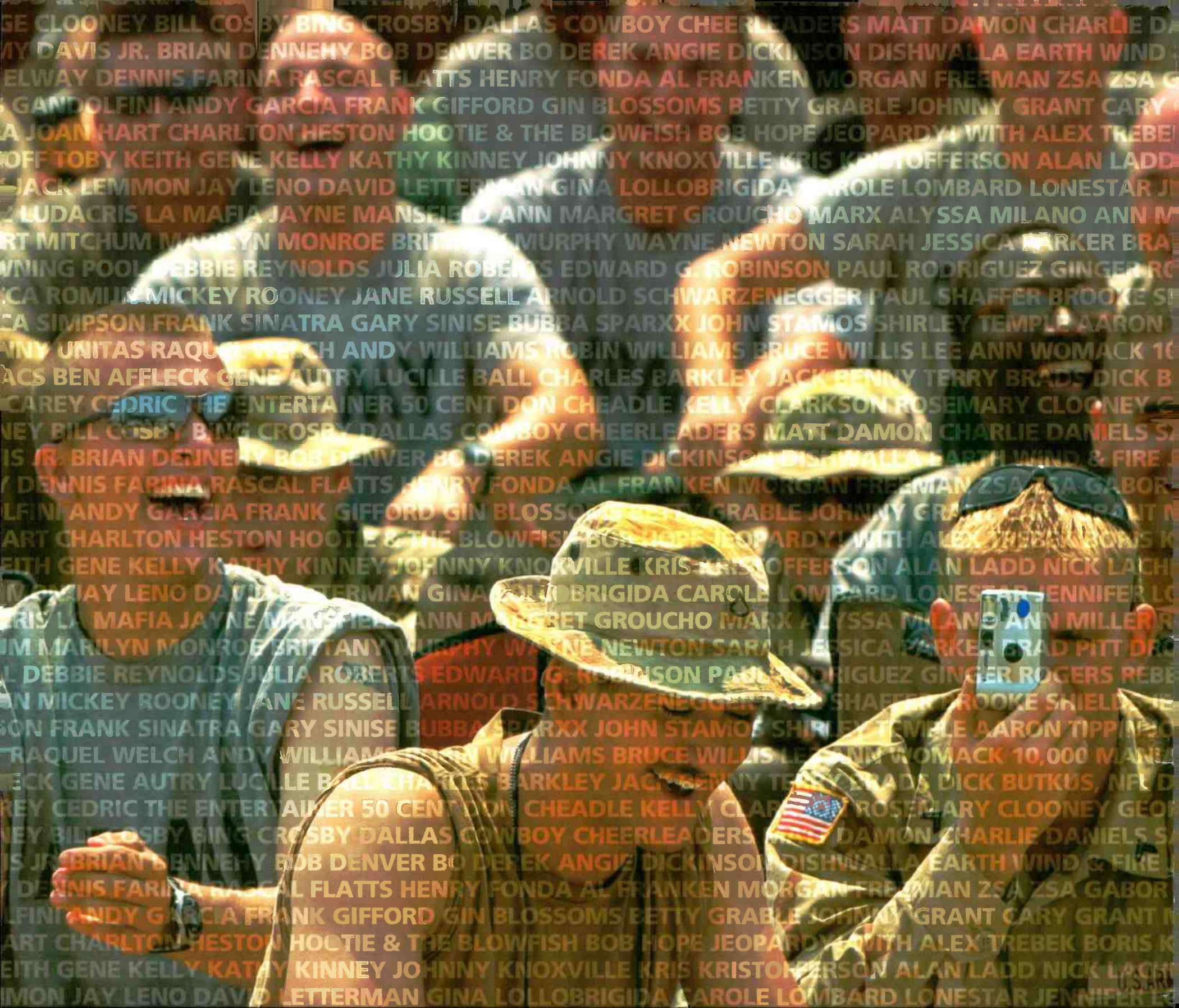


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No. 1

ON THE CHARTS

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ON THE COVER: Third Day photographed by David McClister. PLIES: RAY TAMARRA/GETTY IMAGES

360 DEGREES OF BILLBOARD

HOME FRONT

Online

LIVE REVIEW

R.E.M. has rediscovered the uptempo rock of its early days on its new album, "Accelerate." Find out how the new songs fared during a Los Angeles tour stop with the National and Modest Mouse at billboard.com.



Events

MOBILE ENTERTAINMENT LIVE!

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

TOURING

Billboard's Touring Conference & Awards unites promoters, agents, managers, venue operators, merch companies and production pros for panels, parties and an awards reception. More at billboardevents.com.



BILLING BLUES
Confusion over
"off-deck" fees



BOOKING TALENT
TKO's Dave Kirby
talks shop



LEAVING HOME
Aussie transplants
make U.K. splash



FRANCE ROCKS
Listless festival
market awakes



COLLECTION WOES
Japan's FTC raids
JASRAC offices

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**>>>LIVE
NATION
'FRIENDS'
FACEBOOK**

Live Nation unveiled a Facebook application that lets users search for and buy concert tickets directly from their profile on the popular social networking site. The application is an extension of the My Live Nation Web site, which lets users create customized concert searches based on their favorite artists by reading their digital music libraries.

**>>>USHER
POISED FOR
NO. 1 DEBUT**

Usher's "Here I Stand" is poised for a No. 1 debut on the Billboard 200 next week, as the set tops Nielsen SoundScan's Building chart, released May 28. Unweighted first-day sales for "Stand" from the chart's panel of nine accounts came in at 146,000. Billboard estimates the merchants that report to the Building chart make up about 80% of all U.S. album sales.

**>>>50 CENT,
DIDDY ON
MTV SLATE**

In the coming months, MTV will premiere series from 50 Cent, Cisco Adler and Shwayze, and will revamp Sean "Diddy" Combs' "Making the Band." MTV is also developing new programming about celebrity assistants, stage moms, skateboarding and teen pregnancy, although none of these shows have yet been given the official go-ahead.

UP FRONT

TV BY ED CHRISTMAN and ANN DONAHUE

SELLING 'IDOL'

**Fox Hits Big With Expanded
iTunes Partnership**

The monumental ratings of "American Idol" may have declined ever so slightly this year. But sales numbers at Apple's iTunes store following the just-concluded season make clear that public demand for "Idol"-related recordings is strong.

In the week ended May 25, "American Idol" winner David Cook had 11 songs on the Billboard Hot 100 (see Happening Now, page 51) and 14 songs on the Hot Digital Songs tally, only one of which would have been available in prior years, and usually not until at least 10 days after the show finale.

But the chart numbers don't stop there. Runner-up David Archuleta had three songs on both the Hot 100 and Hot Digital Songs, giving the "Idol" franchise 17 songs on the former list and 14 on the latter. Overall, "American Idol" acts have 17 songs on the Hot 100, including tunes from Jordin Sparks, Carrie Underwood and Daughtry.

In March, a deal put together among Fox Broadcasting, Fox Interactive Media, "Idol" pro-

ducer 19 Entertainment and FremantleMedia North America allowed iTunes to offer each week's show performances for 99 cents per song, while videos could be purchased for \$1.99. Each week's performance was available until late May, when they were all pulled off the iTunes site.

However, during that time, iTunes and 19 Entertainment agreed not to report sales to Nielsen SoundScan because they didn't want the charts to unduly influence voters. The week ending May 25 represents the first time the sales information has been released and included on the charts. Cook's "The Time of My Life" came in at No. 3 with 236,000 scans on the Hot 100, while his version of "Dream Big" came in at No. 15 with 111,000 downloads, according to Nielsen SoundScan. In total, the other Cook tracks available via Fremantle/19 collectively scanned nearly 806,000, or more than three times "The Time of My Life."

In the meantime, "The Time of My Life" is generating plenty of radio action, coming in as the No. 1 most-added song at hot AC and AC radio and No. 2 most-added at top 40 radio, pulling in more than 6 million listeners in less than a week without an official



Performances by 'American Idol' winner **DAVID COOK** (with microphone) found eager buyers at Apple's iTunes store.

launch. Additionally, it was the biggest single premiere on AOL's PopEater site this year, garnering more than 1 million streams in 24 hours.

While Cook's "Dream Big" was issued via the Fremantle/19/iTunes agreement, RCA was able to tap into that mechanism to fast-track the sale of a studio version of "The Time of My Life," RCA senior VP of sales Kevin Twitchell says.

So after the completion of the Hawaiian broadcast of the May 21 show, the track was up for sale on iTunes at 3:20 a.m. ET May 22, after a frantic week filled with RCA staffers clearing business affairs hurdles and providing the information necessary for the iTunes ingestion process, Twitchell says.

The effort rewarded the companies with the eighth-best first-week digital sales tally and the best week for an "American Idol" winner since season two, when victor Ruben Studdard moved 286,000 physical singles of "Flying Without Wings" in the June 28, 2003, issue, and

runner-up Clay Aiken sold 393,000 physical singles of "This Is the Night."

By the weekend, "The Time of My Life" was also up on other digital merchants like Amazon, Napster and Rhapsody. But for the first time, RCA didn't issue the song physically, nor will it.

In the current marketplace, issuing a physical single didn't make sense, especially in light of the fact that there was only one new track, Twitchell says. But the digital success will set up a strong physical and digital release in the fourth quarter, he adds. Cook has signed a recording contract with 19 Recordings/RCA and is expected to release his debut album in the fall.

"Our reaction was just of huge excitement," 19 Entertainment U.S. president Iain Pirie says on Cook's sales success. "It reflects a strong winner and it reflects the success of 'American Idol.' It's amazing."

Pirie says 19 Entertainment founder Simon Fuller is in charge of negotiating the terms of the deal with iTunes, and it's yet undecided if the relationship between the digital music provider and the show will be expanded next year—or if this success means that 19 will venture into more digital music and video opportunities. Representatives at Apple declined to comment.

Pirie notes that the way the show has brought music to the public for purchase has evolved during the seven seasons of "American Idol," and he expects it to continue to do so. "We used to have compilation albums and the winning single," he says. "Then we decided to record full-length versions of the songs... we want to keep our products really contemporary for fans of the show."

Additional reporting by Antony Bruno and Silvio Pietrolungo.



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TOURING BY RAY WADDELL

A SECRET NO MORE

MySpace Music Prepares To Stage Its 150th Secret Show

The secret's out: MySpace Music Secret Shows are a hit.

Social networking pioneer MySpace has managed to create coveted buzz around its music program through the establishment of intimate Secret Shows, the 150th of which will be Gnarls Barkley June 8 at Irving Plaza in New York.

Working with labels and artists, MySpace Music launched the Secret Shows franchise in January 2006 and has since hosted such acts as Rilo Kiley, Moby, Maroon 5, the Killers, the Yeah Yeah Yeahs, Tenacious D, Lily Allen, Ice Cube, James Blunt and Neil Diamond in cities around the world.

The concept is the brainchild of MySpace Music editor Isaac Walter, who wanted to attract fans to a MySpace profile where they could find out about promotional shows, with an urgent call to action.

"We have such a large social network we can pull from that we literally can go into any city and announce a show 48 hours in advance and fill an entire venue," Walter says. Admission to the shows is free.

If fans sign up as a "friend" of the Secret Show profile, "you'll get a bulletin that says, 'Tomorrow night, the Kooks in Portland [Ore.] at Backspace, first come, first served,'" Walter says. "If you really want to see the show, you can go down and get in line."

Secret Shows is MySpace's most successful and long-standing music program to date, and the program with the most user interaction, Walter says. "Almost half a million kids have signed up for the Secret Shows profile and those kids are keeping the profile active, going in and requesting bands to play."

The primary Secret Shows endgame for MySpace, according to Walter, is to keep fans coming back and remaining active on MySpace Music. MySpace has also monetized the program in the past with Chili's as a sponsor, both online and offline at the actual event. Samsung Mobile is sponsoring the 150th show, and MySpace's sales team will continue to seek corporate partners.

"We're able to do something offline and engage an audience outside of MySpace, outside the computer itself," Walter says.

To enlist a band for a Secret Show, Walter will typically approach a label when a particular act is already on tour or has a timely album release. "Preferably we'll do it with a band that is already playing a much larger venue [in the market], perhaps 1,000 or 2,000 capacity, and then try and get them to do a really small, intimate show where core fans will be able to come out and enjoy it," he says. "Kids will go and wait in line for hours on end, and the reward basically is the longer you're willing to

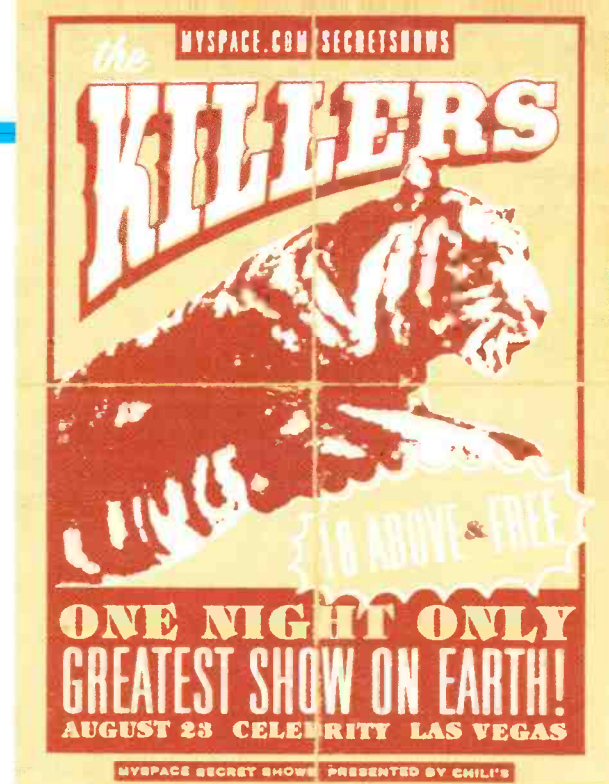
wait, the more chance you have of getting in to see one of your favorite bands perform."

Bands play gratis in exchange for promotion on MySpace Music, and any costs are absorbed by the label as a marketing and promotion expense. "Clubs are really happy to get involved because obviously they get the bar [revenue], but they also get to say, 'Slayer played at my club,'" Walter adds.

MySpace has staged Secret Shows in 30 states and has launched the program in several other countries, including Australia, Germany, England, France, Spain, Italy, Canada and Japan. "Obviously the rest of the world hasn't caught up to how many shows I've done here in the U.S., but it's pretty amazing that we can launch a program like this on the Internet through one Web page and it becomes global," Walter says.

The shows are not typically webcast on MySpace due to technological challenges. "If [the technology] does become available so that we can just set up a box and webcast the show for everybody to watch, I think it's pretty likely that we will, and I don't think the technology is too far off," Walter says. "But in the meantime, we're just focusing on the actual event itself to give the kids something to get excited about and remember MySpace."

The program has also developed cachet with fans. "This is



Posters from some of MySpace's 150 shows.

more of a curated series of concerts. It holds a certain respect for the act that is playing," Walter says. "If we do a show with Ice Cube or Gnarls Barkley and we do a show with a band you

may not have heard of, like Kasabian, for instance, you're more likely to want to go to this concert because you understand the bar for this series is pretty high."

GLOBAL BY LARS BRANDLE

Singled Out

Woolworths Says It Will Stop Selling Physical Singles In The U.K.

LONDON—The end looks nigh for CD singles in Britain after Woolworths, the country's traditional No. 1 destination for physical singles, decided to pull the plug on the ailing format.

CD singles will be yanked from the shelves of Woolworths' 820 stores beginning in August, although it will make exceptions for one-off big event releases, like the winner of "The X-Factor." The retailer softened the blow to the biz by declaring it would fill the void with the launch of a new digital entertainment download store.

Entertainment Retailers Assn. (ERA) chairman Paul Quirk says the move "comes as no surprise," given the for-

mat's sharp decline and the rise of digital downloads.



QUIRK

"Woolworths' decision is entirely understandable given what has happened in the market," he says.

While retailers and record labels privately admit that Woolworths' decision could precipitate the demise of the entire market for CD singles, executives say opportunity is knocking for the download business. According to the ERA, 95% of all singles sold in Britain last week were downloads.

"As CD singles accounted for just over 1% of record-label income last year," labels body BPI CEO Geoff Tay-

lor says, "of far greater significance is Woolworths' decision to enhance their digital music services."

Although Woolworths lost its No. 1 singles retailer status to HMV in 2004, it remained a major player for physical releases. BPI figures gave the publicly listed retailer a 26.9% share of U.K. singles expenditure in 2006, the latest figures available.

But in 2007, just 6.7 million CD singles were bought in the United Kingdom, down from 11.2 million the previous year, according to the Official U.K. Charts Co. The comparative figure in 2000 was about 55 million.

"On the one hand, [Woolworths' move] will help to further strengthen HMV's share of the singles market," says

Rudy Osorio, head of music at HMV, which had a 28.8% share of singles expenditure in 2006. "But, on the other, it may diminish the critical mass that exists in the market for singles."

HMV remains committed to stocking the format, "so long as there is some form of viable consumer demand for physical singles," he adds.

In recent years, the U.K. industry sought without success to resuscitate the physical singles market with a raft of measures.

Woolworths commercial director Jim Batchelor admits that there was a "degree of sadness" in effectively sounding the death knell for CD singles. But, he says, "digital downloading is now the true customer choice for listening and purchasing single music tracks."

Woolworths' new download site boasts a licensed catalog comprising more than 1.2 million music tracks in a mix of WMA and MP3 formats, plus film, TV, games and mobile content.

INTERNATIONAL
MULTI-PLATINUM STAR

Ayo

NEW SINGLE
'Life Is Real'

ALBUM
'Joyful'
In Stores Now



"Her gentle vocals' quiet power is bolstered by spare arrangement... there's joy in hearing a singular talent finding her voice"

—USA TODAY

"Her voice is airily soulful...and she works against an acoustic backdrop that feels both effortless and focused"

—NEW YORK TIMES

"Soulful and eclectic mixture of genres"

—NPR

"Ever wonder what Sade would sound like as more of a Wailer? Really? Well, look no further than this set of reggae-infused, guitar-driven ballads"

—ENTERTAINMENT WEEKLY

"Her acoustic soul -a breezy blend of R&B and pop, reggae and folk- African and Latin- will have India. Arie and Sade fans feeling the love."

—PEOPLE

"Her musical abilities conjure images of a happy Sade mixed with the lyrical flow of Mos Def"

—EBONY

"Will appeal strongly to fans of Norah Jones, Sade, Corinne Bailey Rae and others...but Ayo may be more soulful than any of them"

—BOSTON HERALD



For touring, management and other info, please visit:
www.myspace.com/ayosound
www.ayomusic.com

>>>CMT TO AIR NBC'S 'NASHVILLE STAR'

CMT has entered into an agreement with NBC to rebroadcast episodes of "Nashville Star," the music reality series that moves from USA Network to NBC for its new season. The sixth season of the show kicks off June 9 on NBC. The first rebroadcast will air June 14 on CMT before moving to its regular Friday night slot the following week.

>>>NEW EDITION PICKS UP ASCAP HONOR

New Edition will be presented with the Golden Note Award at ASCAP's 21st annual Rhythm & Soul Music Awards. The ceremony, which also honors the organization's top songwriters and publishers in R&B and hip-hop, will take place June 23 in Los Angeles. New Edition joins such previous honorees as Stevie Wonder, Jay-Z and Quincy Jones.

>>>SHOF TO HONOR 'TAKE ME OUT TO THE BALLGAME'

The Songwriters Hall of Fame will honor the song "Take Me Out to the Ballgame" with the Towering Song Award at this year's gala. The honor is presented each year to the creators of an individual song that has influenced American culture in a unique way through many years. Composer Albert von Tilzer and lyricist Jack Norworth submitted the song to the U.S. Copyright Office 100 years ago. The SHOF gala will be held June 19 in New York.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Keith Caulfield, Ann Donahue, Gail Mitchell, Mitchell Peters and Ken Tucker.

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PUBLISHING BY SUSAN BUTLER

STARS ALIGNING

After Taking Itself Off The Market, Chrysalis Moves On

Three years after BMG Music Publishing attracted the highest price ever paid for publishing assets, valuations perhaps hit their low mark when Chrysalis Group went off the market last month after rejecting a cash offer that valued the company at about \$205 million, well below the asking price of more than \$340 million.

Whether the ongoing credit crunch or the downward shift in valuations of publishing assets—the core business of Chrysalis—played a featured role in an interruption to its business, bad timing was an undeniable culprit in the decision not to sell the company. But the stars have since aligned for Chrysalis executives to continue building one of the largest independent music companies on the planet.

"The process revealed a number of things, one of which is that it is one of

the worst times in recent history to sell a business," Chrysalis CEO Jeremy Lascelles said when the company terminated the sales process.

Since then, Billboard has observed an unusual occurrence. From the time Chrysalis went on the market at the end of 2007 until final bids were sent to the company in early April, current hits by Chrysalis artists and writers were essentially nonexistent. Then, as if the artists were waiting for the process to end, their hits began lighting up on the charts.

In April, the Raconteurs' "Consolers of the Lonely" entered Billboard's Top Modern Rock/Alternative Albums at No. 2, Top Rock Albums at No. 3 and the Billboard 200 at No. 7. The band's Brendan Benson is signed with Chrysalis.

Gnarls Barkley's "The Odd Couple,"

with Chrysalis writer/producer Danger Mouse, entered Top Modern Rock/Alternative Albums at No. 2.

Hits by Chrysalis artist/writers include Estelle's "Shine," which entered the European Top 100 Albums chart at No. 26 in April and Top R&B/Hip-Hop Albums at No. 6 by May. Her single "American Boy" featuring Kanye West hit No. 3 on the European Hot 100 Singles and No. 1 on a U.K. singles chart at press time.

In May, Portishead's "Third" entered Top Rock Albums at No. 2 and European Top 100 Albums at No. 3. Two weeks later, Pendulum's "In Silico" entered European Top 100 Albums at No. 8. Wiley's single "Wearing My Rolex," which sampled 50% of the Chrysalis song "What Would We Do" by '90s dance group DSK, reached No. 2 on U.K. radio charts. Chris Brown's

"With You," co-written by Chrysalis writer Johnta Austin, is moving up in the top 20 European Hot 100 Singles chart.

"It was as if the gods were passing judgment on the whole process," Lascelles says.

While current hits are but one factor in the valuation of a publishing catalog, the public nature of Chrysalis—which is unusual for an independent publisher—also played a role in the ultimate bid. Some sources with bidders had been watching the Chrysalis share price throughout the process.

"The big anomaly for us, because we are a publicly floated company, is the share price doesn't reflect anywhere near the value of the business," Lascelles says. "The share price is around £1.15 [\$2.28] and £1.20 [\$2.37]. We have 67 million shares, which gives you a market cap of the business of about £80 million [\$158.1 million]. We know that's not even half of what the business is worth. You do valuations of the music-publishing catalog as a multiple of NPS [net publisher's share, the amount the publisher retains after paying songwriters], not on its market cap. So there's a big discrepancy between the market capitalization of the company and the acknowledged value of the catalog."

It will likely take nine to 18 months for publishing revenue from the hits to appear in the company's earnings. Meanwhile, Lascelles is on a road trip meeting with Chrysalis employees around the world. They plan to get the company back on track.

MOBILE BY ANTONY BRUNO

Off-Deck & Out Of Control?

Wireless Carriers Draw Fire For Service Charges

Legal pressure is mounting against U.S. wireless operators over their role in facilitating either false or misleading charges for mobile content—primarily ringtones. The resulting fallout threatens to stunt an area of potential growth for declining ringtone sales: so-called "off-deck" service providers.

The most recent development targets T-Mobile. The operator is being sued in California for adding charges stemming from subscription mobile content services Ringazza and Flycell to the bills of customers who claim they never authorized the charges.

Both services are what the mobile industry calls off-deck providers—companies that market to wireless customers outside the wireless operators' content menu. They advertise their content in magazines and on certain cable TV networks, which customers can buy via text messaging or mobile Web sites. The cost of the content is then added to the customer's phone bill via a billing arrangement with the operator.

The problem is that customers don't always realize what they are buying. Most off-deck content providers operate subscription services whereby members can download a set number of ringtones, wallpapers and games for a monthly fee, typically \$10. They attract new customers by advertising free or deeply discounted ringtones, many of whom don't

notice the subsequent extra recurring fee.

Such confusing marketing and billing practices are not new and have spawned numerous lawsuits against the individual providers engaging in such practices, mostly in Europe. A class action lawsuit is under way in Florida against such a provider—the U.S. arm of Italian content provider Buongiorno.

But recent developments put wireless operators in the cross hairs for their involvement in collecting the disputed charges, even though they play no role in marketing or distributing the content in question.

"I would call the situation borderline chronic," Multi-Media Intelligence analyst Frank Dixon says. "The whole problem has just been rampant."

While there isn't any hard data proving that these lawsuits and the problems that initiate them have any direct effect on mobile content sales, Dixon says they're almost certainly contributing to the stalling

mobile entertainment market.

"We're not seeing the adoption of mobile content like everyone would have liked, so obviously we can say there's some impact on the consumers," he says. "The secondary impact is that operators are getting more careful about how they get to market. They're putting up roadblocks for questionable practices, and they're making a concerted effort to push content through their own on-deck offerings."

Ultimately, that threatens the expansion of the off-deck space—the one area where mobile content sales are up. Total U.S. off-deck sales are expected to rival on-deck sales by the end of this year, according to research from Informa Telecoms & Media. For 2010, Informa projects off-deck sales will reach \$5 billion versus \$2.1 billion for on-deck sales.

This tightening rules comes as labels are entering the off-deck market. Island Def Jam teamed with Flycell on IDJ Mobile, a monthly subscription service that lets fans download not only IDJ content, but content from any label that Flycell has partnerships with—to date limited to all Universal Music Group companies.

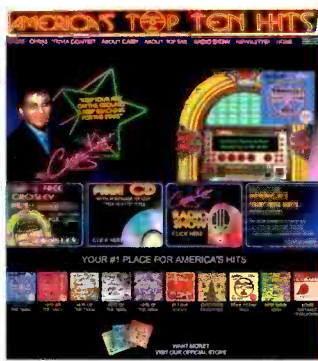
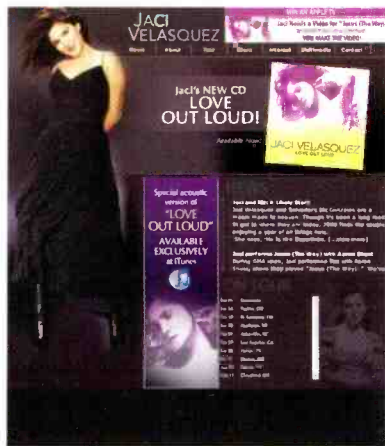


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Web sites overseen by Jim Brickman's Brickhouse Direct emphasize 'rich content' and fan interaction.

DIGITAL BY KEN TUCKER

A New Age Idea

Jim Brickman's Brickhouse Direct Connects Older Fans With Key Artists

Jim Brickman is a composer, pianist, producer and radio host, long a new age and AC hitmaker. But of late, his role as an Internet entrepreneur is getting the most attention.

Based in his hometown of Cleveland, Brickman is the man behind Brickhouse Direct, which provides a variety of social networking, fan club and fulfillment services for clients that include Michael W. Smith, Amy Grant, Dave Koz, Sandi Patty, Point of Grace, former Lone-star lead singer Richie McDonald, Universal Records South and Midas Records.

Realizing early on in his career that record deals come and go but that an act's relationship with its fans can last a lifetime, Brickman began collecting information from his audience at concerts, at events, even from a chance meeting on an airplane. The strategy was "born out of survival," he says, explaining that he thought at the time, "This is how I'm going to protect my future—by my direct relationship with consumers."

Brickman began to utilize his ever-growing database to let fans know when he would be performing in their city or had new product available. It was also a way to foster his relationship with his fans in a way that he calls "a precursor to social networking."

"I always felt that it was important to have a humanity between the artist and the audience," he continues. "Not so much that they should have your home phone number, but to continue a relationship that builds loyalty with your audience."

As Brickman's business acumen grew, he realized he was missing an opportunity by letting third-party providers sell his product and gather information he felt strongly about retaining, so he

launched his own integrated store to handle music and merchandise.

After putting the pieces in place to serve his own needs, and after hearing from fellow artists that were interested in applying his model to their businesses, Brickman decided to take on new clients. "Music is everything to me, and I wanted to be able to get my friends and artists that I believe in to have long-term associations with their audience without having to be victimized by any big business interest," he says. "It's an artist-centric model that grew out of my friendships with people."

Now, the clients are seeing results. Greg Lucid of Lucid Artist Management works with Patty and McDonald and has tapped into Brickhouse Direct's services for three years. Frustrated with other providers, Lucid moved his clients to Brickhouse and experienced a quick uptick.

"They increased my Web store sales by 65%," Lucid says. "They know how to market things and do things I hadn't thought about. They're the kings of capturing data."

One aspect of the service that differentiates it from others is that it engenders community among like-minded fans. Smith, for example, encourages fans to get involved in service projects. "It's taking his brand and what he stands for and getting his fans engaged," says Brickman's brother Michael, who joined Brickhouse as president a few years ago. "We facilitate that over the Web."

Brickhouse director of client services Rod Flauhaus says adults use the Web differently than teens and that difference is reflected on the Web sites with which the company is involved. "They're researching

value [and] value-added content," he says. "They want to contribute more to their inner circle and really get a group and community feeling rather than just being cool."

That means Brickhouse sites are "not as jazzy as some of the younger-leaning sites. They are very straightforward in terms of the presentation. We give them rich content, we make it easy to find things and make purchases," Flauhaus says. "We keep it simple."

Michael Brickman says building a lasting bond with fans is key. "They might buy a T-shirt, they might join a fan club, they might go on my cruise. If they do five or so of those things every year for five years, I'm building a revenue stream that is ongoing; there are multiple components to it, and it's long term," he says. "The more people I add, the more people I can build into this loyal consumer over time. If I treat them right and talk to them in a way that makes sense to them," it becomes a long-term relationship.

He says that the strategy is also about "integrating the art into the lifestyle of the consumer. What does this demographic like to do? They like to travel, so [it's about] having a cruise based around music they enjoy or having fan clubs based around service projects or going out to dinner."

Jim Brickman puts those ideas into practice with tailored fan clubs like the new Brickman Piano Club, which targets fellow pianists among his fan base. On offer there are instructional webisodes, sheet music, message boards and the chance to perform with the artist during a show on his annual holiday tour later this year.

Fans can also take the initiative to host Brickman piano workshops in their area, adding a face-to-face element to the experience.

"The beautiful thing about the digital world is that it allows you to have one-to-one marketing on a mass scale," Michael Brickman says.



LATIN BY LEILA COBO

Together Again

Anthony Plots Fourth Juntos En Concierto Tour

Juntos en Concierto (Together in Concert), the multi-act Latin concert series led by salsa/pop star Marc Anthony, returns for its fourth consecutive year with a streamlined touring schedule and featured performers that will vary by market.

Instead of the 15-20 arena dates that have characterized the series since its inception, this year's edition will stop in only six markets, limited in part by Anthony's South American touring schedule. But each show, Anthony says, will feature different acts and will be tailored to each market.

"It's the perfect excuse to bring acts that you wouldn't necessarily find together in an arena setting with a spectacular production," Anthony says.

The tour's first stop will be an Anthony solo show July 26 at Los Angeles' Gibson Amphitheatre, followed by multi-act shows in Chicago, New York, Miami, Houston and Irvine, Calif., through September.

Although contracts are still being negotiated and Anthony refused to elaborate, sources say there have been talks for performances with some Juntos alumni for individual shows.

The tour's original version, produced by Live Nation, was groundbreaking

because it put three major Latin artists—Anthony, Chayanne and Alejandro Fernandez—together on one stage. According to Billboard Boxscore, 200,000 people attended 17 shows, which grossed \$13.6 million.

The 2006 version of Juntos, with Italian icon Laura Pausini and gruperopop star Marco Antonio Solís, saw financial services company ING (known for sponsoring major sporting events like the New York and Miami marathons) come in as name sponsor and again in 2007, when the Juntos tour featured An-



ANTHONY

thonny with wife Jennifer Lopez. Those two treks grossed \$7 million and \$10 million, respectively.

To date, Live Nation senior VP of touring alliances Kate Ramos says, "it is the only show I know of where we can get multiple artists representing different genres and Hispanics across the board." And, she adds, it's unusual for a sponsor to find an act that embarks on a major tour every year.

With Juntos, Ramos says, ING "can be assured of annual presence, which makes total marketing sense—they have continuity and strong presence every year."

Juntos is a departure for ING in that it is its only major entertainment/music event and the only Latin-themed event it sponsors.

"The idea was really to engage the Hispanic community in a fashion that was fun, upbeat and relevant," ING VP of multicultural marketing Javier Palomarez says. The multiple acts, he says, also afforded ING broad reach with a single event.

In addition, since last year, ING has asked Anthony to incorporate into Juntos support for its Run for Something Better program, which encourages children to run to fight obesity. The program now serves 33,000 children nationwide, up from 5,000 when it started three years ago.

As part of that alliance, Anthony taped public service announcements that will air as part of the promotion for Juntos and prior to the opening of each concert. In addition, \$2 from each ticket sold will be given to Run for Something Better.

As for Anthony, he is currently recording three studio albums: a new tropical album, a Spanish ballad album and an English-language pop album in which he's collaborating with the likes of Billy Joel and Babyface.

"We are aiming to release them simultaneously by the end of the year," he says.

6 QUESTIONS

with DAVE KIRBY
by RAY WADDELL

Veteran booking agent Dave Kirby, president of the Kirby Organization, has built his agency's reputation developing indie hard rock bands in a challenging environment. He founded TKO in 2005, and current clients include the Cult, Mudvayne, Hellyeah, Unwritten Law and, on a worldwide basis, the resurgent Buckcherry.

1 What are the challenges you face as an independent booking agency?

The main challenge is being able to develop new talent without having the luxury of the tour support budgets that were available the last 20-30 years. Since the adjustment in the recording side of our business, the first area money was removed from was international tour support. The second area of damage was domestic tour support.

2 What role did live performance play in the resurgence of Buckcherry?

Before "Crazy Bitch" took off at radio there was a large amount of groundwork done

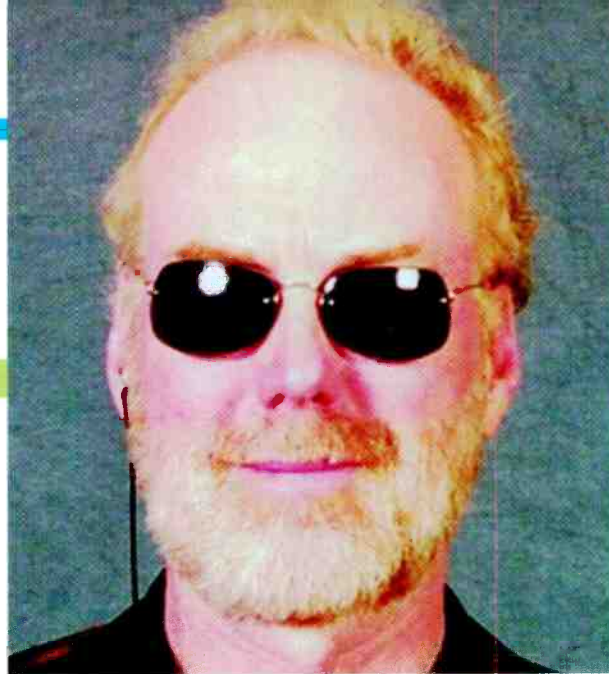
by the band's agent Andrew Goodfriend and Phillip Kovac at 10th Street, who worked very closely to develop the band market by market. There was also a large amount of effort put into positioning the band with radio shows . . . which is very important because Buckcherry had to be brought back into the limelight.

So by the time the single was at radio, the band had re-established itself to a degree. There were still a lot of naysayers. There is a tendency, unfortunately, in our business to eat our young rather than promote one another. But if ever there was a band that has gone out of their way not only to rebuild their career musically

but also from a karma standpoint, this band has done all the right things.

3 What are the pros and cons of establishing value as a headliner versus key supporting slots or a multi-act tour like Vans Warped or CrüeFest?

A great deal depends on where the band is in their career trajectory. If they are a brand-new band and you're trying to establish their name out there in the market, the name of the game is put the band in front of as many people as possible, period. Once you get past that initial development stage, you need to be a little bit more discerning in



terms of the moves you make.

If you don't headline, it is very difficult to establish the band's dollar value. However, the moment you headline in each particular market, you can very easily see the band is worth this many people at this ticket price.

4 As an observer with acts on the bill, what's your final verdict on the free Ozzfest in 2007?

Ozzfest developed the careers of many, many bands in metal and hard music. There isn't a metal band that has come along in the last 10 years that has been able to develop their career

without playing Ozzfest.

It's very important that a band has a value. I think once a band or show is free, there is an immediate lack of respect for the show or band and at that point, it has no value. If you want to see that dramatically, look at what has happened on the recording side of our business. Music has to be worth something in order for people to take it seriously.

5 Ten years in, has promoter consolidation helped or hurt the live business?

Anything that helps to bring executive talent and funding to our business is ultimately

a good thing. I think the overall effect is that it monetizes and organizes our business, and that's good because you want promoters to be good at doing their job, and when there were a lot of independent promoters out there, there were inconsistencies.

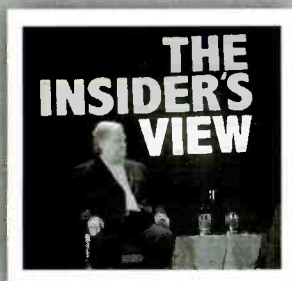
6 What do you think of major labels trying to tap into the merchandising and/or touring business through so-called 360 deals?

The record companies . . . have been trying to figure out a way to get into other aspects of the music business. They see the revenue and they want the revenue, but what they don't see is the actual work that has to be put into earning that revenue.

The live side of the business is complicated and very different from the recorded side of the business, and in order for the record companies to be legitimate players in the live side of the business, they have to actually do the work. That is going to mean them having personnel and expertise dealing with all aspects of the touring side of the business. And they don't have either. . . .



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ADDED VALUE

Nine Tips For Cracking A Campaign With Your Tunes

As an insider looking out, I would presume that the commonly perceived ways that us advertising folk find great music for our work is thought by an outsider to be a combination of vigilance, the highest level of creative thought, didactic and dynamic research, a well thought-out and unique strategy and an uncompromised **Ayn Rand**-ian vision of what's the perfect, one and only unique track/song that works with our concept, our visual, our persuasively poetic project.

In my personal experience, the above is the exception to the rule—in this highly collaborative medium, certain players have more say than others, and a harmonious connection with one can make or break you.

Being one that's with the brand, I thought I'd share a few insider suggestions to those who hope to get their music into a campaign, a commercial and/or a branded piece of entertainment.

Befriend/court/schmooze the client, preferably a chief marketing officer:

Being the ultimate decider on what will and won't go "final," the head client on the ad side often is willing and able to take a friend's track, get it to a pandering ad agency and urge that it use it for its ad.

PROS: It's great to have access to the top, and often a CMO is a seasoned, sagacious practitioner of solid decision-making.

CONS: Once said top gun is gone, all those whose heads you went over will most likely avoid you at all costs. Generally, the CMO for a brand shifts at an average of 2.1 years.

Befriend/court/schmooze a chief creative office/director:

While most creative directors in advertising are uncompromising in their vision—and really do seek, with intensity, what is best musically for their work—others have been known to favor those people they have come up with in the business and have had fun times with in the studio.

PROS: The great creative leaders in advertising take great pride in their musical choices.

CONS: Many successful creative leaders have maintained the positions and survived their peers by delivering only what the clients dictate, and because of necessity, care little about the real musicality and even creativity of their work. And those who work with the same friends out of habit mostly spawn work that is stale and uninspired.

Befriend/court/schmooze an in-house ad agency music director:

Speaking from experience, I have found that I am more rather than less inclined to work with someone who understands my side of the business, can deliver music—original or existing—in a timely and efficient manner and pay attention to the brief direction that I've imparted. Many such sources exist, and new ones pop up out of old ones with consistency.

PROS: At times, music directors are key players in the choice, vision and production of the ad's soundtrack.

CONS: At times, the music director is but a facilitator to the needs and voice of creatives and clients.

Befriend/court/schmooze an ad editor:

The process of editing an ad, whether via Avid or Final Cut Pro, takes days, if not weeks, and sitting in the editing suite is often meaningful time of bonding, collaboration—and repetitive listening and viewing. Many editors cut to tracks, and many times, creatives and clients fall in love with what they've been cutting to. We call this Demo or Temp Love, and once that track is tattooed into their cerebral cortex, for most people it's very hard to like anything else. Additionally, editorial houses have their own musical business in-house, putting them at a great advantage.

PROS: When the process of editing is wed to a great piece of music, the results can be groundbreaking.

CONS: The above happens but once or twice each decade. And, often those pieces the editor cuts to are either too expensive to license. And because everyone in the process wants that piece of music, they attempt to copy the track or do a sound-alike, and that never ends up being a positive scenario—from a creative or legal standpoint.

With The Brand

JOSH RABINOWITZ



Befriend/court/schmooze a DJ at KCRW Los Angeles:

After years of potent and inspired musical curation, these DJs are still considered elite musical tastemakers, and those creators of ads with taste continue to take notice of what they play. If you don't know who **Nic Harcourt** is, then you're behind the musical eight ball.

PROS: If they play your music, someone creative is listening.

CONS: Just imagine how many submissions these guys and gals get each week. As a music director, I know I get at least 250 CDs and digitally submitted tracks weekly.

Don't knock true talent: I always want to encourage those who have skills to never give up, especially if they have a new voice or a new sound. In theory—and at times, in practice—advertisers need to break through the clutter and are always on the lookout for a great song to align themselves with.

PROS: I'd like to believe that talent rises to the top.

CONS: Even if your music is great—there are so many players in the approval matrix that the odds are über-tough to get a great piece all the way up the proverbial creative totem pole.

Befriend a director: Commercial directors are paid very well, and the best ones generally have a singular vision, which includes music. If they've had great, award-winning successes, and if they like your stuff, they can get to dictate the musical terms.

PROS: Some directors often use a musical track to guide their vision.

CONS: Many directors shoot the ad and then depart the job even before it's done, so that they can jump to the next project, leaving the process of music selection to others.

Join a music house: Let it be known, that although much of the music we hear on ads are songs that existed before the ad, most of them are still originally created for the ad or are rearranged, newly produced versions of old songs for the ad, and the music houses (formerly known as jingle houses) do 90% of that work.

PROS: Music houses understand the process and intricacies of all the above and can guide a track through to air.

CONS: There are so many houses out there that the competition is super stiff.

Move to Brooklyn: Countless times when I hear about a new, hip, emerging band, it seems to live in Brooklyn. It appears as if people are picking up and moving to the borough that brought us such greats as **Barry Manilow**, **Neil Diamond**, **Barbra Streisand** and **Jay-Z**.

PROS: Maybe there's a zeitgeist going on in Kings County and inspiration will strike you at any moment.

CONS: The rents are becoming outrageous.

Grey Group senior VP/director of music Josh Rabinowitz writes a biweekly column.

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

BRANDING BY KAMAU HIGH

Brand On The Run

BILLBOARD EXCLUSIVE

South Africa's Seether Will Be Featured On CMT Motorcycle Reality Show 'Chopper Challenge'

Consider it the latest case of a band becoming a brand.

When the producers of "Chopper Challenge" needed a brand to feature in an upcoming episode of the motorcycle-building reality show on CMT, they opted for a different approach from the cable and insurance companies they had already used.

Every week, the 10-episode prime-time series presents a different bike

Effect." "Rise Above This" has sold 74,000 copies, according to Nielsen SoundScan, and has been on Billboard's Modern Rock chart for 14 weeks, peaking at No. 1.

Seether's participation in "Chopper Challenge" came about after the show's producer, V Entertainment Group, turned to music/entertainment marketing firm GMR for help in identifying an appropriate band to make the focus of an episode, according to GMR VP of marketing Michael Paoletta.

"We put together a master list of artists—bands looking for exposure, bands looking to expand their audience and bands that are actual motorcycle enthusiasts," Paoletta says.

From an initial group of about 25 candidates, GMR whittled down the list to a final few before choosing Seether. "Seether kept referencing Kid Rock's sensibility, how you're known for one thing and then you expand your audience," Paoletta says.

Seether manager Stu Sobol, of Beverly Hills, Calif., talent management agency the Firm, says the deal took about three months to put together. "It was mostly a scheduling issue figuring out where and when we can do it," Sobol says.

V Entertainment Group pays CMT an undisclosed fee to air the show and then sells the advertising



Stills of SEETHER on 'Chopper Challenge.'

builder constructing a custom motorcycle that incorporates a brand into the vehicle design. Previous shows included the Incredible Hulk, insurance company Geico and Time Warner Cable's Road-Runner broadband service.

Now, Billboard has learned, "Chopper Challenge" will for the first time use a band as the featured brand during its June 4 episode. The band in question? South African post-grunge alternative act Seether.

In addition to having its image and logo appear on the episode's custom bike, the band will gain further exposure through the playing of its songs "Fake It," "Rise Above This" and "Remedy" during the show. The "Chopper Challenge" Web site will include a link to Seether's Web site and the finished Seether bike will be donated to a charity of the band's choosing. Band members will even appear in the episode to chat about motorcycles.

"Rise Above This" and "Fake It" are from Seether's third album, 2007's "Finding Beauty in Negative Spaces" (Wind-up Records), while "Remedy" is from its 2005 Wind-up set "Karma and

that appears during each episode. That advertising is sometimes tied to the brands featured in the show. For example, the Geico episode featured Geico ads, while the Hulk episode included ads for the forthcoming Universal Pictures movie about the famed Marvel Comics character. But "Chopper Challenger" won't air Seether ads during the band's episode. Thirty-second spots were not part of the agreement.

"Most people don't like to watch commercials and the brands know that," V Entertainment Group co-president Eric Harryman says. "My show allows the brands to preview their logos and mantras in a way that the public feels they're entertained."

Harryman also hopes to further exploit the intersection of the music and motorcycle fan bases by putting together a summer concert tour featuring a mix of country and noncountry acts, as well as the bikes built on the show. While he says he has put out feelers to several acts he'd like to enlist for the tour, such as Keith Urban and Montgomery Gentry, none have yet to sign on.



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HOME & AWAY

Aussie Acts Hit U.K. In Search Of Success

LONDON—Australian acts are surfing a wave of U.K. success—but the ones making the biggest splash are those that have relocated to Britain.

In the Official U.K. Charts Co.'s listings published May 18, Aussies accounted for five of the top 50 albums, led by a No. 2 bow for drum'n'bass act Pendulum's "In Silico" (Warner Bros). On the singles chart, there were four Australian artists in the top 20, with soul singer Sam Sparro's "Black & Gold" (Island) up front at No. 6.

Pendulum and fellow charting artist Gabriella Cilmi have permanently relocated to London, while Sparro splits his time between the U.K. capital and Los Angeles—and execs increasingly advise artists to weigh the benefits of relocation.

"The only way to do it is to be there," says Andy Kelly, director of Sydney-based management team Winterman & Goldstein, which steered the Vines and Jet to top 30 U.S. and U.K. success. "Neither the Vines nor Jet would have had the success they had outside Australia if either the band or management were based here."

While neither acts nor management team relocated permanently, Kelly says both routinely spent periods of up to two years outside Australia—establishing a blueprint for success that Aussie acts remain keen to follow.

Sydney-based artist manager Jane Slingo says she's bringing her unsigned pop protégé, Amy B, to the United Kingdom because of the greater opportunities in London.

"It is possible to continue working from an Australian base with frequent commuting," Slingo says. "But in reality, the talent you need to work with to [become] internationally successful will not take the artist seriously until they commit to relocation."

Slingo says relocation costs compare favorably with those for commuting, while Ted Cockle, co-president of Cilmi and Sparro's U.K. label, Island Records, says both artists' British success has been directly linked to their constant availability. Island cites Cilmi's December 2007 TV debut on BBC2's "Later . . . With Jools Holland" as a key moment in her breakthrough.

"There's been a concerted effort from management and us to get them some international success," Cockle says. "And that also feeds back into their home market."

Universal/Island is also in the third year of an arrangement with Australian label Modular, home to internationally successful artists like electronica act the Avalanches and rock band Wolfmother, both of whom remained based Down Under during their breakthroughs.

Sydney-based Modular managing director Steve Pavlovich says relocation should be a consideration, but isn't essential in the Internet age.

"Niche acts might see the need to move to England, where the niche audience is larger," he says.

But Cockle maintains Wolfmother's U.K. success was restricted by its lack of availabil-



Aussie GABRIELLA CILMI, above, relocated to London to help her career, while fellow countryman SAM SPARRO, left, divides his time between London and Los Angeles.

ity. "We had a clutch of U.K. shows," he says. "But I would be lying if I didn't say just how much bigger they might have become if we did have proper time with them."

Some artists, however, refuse to countenance such a move.

"We're Australians, so no [we wouldn't move]. We'd be prepared to move temporarily, but not to relocate," says Bernard Fanning, frontman of Brisbane-based rock act Powderfinger, which will play London's O2 Wireless festival this summer.

But while Powderfinger's last four studio albums have opened at No. 1 in Australia, it has struggled to replicate that success overseas.

"Some bands are better off basing themselves in the U.K., others are better off staying in Australia," says Sydney-based manager John Watson, who has guided the careers of Wolfmother and Silverchair. "But if they choose [the latter] option, they've got to be willing to rack up a lot of air miles." ■■■

Additional reporting by Christie Eliezer in Melbourne.



The French Connection

France's Festivals Landscape Gets A Boost

PARIS—The rapid expansion of the festival scene in recent years may have spread across Europe, but it largely bypassed the continent's third-biggest music market, France. Now, a veteran of Belgium's festival scene is trying to ensure the country catches up with its noisy neighbors.

The domestic festival business has never matched that of France's neighbors—across the English Channel, festivals like Glastonbury, Reading and Leeds perennially attract major league acts, as do Pinkpop and Parkpop in the Netherlands; Rock Am Ring/Rock Im Park, Hurricane and Southside in Germany; or Benicassim and BBK Live in Spain.

But "there is big potential in France," says Herman

Schueremans, founder of long-established leading Belgian festival Rock Werchter and managing director of Live Nation Belgium.

Schueremans is taking his first steps into France via the Main Square Festival (July 4-6), launched in the northern town of Arras in 2004 by France Leduc, a former booker at annual fest Les Eurockéennes.

The 25,000-daily-capacity Main Square initially attracted such international headliners as Placebo (2004), Depeche Mode (2006) and Muse (2006). However, Leduc says it was impossible to interest major international artists last year, when French acts Air and Indochine headlined.

"With the increasing competition of new festivals [else-

where], foreign artists now only perform at one or two in France," she says.

Some 120 miles to the north, however, Rock Werchter was having little trouble in attracting major names

—including, in 2007, My Chemical Romance, Pearl Jam and Metallica—so Leduc approached Schueremans.

While the pair declines to spell out Schueremans' involvement, he says that what began as consultancy is now close to co-production. And while Live Nation is not yet involved, Leduc does not rule out the possibility of a future tie-in.

The results have been immediately impressive: Main Square 2008 has been expanded from two days to three, and will welcome Radiohead, Mika, the Kooks, Underworld, Sigur Ros and the Chemical Brothers.

All six also play Rock Werchter (July 3-6); Schueremans says the proximity of the dates

GLOBAL NEWSLINE

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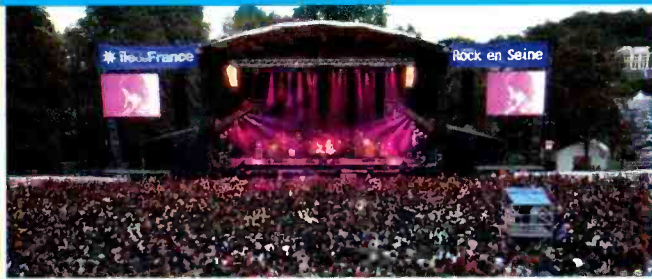
Amy Winehouse and Pink Floyd guitarist David Gilmour were among the honorees at the annual Ivor Novello Award ceremony May 22 at London's Grosvenor House Hotel. Quintuple Grammy Award winner Winehouse topped the best song musically and lyrically category with "Love Is a Losing Game" (EMI Music Publishing). Gilmour collected the lifetime achievement accolade. Other winners included Diane Warren (special international award), Phil Collins (international achievement), Radiohead (album award for "In Rainbows"), Mika (songwriter of the year), Gabrielle (outstanding song collection), Jazzy

B (inspiration award) and Squeeze's Chris Difford and Glenn Tilbrook (PRS outstanding contribution to British music). The awards are presented by the British Academy of Composers and Songwriters in association with the Performing Right Society, judged either by a BACS members' panel or on sales/broadcast performance. —Lars Brandle

>>> NZ GOV'T BACKS MUSIC

The New Zealand government is increasing the funds allocated to promotional programs for the local music industry. The Labour coalition government of Prime Minister Helen Clark has invested around \$30 million New Zealand (\$23.6 million) in industry initiatives in the past

CILMI: SPARRO, COURTESY OF ISLAND RECORDS; ROCK ENJEINE: ALLISTAIR MILLER; ARRAS MAIN SQUARE: HOWARD PAYETTE



Rock en Seine, above, is set to take place at the end of August, while Arras Main Square in the north of France, left, will be held July 4-6 and headlined by Radiohead.

allows him to present the events as a package to artists.

However, he adds, "a lot of work remains." Whereas almost 65% of Rock Werchter's 110,000 attendees last year purchased four-day tickets, Schueremans says, "Most of our sales in Arras are one-day tickets—people are still com-

ing to see a band rather than to attend a festival."

Leduc declines to disclose ticket sales, although Billboard understands Main Square is not yet sold out.

According to Radiohead manager Bryce Edge of Courtyard Management, the "twinning" with Rock Werchter was a factor in choosing Main Square as the sole French festival stop on the band's summer tour. Main Square's other attraction, he adds, is simply that "it's a beautiful space."

Edge adds that Radiohead has played Les Eurockéennes and Rock en Seine in the past, and that "generally, the French festivals are good."

The French fest scene is dominated by a few established events, such as the annual three-day 100,000-capacity Les Eurockéennes event in Belfort, Solidays at the Longchamps race track or Les Vieilles Charrues in Brittany, and while there are no industry-wide statistics, insiders agree there has been little recent growth in the sector.

Jules Frutos, head of French booker Alias and president of French live body Prodis, says French festivals "are small players" compared with other European countries.

One reason, he says, is a reluctance of sponsors to commit similar amounts to French events that they might else-

where, particularly in a country where alcohol or tobacco brands are barred from sponsorship deals.

"I've recently launched the festival Rock in India," says Salomon Hazot, CEO of booker Nous Productions and co-founder of Paris fest Rock en Seine. "What [sponsor] Nokia invests there is incomparable with [how little] I can get here for Rock en Seine."

Rock en Seine, launched in 2005, has a capacity of 28,000 daily. Acts appearing at this year's event (Aug. 20, 28-29) include R.E.M., Kaiser Chiefs, Amy Winehouse and the Raconteurs.

Schueremans' and Leduc's ability to twin French and Belgian festivals has led some live players in France to privately express concern that artist fees will have to be increased in order for other events to compete.

"If you don't catch up with international standards, artists just don't come," Schueremans says.

Reflecting on the concerns about Schueremans' arrival, Edge says, "All the other French promoters are grumpy about it. Basically they don't like the competition." However, "in a world of multinationals," he adds, "then it's modern life, and get on with it."

Additional reporting by Lars Brandle in London.



LEDUC

eight years. Now Clark, who is also minister for arts, culture and heritage, has announced that the government-funded NZ Music Industry Commission is to receive additional funding of \$4.8 million New Zealand (\$3.7 million) during the next four years to promote local music internationally and locally. Additional cash will go to the New Zealand Symphony Orchestra, publicly funded Radio New Zealand and New Zealand Music On Air. The latter is the government's main support vehicle for the music business and invests in various industry programs, including the funding of recordings. —John Ferguson

>>> CHINESE COURT FINES ZHONGSOU

Zhongsou, one of China's leading Internet search engines, has been found guilty by the Hebei provincial government of infring-

ing record company copyrights. Authorities at the Hebei government's Copyright Bureau have ordered the Beijing-based company to stop infringing immediately and pay the maximum penalty of 100,000 yuan (\$14,358). They also confiscated three of Zhongsou's computer servers. The IFPI says this is the first time administrative penalties have been levied on a Chinese portal accused of infringing music copyrights. Zhongsou provides "deep links" to Web sites offering unauthorized music files. The IFPI lodged a complaint against Zhongsou with Hebei's Copyright Bureau in September 2007, which led to investigations resulting in the seizure of its servers in the city of Cangzhou. —Berwin Song

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GLOBAL BY STEVE MCCLURE

JASRAC On The Rack?

Fair Trade Commission Raids Collecting Society Over Antitrust Concerns

TOKYO—Japanese authors' society JASRAC's de facto broadcast fee collection monopoly could be under threat after a raid on its headquarters by the Japanese government's Fair Trade Commission.

The FTC is not commenting publicly on the case, but Tokyo-based JASRAC says officials were seeking evidence that the society had violated anti-monopoly law by blocking other music copyright agencies' entry into

\$255M

The sum JASRAC collected in broadcast fees during the year ending March 31.

the business through its blanket fee collection system. This allows TV and radio stations unlimited use of JASRAC-managed music copyrights for 1.5% of their annual broadcasting revenue.

JASRAC president Mamoru Kato says the April 23 raid caught him by surprise.

"What on earth is the problem?" he asks, noting that the blanket system is similar to those in other major markets and was created in cooperation with broadcasters.

The FTC can take a number of steps in antitrust cases, including filing criminal charges or "administrative measures." The latter can include fines and/or orders to stop the alleged antitrust practices—including ordering a halt to the blanket license system. JASRAC says it understands that the FTC does not plan to file charges in this case.

JASRAC collected 26.6 billion yen (\$255.4 million) in broadcast fees in the year ending March 31, up 4.1% year on year and making up 23% of its total collections. The rest of the society's collections come from mechanical rights, karaoke, live performance and "interactive" (mobile/digital) fees.

As far back as March 2003, an FTC report

noted the blanket system could prevent newcomers from entering the music copyright business, while in January 2006, a committee of the government's Cultural Affairs Agency also cited concerns about the system. But the arrangement between JASRAC and broadcasters remained unchanged.

One publishing source says the raid may have been triggered by a complaint from one of the privately owned collecting societies that sprang up after JASRAC lost its government-sanctioned monopoly on music copyright fee collection in 2001. No rival societies have yet gained a foothold in the broadcast fee collection business.

A label source says Tokyo-based music copyright agency e-License—Japan's second-largest music copyright agency, managing 17,800 songs compared with JASRAC's 7.2 million—tried unsuccessfully to enter the broadcasting fee business in 2006.

"E-License approached all the broadcasters, saying that if they wanted to use e-License-managed songs, they would have to pay a certain amount per song," the source says, adding that while broadcasters accepted in principle, they then balked at paying extra on top of their annual JASRAC fee. E-License president Akihiro Mino declined to comment.

Broadcasters complain that the FTC only asked them about the blanket system after the raid took place.

"We don't agree with criticism of JASRAC's collection system," a representative for the Tokyo-based Fuji TV network says. "The system is the result of a mutual agreement between JASRAC and the National Assn. of Commercial Broadcasters in Japan and is legally proper and correct."

Yuji Arakawa, president of Tokyo-based music copyright agency Japan Rights Clearance, which manages some 5,000 songs, says he doesn't believe JASRAC has tried to shut out companies like his from the broadcast side of the business, although JRC limits its royalty collection services to mechanicals and mobile music content.

But he says the raid could wake up the Japanese industry to the need for systems that accurately track broadcasters' music use and ensure fair distribution of royalties, thereby letting other companies in.

"JRC will try hard to create such a system," he says.

"The current system may not be the best," a publishing source says. "JASRAC should develop a collection method that will be as fair as possible to all copyright owners."

'We will try hard to create a system to accurately track broadcasters' music use and ensure fair distribution of royalties.'

—YUJI ARAKAWA, JAPAN RIGHTS CLEARANCE



Behind The Numbers

Nineteen Weeks In, A Look At '08 Latin Sales Trends

Sales of digital Latin albums are inching up even as overall Latin music sales have dropped, according to Nielsen SoundScan numbers for the first 19 weeks of the year.

The numbers are encouraging and discouraging. These days, no one expects music sales to go up. But for the first time in years, Latin music sales have dropped by a bigger margin—16.4% over last year—than the drop registered in overall sales (15.1%).

The good news: Considering everything else affecting the U.S. Latin market, there is certainly room for improvement.

The past 12 months have seen growing anti-immigrant

sentiment along with highly publicized raids targeting illegal immigrants. Anecdotal evidence suggests such actions affect album sales and concert attendance.

Counterfeiting and physical piracy are also taking a substantial bite out of Latin sales. According to the RIAA's year-end music seizure data for 2007, an astronomical 39% of all seized product—or 1.4 million units—was Latin, a disproportionate amount for a genre whose legitimate sales are less than 10% of the market.

And finally, Universal's acquisition of Univision Music Group, the dominant record label in the marketplace, leads

Latin Notas

LEILA COBO



to a lull in the market as the merger becomes finalized.

Despite these factors, regional Mexican music continues—overwhelmingly—to lead the market, accounting for 59.8% of all Latin music sold, compared with 57.7% this time last year. In comparison, pop represents 22.8% of the Latin market, tropical 9.3% and rhythmic (which includes reggaetón) only 8% for the first

19 weeks of the year.

If we look at percentage drops in sales, the biggest slump so far was registered by rhythmic, down 31.8% from the same time last year.

This is troubling. Rhythmic also saw a precipitous 43% drop according to the RIAA's 2007 year-end numbers. This suggests that while the genre's top names continue to outsell almost all else, there isn't a substantial number of artists providing an underlying base for the movement.

In contrast, the number of medium-selling and new regional Mexican acts continues to swell.

As for pop, most of the developing acts in the genre are tepid in sound and results. As with rhythmic, we seem to be surrounded by a few blockbusters and no mass of developing acts.

But tropical music, a genre dismissed as ailing just a couple of years ago, has recently shown signs of new life, with such acts as **Aventura** and **Xtreme** displaying fresh

sounds and edge.

According to Nielsen SoundScan's 2007 year-end numbers, tropical sold more than rhythmic last year, and for the first 19 weeks of the year, sales have dropped by only 1.3%.

While all Latin genres saw a jump in their digital albums sales for the first weeks of the year, the biggest was seen by regional Mexican, which went from 17,000 units in 2007 to 29,000 in 2008. It was followed by tropical, which grew by nearly 7,000 units.

So, call me an optimist, but I think sales will rise once Universal finishes restructuring its new mega company. I think digital sales will multiply for Latin in the months to come, particularly as the regional Mexican digital realm expands and as labels market their wares online with more savvy. And I think a host of new pop and tropical sounds—some already making waves in other markets—will reinvigorate the marketplace.

As for immigration and piracy, more on those subjects in the coming weeks.



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IN DIGITAL WE TRUST

Compared with 2007, digital sales are up considerably for all Latin genres so far this year.

	POP	REGIONAL MEXICAN	RHYTHM	TROPICAL
YTD 2007 DIGITAL	81,000	17,000	19,000	21,000
YTD 2007 OVERALL	2,677,000	6,350,000	1,081,000	872,000
YTD 2008 DIGITAL	87,000	29,000	22,000	27,000
YTD 2008 OVERALL	2,132,000	5,475,000	737,000	861,000
YEAR-END 2007 DIGITAL	230,000	53,000	60,000	83,000
YEAR-END 2007 OVERALL	6,981,000	16,662,000	2,837,000	2,978,000

SOURCE: Nielsen SoundScan

6 QUESTIONS

with **JORGE MEJIA**
by **LEILA COBO**

For the ninth consecutive year, Sony/ATV Music Publishing won the publisher of the year award at El Premio ASCAP, which honors the writers and publishers of the most-performed songs of 2007, according to Billboard's airplay charts.

Heading the company's U.S. Latin and Latin-American operations is Jorge Mejia, who assumed his post in 2006, after nearly nine years with the company. Mejia, himself a composer/independent artist, spoke about the challenges and opportunities facing Latin music publishers.

1 Obviously, your business has changed.

What has changed for the better is that publishers, more than ever, are thinking what they can do for the songwriter. Especially if the songwriter is an artist. I'm looking for ways to be a partner in tandem with the record label. We're thinking outside of the box. For example, we have an artist called Allison out of Mexico, with whom we developed a campaign with Sony BMG Mexico and Paco Rabane. It was a concert series that initially was with one artist performing in Mexico. Phase two is four artists per-

forming in four territories. Paco Rabane sponsors the artists so the commercials air on Sony television.

2 In Latin America, labels are increasingly making deals to have songs and albums embedded in mobile phones. How big a part of your business are these deals?

It does not replace CD sales yet. It's on its way, though. In Brazil, we brokered a deal with Sony Ericsson where we embedded the biggest hits of band Jota Quest [signed to Sony BMG Brazil] into mobile phones. So far, they've sold 420,000 handsets. The songs are controlled

100% by Sony/ATV, and such deals are the kind of thing we are looking to get more into. The next big thing most likely is download to mobile.

3 Latin America is beleaguered by piracy. What are you doing differently in those markets?

At the end of the day, it's about the songs and the songwriters. It's about maximizing revenue, both in the U.S. and Latin America. There are challenges in Latin America, but we have other revenue streams. We have performances, and we have always been very aggressive about synchs and new



ways of getting income. And we follow every penny of every song, more than before. We have a very strong focus on tracking of our income.

4 You say things at Sony/ATV have changed since Marty Bandier came in as CEO. As far as Latin is concerned, what is this new vision he brings, and how are you applying it in the Latin realm?

Marty Bandier has brought tremendous energy and opportunity to our company: Leiber Stoller, the Famous catalog—which includes Shakira and other great songwriters—Diane Warren, the list goes on

and on. Obviously, the vision is one of growth, energy and expansion, and it supports all things Latin. We just acquired representation of the seminal Tres Pontas catalog, home to Milton Nascimento's writers. Even non-Latin repertoire is of extreme value for Latin America as a whole in terms of our company growth.

5 You're a musician and have released several indie albums. How does that affect your view of your job?

There's always a side of me that understands the other side of the desk—meaning the artists—and I always try to do right by that side of me. I can also try out things on myself and know how they feel. For example, as an indie label, I produced an indie video. I have a deal with iTunes. It's a really wonderful way to understand the business as a whole.

6 Who is your publishing signed to?

Sony/ATV Music Publishing, of course!



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EN BREVE

MOVISTAR GOES MOBILE

Movistar in Chile has introduced what it says are Latin America's first unlimited mobile music downloads. The catalog contains music from Universal and Warner for "dual delivery" to cell phones and computers for a fixed monthly rate of about \$7.40, Aliado Digital says. The digital-rights-management-protected tracks can only be accessed as long as users maintain their subscription, but individual mobile downloads can be purchased for about \$2.10 each.

DEAL MEMO

Sony/ATV Music Publishing has signed worldwide co-publishing agreements with Juan Jose Hernandez, author of Gilberto Santa Rosa's hit "Conteo Regresivo"; David Cabrera, Ricky Martin's live tour musical director; Baltazar Hinojosa, who has worked with Ximena Sariñana and Luis Fonsi; and Arthur Hanlon, an instrumental artist whose upcoming album on Universal Music Latin Entertainment includes duets with Ricardo Montaner and Maná's Sergio Vallín. Meanwhile, Universal Music Publishing Group has signed Ernesto Cortazar, whose credits include Grupo Montez de Durango's "Como En los Buenos Tiempos."

SI TO CHARLOTTE

Charlotte, N.C., is projected to have the largest percentage of growth in its Hispanic population among the top 30 media markets by the year 2013. Data from market research firm Latin Force and the U.S. Census Bureau show that Charlotte's Hispanic population will have grown 1,419% between 1990 and 2013. By comparison, New York, the nation's top media market, is expected to post a 59% increase in its Hispanic population during the time period.

MTV INVESTMENT

MTV Networks Latin America expects to invest \$76 million in its Buenos Aires "creative hub" during the next five years. The Argentina expansion is part of the company's regionalization strategy, which includes the creation or movement of 200 positions to the city. —Ayala Ben-Yehuda

Performance Gains

Hastings Has The Goods To Trump Competitors

In case you haven't noticed, Hastings Entertainment is outperforming Trans World Entertainment, Borders Group and even Barnes & Noble. So what is the Amarillo, Texas-based merchant doing right?

First off, let's look at the numbers.

In posting record first-quarter income for the quarter ended April 30, Hastings turned in its fifth consecutive quarter of earnings growth, with almost \$3 million in net income, or 28 cents per diluted share, on sales of \$131.9 million. That exceeded last year's first quarter, when net income was \$2.5 million, or 22 cents per diluted share, on \$128 million.

In addition to its record earnings, Hastings turned in a 4.2% comparable-store sales increase, as every major product category posted improvement except for music, which was down 16%. More on the other product categories later.

Looking at operations, the company's gross profit increased to 37.1% from the prior year's ratio of 36.8%, while selling, general and administrative costs decreased to 33.1% from 33.5%, leaving a healthy four-percentage-point gap.

In contrast, a day later, on May 22, Trans World's fiscal first-quarter results were announced, and the Albany, N.Y.-based chain lost \$11.8 million, or 38 cents per diluted share, on sales of \$232.6 million. That compares with the same quarter from last year, which yielded a \$9.1 million loss, or 29 cents per share, on sales of \$286.3 million.

Sales were down 19% in a quarter-to-quarter comparison, which was mainly because of store closures but also due to a 6% comparable store decline.

4.2%

Hastings' comp-store gain. While other retailers rely on slightly down as the new up, Hastings is actually up.

Barnes & Noble reported a \$2.2 million loss, or 4 cents per diluted share, on sales of \$1.2 billion for the quarter ended May 3. The loss was slightly wider than the corresponding quarter in the prior year when the company recorded a net loss of \$1.7 million, or 3 cents per diluted share, on sales of \$1.2 billion.

Comparable-store sales decreased 1.5% for the quarter.

Borders lost \$31.7 million, or 53 cents per share, on \$600.7 million in sales in its fiscal third quarter ended May 3. Comparable store sales dropped 4.1%.

So how is Hastings outperforming the other chains?

For one, it has a longer history as a multimedia store—now the buzz word for record stores that want to survive—in that Hastings pioneered the concept when the company originated in 1968. Trans World started out as a music retailer, added video in early '90s and this decade began concentrating on evolving into a multimedia

store. Borders and Barnes & Noble added music and video in the mid-'90s.

One reason why Hastings can turn in a positive comparable-store ratio versus the other merchants: It is outperforming them in music. Hastings was down 16% for its fiscal first quarter, versus the 23% decrease reported by Trans World and -25.8% for Borders.

As for the book chains, Hastings appears to have outperformed them in that category, with a 5.6% same-store increase in book sales. Borders was down 1.2%.

Hastings is also holding its own in movies, which were up 3.2% versus Trans World at 4.1%. But the other product categories are where Hastings is kicking some butt. For videogames the company posted a 29.8% same-store increase versus Trans World's 11% increase.

Finally, Trans World includes electronics in a broad group that also contains accessories and trend merchandise, which rose 17%.

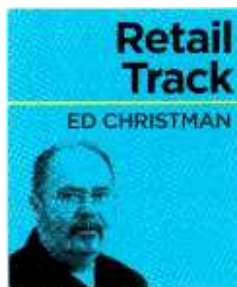
Hastings breaks out those categories on a same-store basis, with electronics up nearly 37%. Trends, which include accessories, was up nearly 37%. And it has another category Retail Track is willing to bet outperforms everyone else, and that's consumables—i.e., soda, popcorn, gum—which posted a 12% increase.

Consumables—as well as the chain's hard-back cafe, which was up 14% on a comp-store basis—likely owe their vitality to yet another business that Hastings has that is emerging as a secret weapon. Hastings is the last combo-chain—a Billboard term from the '80s and '90s—left in the industry that does video rental.

While analysts see video rental as a dead-end business—look at the hard time they give Blockbuster—Hastings' video rental drives traffic to its stores and the category remains profitable. Rental, about 18% of the chain's overall volume, posted a 3.8% comp-store gain and gives the company a 66% gross profit.

Yet another area where Hastings distinguishes itself is used product. The company doesn't break out that category's numbers, but Retail Track is willing to bet they are double that of Trans World, and the other two don't even dabble in it. But used product is so valuable to Hastings that it's part of the chain's advertising campaign. "Buy, sell, trade [and] rent creates a new retailing synergy offering greater value and selection from a seamless assortment of new and used products, while monetizing our customers' unwanted entertainment," Hastings chairman/CEO **John Marmaduke** said in a statement.

That leaves Retail Track with two other advantages to mention that Hastings has over its competitors. All its stores are in tertiary markets, which means it enjoys much lower rents than most other chains. And finally, like the other merchants, it has its own Web site where it sells merchandise. But it also sells in the Amazon marketplace and looks to be one of the larger vendors in that area.



Retail Track

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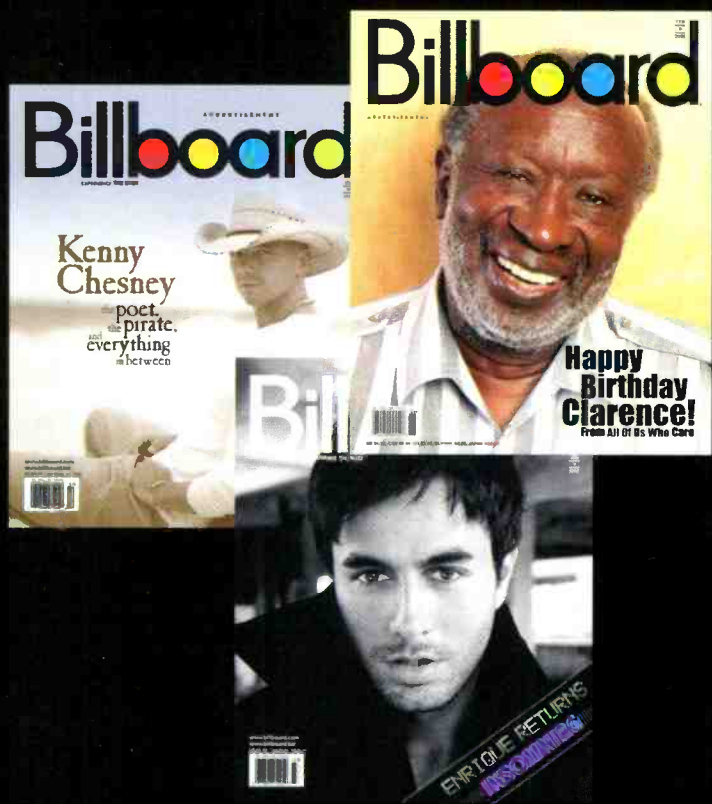
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UPFRONT

A Day At The Met

'Small' Rights Are Looking 'Grand' To Warner/Chappell

The invitation was completely unexpected. While interviewing international opera star **Plácido Domingo** recently, I felt compelled to apologize for attending the opera only a few times before. After all, the maestro not only devotes his life to sharing his performances around the world, but he serves as general director of the Los Angeles Opera and the Washington National Opera.

In response to my apology, Domingo invited me to his performance of "The First Emperor" at the New York Metropolitan Opera. Sitting in the third row near Academy Award-winning composer **Tan Dun** ("Crouching Tiger, Hidden Dragon") conducting the orchestra, the story came alive through the music and the voices. It seemed apropos that the rights in such musical productions are called "grand rights," while the rights in individual songs are called "small rights."

Very few people in the music industry seem to understand grand rights. **Sean Flahaven** teaches a course in grand rights at New York University. He defines them as rights in a collection of music for the show as a whole. The music is written for a specific show intended for a theatrical performance with design elements and a narrative structure.

For example, Tan Dun, through a collection of compositions, tells the tale of Emperor **Qin**, the first emperor of China who ordered the Great Wall to be built to keep out barbarians. While I am more accustomed to rock'n'roll concerts, the story intrigued me.

In this tale, the emperor wants a musician he knew in childhood to compose an anthem to help unite the spirit of the country during a time of much bloodshed. The musician doesn't want to compose the song, however. The emperor's horses trampled the musician's mother to death.

The emperor's daughter, who was paralyzed after falling from her father's horse, sets about changing the musician's mind. She falls in love with the musician, who beds her. This miraculously cures her paralysis.

Although she can now walk, their healing love is bad news. The emperor had promised his daughter's hand in marriage to the general of his army. Her virginity is much more important than her ability to walk.

Eventually the daughter kills herself, the musician murders the general, the emperor kills the musician and the emperor gets stuck with an anthem that may divide rather than unite the country.

Composers like Tan Dun typically retain their grand rights rather than assign any portion of them to a publisher. Licensing houses, like Music Theater International or the Rodgers & Hammerstein Organization, most often administer grand rights.

Flahaven says that licensing fees are generally calculated on the following

formula: the number of performances multiplied by the size of the theater multiplied by the average ticket price. The licensing house retains 10%-20% of the fee. Of the remaining balance, composers often receive 60% and the original theatrical producer 40%.

Often the small rights in theatrical songs don't generate much revenue after the production is over. But Warner/Chappell Music is now eyeing theatrical composers and potential opportunities for their small rights.

Flahaven, who is also a writer, composer, conductor and arranger, has joined Warner/Chappell as the publisher's full-time VP of theater and standards repertoire.

"There are newer, emerging theater composers who have grown up listening to entirely different kinds of music than older composers," Flahaven says. "Their musical vocabulary is different, so the aesthetic that they're bringing to music theater is more pop- or rock-based than their predecessors."

Flahaven will manage Warner/Chappell's theater and standards catalogs, liaise with writers and their estates, find new theater writers and work closely with other departments to exploit small rights in the catalogs.

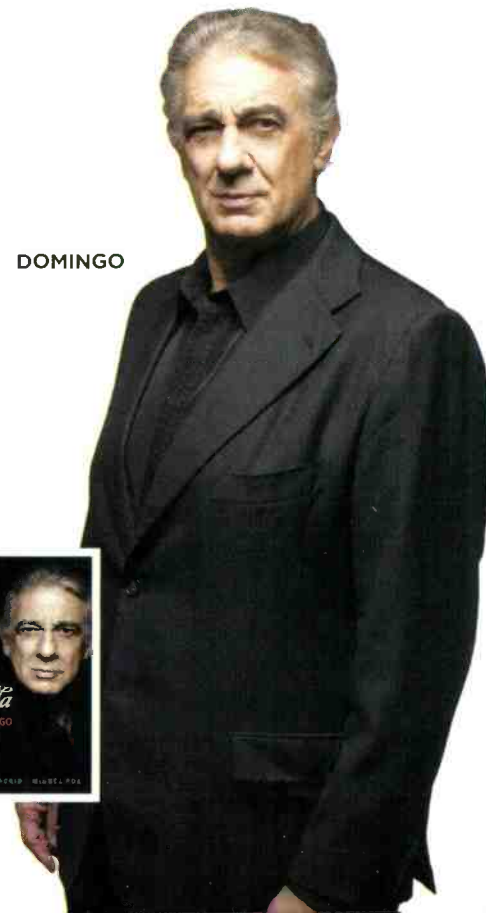
"Although musical theater is not automatically synonymous with popular music, there is a treasure trove of songs in any show," he says. "Small rights are very valuable. If we like and sign writers, we can exploit the songs for other uses—cover recordings by other artists, cast album deals, print publishing, film and TV placements."

The Publishers Place

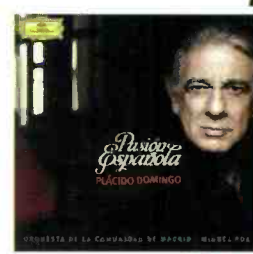
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Tunes They Can Use

Free Yr Radio Pays Off For Bands, Brands

Walk around any Urban Outfitters clothing store, and you'll probably see plenty of boys who look like indie electronic artist **White Williams**—skinny and pale, decked out in tight jeans with a healthy dose of neon on top. But a few weeks ago, listeners of noncommercial WERS Boston were lucky enough to catch Williams in person, rocking out in the Harvard Square store.

The performance was sponsored by an effort called Free Yr Radio, which is jointly funded by Urban Outfitters and Toyota and benefits local independent radio stations. Only in its second season, the program has already attracted some big-name acts and drawn attention to the plight of many noncommercial stations. Free Yr Radio has also paid off not only for the benefiting stations but for both major brands. This summer will feature shows by such bands as **!!!**, **Mudhoney** and **No Age**.

"I started Free Yr Radio because I was working with both Toyota and Urban Outfitters, and I saw a good opportunity for them to partner up," says **Kerry Murphy**, a consultant at lifestyle branding firm 206. "The real challenge was to make the initiative special; we wanted to give genuine support to indie stations, not just pay lip service. Both of these brands resonate with an audience that listens to indie radio, and we thought this was a good opportunity to connect and provide a service to an indie music audience."

To that end, Free Yr Radio gives every station it partners with a package and requires nothing in return. The package includes the opportunity to have a live show at a local Urban Outfitters store produced for the station and the ability to collaborate on the booking of the show and use it as a means to promote the station. Toyota also chips in a free Yaris that each station can give away however it sees fit. Finally, Free Yr Radio releases a compilation album of tracks from participating bands, the proceeds of which are donated to the stations.

For Urban Outfitters, the program has served as another way to connect to its core audience. "Urban Outfitters uses music as a vehicle to reach its customers," Urban Outfitters music promotions event director **Dryw Scully** says. "It's increased visibility for both the UO brand and Free Yr Radio by connecting with the core customers' commonality—love of music, pop culture and the latest trends."

Toyota spokesman **Chad Harp** says the program has had a positive impact on the Yaris marque. "I can't attribute it all to this one program, but our sales have been great," he says. "The online buzz around the vehicle has grown and it's just a really fun program. There is a big risk of offending people and looking like you are trying too hard when you do things like this, and Free Yr Radio allows young, cool people to find out about us in a positive way."

The ability to give away a car was certainly a positive for **Steve Nelson**, PD of Minneapolis-based noncomm the Current. "Having the car really helped us with our membership drive," he says. "We also did a show with them last year and we have a show with **Yeastayer** coming up in July. We don't have a huge marketing budget, so this is fantastic for us in terms of getting the word out."

Yeastayer guitarist **Anand Wilder** agrees that spreading the word about independent stations is important, now more than ever. "We are all about getting the singular visions of DJs out as much as possible," he says. "There is nothing worse than a station that plays the same five songs over and over."

Scully echoes this statement. "Independent radio is not pay-to-play, is not influenced by outside sources . . . and is a shining example of an environment created for and by fans of music," he says. "DJs who get excited about bringing new music to their audiences will continue to push new sounds forward and inspire the listeners to discover something they might not have found on their own. Free Yr Radio does not worry about the pressure of revenues, chart positions, label kickbacks and advertisers." ■■■



The Indies

CORTNEY HARDING

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Missing In Action

Marketing Efforts For Apple's DRM-Free Competitors Remain Scarce



Amazon's (center) and Napster's (right) DRM-free services have run TV ads in the past, but Apple continues to trump their visibility with market-saturating clips like its latest featuring Coldplay (left).

When the major labels consider digital rights management-free licensing deals with digital retailers, they look for several attributes before signing on the dotted line.

Does the service have enough existing customers to make an impact? Is it willing to be flexible on pricing and business models? Will it invest in new technologies that enable new product offerings?

Of the three DRM-free services with major-label deals—Amazon, Napster and Wal-Mart—all meet the above criteria. However, noticeably lacking is a fourth requirement needed for the other three to have any impact—marketing.

The whole point of launching a DRM-free service is to offer music fans downloadable files that will work with the iPod. Competing with Apple for their attention is no small feat, considering the iPod by default connects to the iTunes music service when synced to a computer.

So why then are the leading MP3 stores being so quiet?

"It's not being promoted," Jupiter Research analyst David Card says. "In our surveys, if you ask people whether they like

DRM-free music, they say yes. Does anybody know they can get DRM-free music and play it on their iPod? Not really. I'd love to see them doing TV ads."

But TV ads aren't cheap, and Apple has saturated the airwaves with its now-iconic "iPod + iTunes" commercials. More than 30 separate ads have aired since the campaign began in October 2000 each featuring a different licensed song—the latest being Coldplay's "Viva la Vida."

According to Nielsen Monitor-Plus, Apple has spend more than \$400 million on TV advertising alone since 2003, averaging more than \$100 million per year during the last three years. And that estimate doesn't include the pervasive billboard and print advertising done by the company.

A company like Napster, with \$111 million in revenue for 2007 compared with Apple's \$24 billion, has little hope of competing on that scale. The company in years past was an aggressive advertiser, even buying an expensive (if forgettable) Super Bowl ad to hype its subscription model. But those free-spending days are over.

"We're still trying to stay cash flow positive," COO Christopher Allen says. "It's not a huge spend at this time."

The company just recently announced quarterly earnings that showed it had cut its net loss by 50%, much of which is due to reducing spending on things like advertising. Napster's marketing strategy behind the new MP3 service is now limited to a public relations push and links on its main Web site.

Rivals Amazon and Wal-Mart don't have this problem. Amazon did \$14.8 billion in revenue last year, while Wal-Mart blew them all away with \$378 billion. Both could easily afford to market their digital music services as aggressively as Apple. They just don't.

After launching the service last September, Amazon's sole advertising campaign has focused on the Pepsi Stuff promotion—which gives Pepsi drinkers points redeemable for Amazon purchases of all sorts, not just music. That promotion kicked off with a well-placed Super Bowl commercial featuring Justin Timberlake, but

Amazon continues to recycle that same ad to this day. To be fair, the Amazon service remains in beta mode. Officials are not discussing when it may emerge from beta nor whether a broader marketing effort may follow once that happens.

Wal-Mart is doing even less. The company doesn't have any advertising touting its digital music service, and in February the retailer lost the head of its digital media department and primary champion of the music service—Kevin Swint—to Apple, where he now heads its international movies and TV activities.

Wal-Mart's store is in the midst of a transition to a DRM-free model itself, and only recently added Warner Music Group

(WMG) content. Sony BMG is the sole major label outstanding. So it's possible the company may have a fresh marketing strategy in mind when that occurs. Wal-Mart officials could not be reached for comment.

Individually, none are likely to come close to matching Apple's commitment to marketing digital music. But labels hope they collectively will increase the volume.

"It may look like any one additional retailer in and of itself is not going to change the game," WMG executive VP of digital strategy and business development Michael Nash says. "We do believe that when you have [several] groups, you're going to dramatically expand the routine messaging that's hitting the consumer."

This should include the involvement of the labels themselves, both individually and jointly through organizations like the RIAA. If the music industry wants to see strong competitors to iTunes emerge from this DRM-free movement, they're going to have to help out.

On an individual label level, that includes making artists available for exclusive promotions and getting the message out to fans. Together, the industry through the RIAA needs to expand its current "don't steal" message with "buy here legally."

"The music industry definitely needs to more aggressively shift from traditional mass media marketing and more toward more targeted marketing focused on supporting the businesses of key partners," Nash says.

Because without some marketing help, all the flexibility in pricing, innovation around product bundling and customer potential won't mean much if no one's buying.

BITS & BRIEFS

PEOPLE HAVE THE POWER

Think you can put together an inspiring music video in support of your presidential candidate a la Will.i.am's "Yes We Can" clip for Barack Obama? HCD Research's mediacurves.com is conducting a national contest, Ballads for Ballots '08, where everyone is welcome to submit a video. Original videos or parodies of existing songs are welcome. Each entry is reviewed by the company's national panel of customers who have opted in for the duty, and two winners will be selected—one supporting a Democrat and one a Republican. The winners will receive \$5,000 and the videos will be used to support their candidate of choice. Submissions begin June 15.

DIGITAL DATA

Tunecore, a service that helps independent artists post their music to digital music stores like iTunes,

introduced a new tracking feature for clients. The downloadable trending data will show clients the number of sales on a daily basis either by song or by album, as well as disclose the ZIP code of the purchaser. The service is a la carte, meaning artists can pay one week at a time, for \$3 per week, rather than sign up for an indefinite period.

JAM ON IT

JamBase, an online database of live music listings and ticket information, has partnered with imeem, Fuzz.com, iConcertCal, Rhapsody and Zvents to host its concert information content. Each partnering company will incorporate the JamBase concert information on its respective service via a customized application to each. The listings combine user-generated information with data from promoters, which JamBase oversees and fact-checks before publishing.

TOTALLY TUBULAR

One of the top places to view music videos is YouTube, and now artists can film and upload their performances to the popular site directly from a new camcorder offered by JVC. The unfortunately named Compact Everio S series GZ-MS100 camcorder records all footage directly to an SD memory card. The device also includes the CyberLink program, which when connected to a PC can upload all files straight to YouTube or any other online destination. Clip length is limited to 10 minutes. The camera includes a 35x optical zoom, six digital noise reduction systems, various shooting modes and a laser-controlled touch-sensitive LCD scroll bar.

The new camcorder is scheduled for retail in June, for \$350. —AB



AOL Music JUN 7 2008

Top Songs

Rank	Artist	Album	Streams
1	DAVID COOK	The Time of My Life	1,224,713
2	CHRIS BROWN	With You	176,280
3	BRITNEY SPEARS	Break the Ice	77,235
4	VANESSA HUGHES	Sneakernight	67,726
5	CHRIS BROWN	Kiss Kiss	62,326
6	TAYLOR SWIFT	Tear Drops on My Guitar	57,789
7	MARIO	How Do I Breathe?	56,970
8	ALICIA KEYS	No One	55,761
9	TAYLOR SWIFT	Picture to Burn	51,440
10	CHRIS BROWN	Take You Down	49,320



With 1.22 million streams in only one day (May 22), the "American Idol" winner's song instantly became the most streamed tune of the month.

Top Videos

Rank	Artist	Streams
1	DUFFY	754,495
2	SCARLETT JOHANSSON	579,752
3	LIL WAYNE	296,903
4	DANITY KANE	252,600
5	LEONA LEWIS	216,817
6	JORDIN SPARKS	172,174
7	JULIANNE HOUGH	155,991
8	MARIAH CAREY	126,080
9	RAY J	99,992
10	FLO RIDA	89,467



The Welsh singer's album is down a minor 38% in its second week on the Billboard 200, falling to No. 8.

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* First Listen/First View ** Network Live † Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending May 22.

GREYCROFT
LLC PARTNER

Drew Lipsher

The industry vet on what he wants to fund, the hopes of ad-supported music and why labels and startups need to make nice.



Greycroft LLC, founded in 2001 by famed venture capitalist Alan Patricof, is a leading name in digital media investing. The New York VC firm has positions in a wide range of prominent new-media properties, including the Huffington Post, PaidContent.org, peer-to-peer platform Vuze and digital entertainment studio Worldwide Biggies, producer of the Nickelodeon hit “The Naked Brothers Band.”

Music industry veteran Drew Lipsher is a Greycroft partner scouring the landscape for opportunities. Before joining Greycroft, Lipsher was head of mergers and acquisitions, corporate development and administration for Universal Music Group’s Interscope, Geffen and A&M Records imprints. He has also worked in a variety of senior executive capacities for News Corp., BMG Entertainment and Warner Music Group. Through the years, he’s led investments in Musicbank, ArtistDirect, Listen.com, Channel V and other entertainment properties.

Lipsher may be an investment guy, but he remains at heart an unabashed music fan, counting Arcade Fire’s “Neon Bible” and Robert Plant & Alison Krauss’ “Raising Sand” among his favorite recent recordings. But while he thinks it’s an exciting time to be trolling the music biz for investment opportunities, he isn’t allowing his personal fascination with newly emerging business models to lull him into making any hasty moves. Case in point: The Greycroft portfolio hasn’t featured any music investments since the firm sold Pump Audio to Getty Images last year.

Since the Pump Audio sale, the firm hasn’t made any new investments in music. What’s holding you back?

I continue to look for great opportunities to invest in the music space. I think that it’s as bright now for interesting opportunities as it ever has been. I just think we’re looking for those things that have the right characteristics from an institutional perspective.

I’m also very careful to distinguish between my personal interest and an institutional interest. When you look at institutional investing, especially at the venture level, you’re looking at desired returns, you’re looking at things that could be sustainable businesses, things that have characteristics where there are lots of potential acquirers of the company.

On the personal side, I think the stuff that we see is more interesting now than it has been in quite a long time, and I think as young entrepreneurs continue to push the envelope of bridging the gap between creators and consumers, you’re seeing more and more interesting initiatives that can be described as anything from pure applications to potential big businesses.

What does a startup need to demonstrate to you to pique your interest?

We like to see a little bit of revenue traction and/or a commercial partnership or relationship or strategic partnership that creates some distance between a potential investment and its competitors. So, something that says, in a very simple way, “Someone, somewhere along the way has bought a product or service from you and proven that what you’re providing has value.”

But the practical implication of that is really measured against a couple of key statistics. One is traffic numbers, whether that’s measured against page views or monthly uniques. The ability to monetize those users is also critical. I would say 95-plus percent of the digital media opportunities today have a strong component of advertising. So what’s your strategy for selling advertising against your user base, and is your user base going to be big enough and broad enough and focused enough to attract a series of endemic or nonendemic advertisers?

Does providing free ad-supported access to music look like an appealing business model to you?

I think there’s a play in that field. I’m hesitant to say on the whole that that’s the only way to go or that it’s a great way to go. I think the challenge that audio has in

advertising is that you have to find a way to think about online music consumption more like you think about traditional broadcast radio. And the reason radio works, or worked for a very, very long time, is it had huge reach and a big audience, and the advertising was audio, so the advertising was delivered in a manner that was consistent with the way the people were consuming the media.

The way you consume online music is largely the way you would consume traditional radio. You listen to it. It’s a passive background experience on average. You’re not necessarily looking at advertising, whether it’s display advertising or video-based advertising on the site from which you are getting your music.

And in a way that kind of distinguishes audio from, say, online video.

Correct. Video is a very different opportunity because it’s a visual experience and you have to be actively engaged in viewing it as you consume the media. I think that if advertising and music are going to find a symbiotic way to live together in the online streaming space, I think you’re going to see things migrate more towards audio-oriented advertising that

“It would be very difficult for me to make an investment in a company that I knew was knowingly violating copyright law.”

fits seamlessly into the audio stream. I see potential in things like much more call-to-action-driven advertising in the audio world. You could hear an ad after the Fergie song that’s an ad for the new Toyota FJ Cruiser and the call to action is, “Click here now to get \$100 and sign up to test drive an FJ.”

The modus operandi at some music startups has been to launch a new application before locking up content deals, and then hope the major record labels agree to license their music back to them. What do you make of this kind of strategy?

You know, personally, I think it’s a double-edged sword. It would be very difficult for me to make an investment in a company that I knew was knowingly violating copyright law or statutes or norms. Having said that though, I fundamentally believe that the “ask-forgiveness-not-permission” strategy is a horrible strategy for execution and it’s a very crappy investment thesis for institutional investors.

But on the other hand, I think the label strategy, which, on average feels a lot like, “Oh, you’re going to ask for forgiveness and not permission. I’m going to sue you for equity and advances,” isn’t a good strategy either. Because what happens in that case is you not only end up alienating your consumer base to some degree, but you also take investment dollars that should be going to customer acquisition, brand-building and business-building initiatives. You’re lining your coffers with advance dollars that, in the greater scheme of the record label business, make no sense whatsoever. And you’re taking an equity [stake] in a company that, by the time all four labels plus the independents have equity in it, they have no cash left. They’ve given away 25% or 30% of their business to a bunch of people who can’t play in the same sandbox, and you’re just living in the 1990s all over again. ...

From left: TAI ANDERSON (bass), DAVID CARR (drums), MARK LEE (lead guitar) and MAC POWELL (lead vocalist)



Third Day Keeps The Faith

**A New, Hot Producer
And Manager May
Have Them Poised
For Bigger Things,
But These Christian
Rock Icons Are
Staying On Message**

**BY DEBORAH EVANS PRICE
PHOTOGRAPH BY DAVID McCLISTER**

It's

a breezy Tennessee afternoon.

Third Day's Mac Powell, David Carr, Tai Anderson and Mark Lee are enjoying a tasty Southern lunch at Stoveworks in the Factory, a historic Franklin, Tenn., complex that was once a thriving industrial workplace and is now a trendy locale housing restaurants, shops and performance venues. As the sweet tea and conversation flow, the band is confident and relaxed. It is about to share its new project, "Revelation," with Provident Music Group staffers who will work the July 29 release.

A short while later, seated on the stage of a nearby venue, the foursome introduce tracks from the record and field questions. It's a show-and-tell that can make even the most seasoned artists squirm, as the band members gauge reaction to the new music and look for affirmation that it's going to get the troops excited as they prepare to engage forces at radio and retail. For Third Day, there are no nervous jitters. You could chalk it up to the fact that this is its 10th studio album, and that Third Day has earned three Grammy Awards, 23 Dove Awards, one platinum album, a platinum DVD and six gold albums while populating Christian radio with such hits as "Cry Out to Jesus," "Consuming Fire," "Come Together" and "Tunnel." But in reality, it's a quiet confidence that comes from being happy with the record the group made and the path it took to get there.

It's a little bit of a different path these days, though.

While the Georgia-based rockers could easily rest on their laurels, in the past year, Third Day decided to shake things up. After a decade with Nashville's Creative Trust Management, it signed with Red Light, whose roster includes Dave Matthews Band, Alanis Morissette, Good Charlotte, Switchfoot and such country artists as Rodney Atkins and Phil Vassar. Earlier this year, after completing the new album, longtime guitarist Brad Avery exited the group. Third Day has opted not to replace him. And

instead of working with one of the Christian industry's reliable stable of producers on the new project, it teamed with Howard Benson, well-known for his work with Hoobastank, Daughtry, P.O.D. and Flyleaf, among others. That choice led to the band recording for the first time in Los Angeles instead of Atlanta.

"Contentment is something for your personal life," drummer David Carr says. "But for our professional life together, I don't know if that's an appropriate feeling, ever."

CH-CH-CH-CHANGES

"Revelation" is the band's first studio album since 2005's "Wherever You Are." Last year, it released a two-part career retrospective—"Chronology, Vol. 1" and "Vol. 2"—and it views "Revelation" as the beginning of a new chapter.

"It did get us out of our comfort zone," lead vocalist/principal songwriter Mac Powell says of recording in L.A. "We really wanted to shake things up. We chose to work with Howard because of the past music that he had done. We loved those records and the vision he had for those albums. At the time, they weren't easy decisions—to go somewhere else and to record with somebody different—but in hindsight, I'm so glad that we did."

Benson says he wanted to work with Third Day because of the quality of Powell's voice. "[The person] who really turned me on to Mac was Chris Daughtry," Benson says. "I think Chris has one of the best voices in rock'n'roll right now and he kept telling me how great Mac was. He was right."

Benson, who is Jewish, says he enjoys working with Christian bands. "I personally like Christian artists because they believe in something," he says. "As a producer, a lot of times what you're trying to do is find something that the artists believe in or something to be confident in. With a Christian artist, you know what that thing is. To me, it takes that part of it away and I don't have to worry about that."

He admits their different religious beliefs made for interesting conversation. "We talked about things that are beyond just making a record," he says. "We discussed a lot of religious things in a creative way, and that comes out in the record because of the way I challenge

them and they challenge me."

Bassist Tai Anderson admits to being uncomfortable in the beginning. "It's the most I've ever been intimidated, working with a producer. In our world," Anderson says referring to the Christian market, "we've been around for a while. We have our Grammys. We're held in high esteem, but in his world, he couldn't care less. But he wanted to work with us because he thought Mac was a great singer and he liked the material."

The members of Third Day admit Benson drove them hard and challenged them, particularly when it came to crafting songs for the new project. In the end, they appreciated the experience. "I feel like we started more insecure than ever and we left more confident than ever," Anderson says.

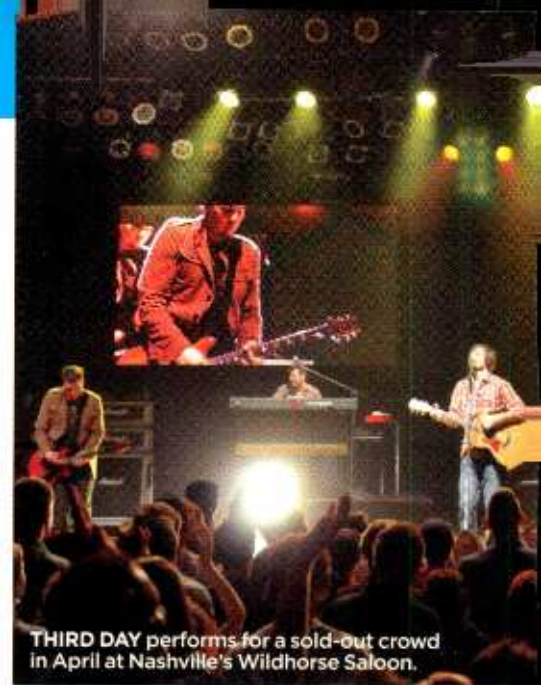
Guitarist Mark Lee adds, "He came in and made us work hard and think really hard about how we're doing this and what matters in the end."

Benson also credits the band with creating moments in the studio that left him feeling inadequate. Flyleaf's Lacey Mosley sings on the tracks "Born Again" and "Run to You." Benson says her collaboration with the band transcended an ordinary recording session.

"It was absolutely emotional," he says. "I just had to leave the room, and I said to Mac, 'You have to go out there, and you and her do this because you're coming to God right now in front of my eyes. You guys handle it.' It was one of those moments where as a producer, I just stepped back and watched it happen. She broke down and cried, and I was crying. It was really amazing, and you don't get that in the studio very often. That's why I wanted to work with these guys."

"Revelation" also features Daughtry contributing vocals to "Slow Down" and pedal steel guitar virtuoso Robert Randolph adding his unique touch to the foot-stomping anthem "Otherside." The album is a musically adventurous collection, yet lyrically the band has never sounded more vulnerable, especially on tender ballads like "Born Again" and "Let Me Love You."

"I wanted to remind people once again that there's a reason that they are here on the planet," Powell says. "That's not necessarily



THIRD DAY performs for a sold-out crowd in April at Nashville's Wildhorse Saloon.

the theme for the whole record, but I think there are quite a few songs that kind of lead to that idea. That's really my heart and a big part of Third Day. We want to share with people that God gives them life for a reason and purpose. Enjoy life and live it to the fullest."

Christian radio has enthusiastically received the first single, "Call My Name," which is No. 2 on Top Christian Songs. "It's so amazing the way he belts it out," Carr says of Powell's performance. "Everyone I've played it for totally agrees. They are blown away with the vocal performance and the passion behind the lyric."

Lee says the band has already been performing several new songs in concert—"This Is Who I Am," "Call My Name," "Run to You," "I'll Always Be True" and "Otherside." "When you have a new album you usually have to kind of massage the songs into the show because the fans don't know the songs yet," Lee says. "But it feels like we've been playing these songs for our whole career. People are reacting just like we wanted them to. They are excited about the up-tempo songs and pay attention on the ballads. It's been really encouraging for us."

Provident Music Group president/CEO Terry A. Hemmings expects that to bode well for sales this summer. "One of the really great things about this band is their ability to reinvent themselves musically without abandoning the base," he says.

As far as expanding that base by releasing a single to mainstream radio, Hemmings says the label doesn't have any plans to do that.

Red Light Management's Bruce Flohr, who is based in the company's Charlottesville, Va., office, says he'd like to explore that option in the future. "We're starting to get inquiries already at hot AC and pop radio," he says in regards to "Call My Name." "It's an awesome record regardless of what genre it comes out in."

A CULTURE CLASH?

Among the other big changes in the Third Day camp has been its switch to Red Light Management last year. "They did a wonderful job for us," Powell says of the band's longtime association with Creative Trust. "We just needed to make a change because we've been doing this for so long. I think the decisions that were made by us and other people were the same old things, and we knew for us to go to the next level or even to sustain where we're at in today's business, you have to grow."

Third Day signed with Red Light after meeting with several companies. "So many people in the music business are operating out of fear right now because of sluggish album sales," Anderson says. "Red Light Management operates from a larger perspective of fan interac-

The Power Of The Glory

Third Day Side Project A Hit

Like many rock'n'roll frontmen, Third Day's Mac Powell has been known to occasionally explore a little extracurricular creative activity. He's produced and/or co-written with such newcomers as 40 Days, Overflow, Hyper Static Union and Revive, but the side project nearest and dearest to his heart is "Glory Revealed: The Word of God in Worship."

A collection of songs written from the scripture in the Bible, "Glory Revealed" features Powell, Steven Curtis Chapman, Backstreet Boy Brian Littrell, Trevor Morgan, Michael W. Smith and Casting Crowns' Mark Hall, among others. The album was released last year and has sold slightly less than 25,000 copies, according to Nielsen SoundScan. "Glory Revealed" also won the Gospel Music Assn. Dove Award this year for special event album of the year, and the song "By Your Wounds" was named inspirational recorded song of the year.

"I didn't see that coming," Powell says of the album's success, "but it really encouraged us to do another one. Winning the two Dove Awards was just a huge encouragement to us

to keep moving forward with sharing the Bible through songs. A lot of people want to be a part of the next one. It's really quite a thing for me. When you have success with your normal job, it's incredible, but then when you go to do a side project and have success too, there's something special about it."

The project has been a labor of love for Powell and friend David Nasser, an Iranian-born speaker/author who penned the book "Glory Revealed: How the Invisible God Makes Himself Known." "It all started with the Holy Spirit putting in my heart a passion to call a generation back to God's word," Nasser says. "We believe that God's word has in it great revelation and that God's glory is revealed through the Bible. I really wanted to write about that, and I also wanted to see music come out of that for the church."

The album "Glory Revealed" also spawned a successful multi-artist tour that included Powell, Morgan, Littrell, Shane & Shane and Candi Pearson-Shelton. "All together it was maybe 30 shows, but we had a great time doing it," Powell says.

He wants to rekindle that spirit when he brings together some singer/songwriters in June to work on the next "Glory Revealed" in a remote Georgia cabin. At press time, Shane & Shane, Morgan, Hall and Laura Story were among those slated to participate.

Powell attributes the success of "Glory Revealed" to its uniqueness. "It's different than anything else in our market right now," he says. "From a musical standpoint, it wasn't overproduced. . . I love modern worship music, but at the same time, it was great to make a record that you can picture people sitting in their living room, playing this music and singing these songs together."—DEP



POWELL, left, and NASSER



tion encompassing touring, placements and merchandising that allows their artists to have healthy businesses even in a sluggish album sales environment.

"Also, everyone that we met at the company is genuinely passionate about music. We wanted to apply the unique culture of their company to our genre and specifically to our band. With our commitment to touring, songwriting and merchandising, we wanted a partner who saw these efforts as mission critical to our business, not just afterthoughts to selling records. That is what Red Light is all about. I think it is already benefiting our band and genre as a whole."

Red Light Nashville's Shawn McSpadden, a Christian industry vet with publishing and label experience, says acts are seeking management companies that generate more opportunities. "Artists are looking for resources for people and organizations that have the ability to do more for them," he says. "When you sign with Red Light that has infrastructure in place, I think it only helps the label. We partner with the label and it helps the band."

Flohr says Third Day is the kind of act the company wants to work with. "We're into artists that represent something more than just songs on the radio, and Third Day represents the work ethic that Red Light certainly supports. What attracted Third Day to Red Light as well is we looked at them as more than just a Christian rock band... There are so many things that Third Day has yet to do in their career that we still have so many cards to play. We feel like they've only played the first quarter of a four-quarter game."

Red Light is aggressively looking to expose Third Day's music in a variety of areas and recently placed "Otherside" from the new album in the "NASCAR '09" videogame. "It's not even about being on mainstream radio," Powell says. "It's about getting into other outlets like TV and videogames."

It's obvious that having a mainstream management firm with major muscle can benefit a

Christian band. It can also make for some interesting moments of culture clash. Flohr, formerly RCA Records senior VP of A&R/artist development, has significant experience in mainstream rock music. When he and McSpadden served as panelists during the Gospel Music Week convention, Flohr bemoaned that he couldn't get a beer sponsorship for Third Day's upcoming tour, telling the crowd that they were used to "selling a shhh... er, uh, boatload of beer" at mainstream rock shows. Attendees laughed at the gaffe.

"We're not going to put the band in any scenario that doesn't fit with the band's culture and their message," Flohr says. "So even though we might get a big opportunity, if it doesn't fit, we'll pass. That's out of respect."

He says he's enjoyed educating corporate America on the benefits of sponsoring Christian acts. "One thing that's so wonderful about the Christian marketplace is the loyalty of the fans," Flohr says. "It's really a great conversation to have with corporate America when you say, 'If you support this, you will reap the benefits because their fans are so loyal.' A lot of times corporate America spends money with artists and they never really know if they got their value. With Third Day you can say, 'Look what happened at GMC when they spent money on a tour. Look at the e-mails fans sent in where they said, 'Thank you for supporting our band.''"

ENGAGING THE GOMERS

Tapping into the loyalty of the Christian music fan is nothing new to Christian record labels, and expectations are high for Third Day's new release. "Overall, we are approaching the release of 'Revelation' as the biggest release in Christian music in 2008," Provident Music Group senior VP of marketing Ben Howard says. "It will have all the energy and attention and resources that the biggest record of the year should have. Third Day is a key part of the foundation of the Christian music business, and this release will be a continuing part of the progression and growth of the band and a strong support for the entire Christian music business."

The project is expected to drive traffic to Christian retail this summer. "We are excited about the new Third Day 'Revelation' record," Berean Christian Stores VP of merchandising Myron Detweiler says. "It has the classic Third Day sound and the moving lyrics that every fan has grown to love over the years. 'Call My Name' is a strong follow-up to their hit 'Cry Out to Jesus.' I was able to see them perform at [the Gospel Music Assn.'s annual convention] and was impressed with their renewed passion for songwriting and for their ministry as a band. I am confident that this will be one of our best-selling records this year."

That rush to the cash registers or digital sites will no doubt be led by an enthusiastic bunch that call themselves "Gomers." It's a moniker Third Day fans have adopted, a nod to the song "Gomer's Theme" on the band's 1997 album, "Conspiracy No. 5," which told the Biblical story of Hosea and his wife, Gomer.

"Third Day has always been one of the best artists in terms of communicating with the fans," Provident Music Group's Hemmings says. "The Gomers have been a part of what they are doing for a long, long time, and I have always admired that."

To alert the Gomers about "Revelation," the label launched a presale campaign April 28. Fans who purchase the CD before street date will get a free T-shirt. "We are equipping Third Day fans to take the music to the world," Howard says. "[We've created] a Third Day widget that fans can embed within their MySpace profiles, Facebook profiles and blog sites—similar to how you'd embed a YouTube video. This flash application will have one new audio track each week—one at a time—for roughly 11 weeks."

Howard says the label is also planning promotions around the Music Builds tour featuring Third Day, Jars of Clay, Robert Randolph & the Family Band and Switchfoot (Billboard, May 3), which kicks off Aug. 21 in Detroit.

"It's going to be a little different audience makeup from what a typical Third Day tour would be, and it's a good thing," Hemmings says. "We're bringing in people to the fold. For the guys to be out with artists that they haven't been out with before, that's always a good experience."

Produced by Live Nation and Transparent Productions and booked by Jeff Gregg, a Nashville-based agent with Creative Artists Agency, the tour will hit 23 markets. MySpace

is the exclusive online media partner. Participants are happy that the outing will also benefit a good cause: A portion of proceeds will benefit Habitat for Humanity, and plans call for the bands to lend a hand at construction sites.

"Our two favorite festivals are Parachute Music festival in New Zealand and Soulfest in New England," Anderson says. "Both of these festivals place the cultural emphasis of the festival on great music and mobilizing the audience toward tangibly putting their faith in action. We wanted to put together a tour that felt like the headliners of a four-day festival all in one night. We want our audience to leave encouraged and inspired to find tangible ways to make a difference in their communities. As we would love to see the idea of this traveling festival-style tour continue, we knew that we would have to make a big statement with the first-year lineup."

As the band heads out on the road, it may be armed with new music and management, but at the core, fans can expect the same Third Day. "They will do the same thing they always do," Red Light's McSpadden says. "That's the thing about them: They don't change. It's the same message."

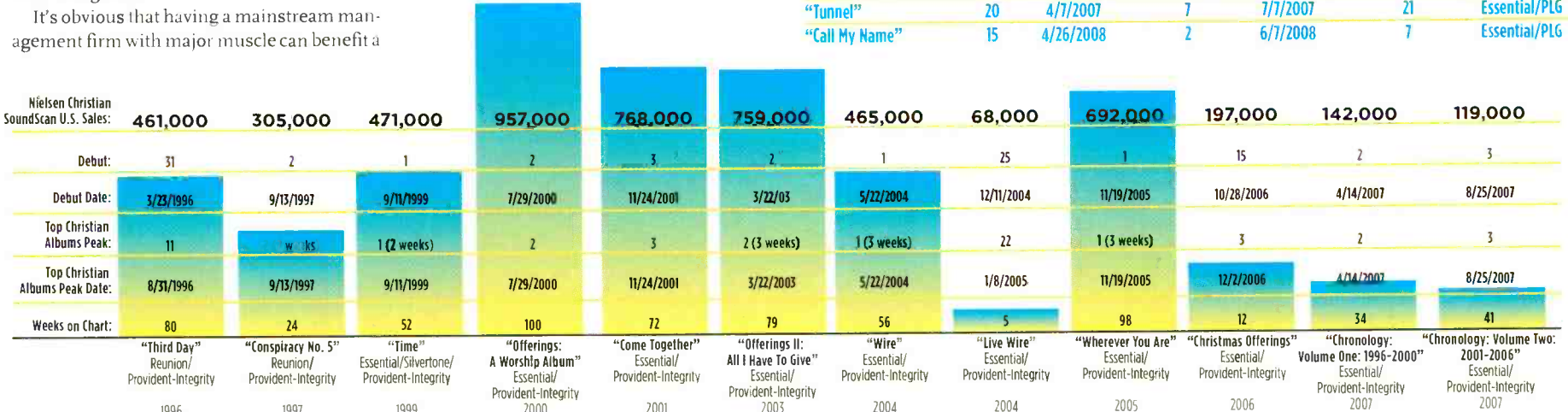
Red Light's Flohr adds, "That's why they've been around for as long as they've been. It's because of consistency. We couldn't change them and we wouldn't want to. They've gotten to where they are because of the people that they are."

"We love where Third Day has been," Powell says. "We've had a great amount of success and a great time doing it, but we're even more excited about the future. We've gone through some big decisions in the past year-and-a-half, and we really feel like we've taken everything that we learned and now we're ready to put that into action."

Spiritual Highs

Third Day's Billboard Christian Chart Histories: Singles (top) And Albums

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"You Are So Good To Me"	1*	6/21/2003	1 (8 weeks)	6/21/2003	26	Essential/PLG
"Nothing Compares"	36	6/21/2003	30	7/5/2003	5	Essential/PLG
"Sing A Song"	36	11/22/2003	1 (2)	3/13/2004	28	Essential/PLG
"I Believe"	29	5/22/2004	3	8/28/2004	29	Essential/PLG
"Come On Back To Me"	37	7/3/2004	21	8/14/2004	26	Essential/PLG
"You Are Mine"	39	10/23/2004	14	12/18/2004	26	Essential/PLG
"I See Love"	36	11/6/2004	21	4/9/2005	26	Lost Keyword
<small>(Third Day/Sтивен Curtis Chapman/MercyMe)</small>						
"Cry Out To Jesus"	24	9/17/2005	1 (10)	11/19/2005	38	Essential/PLG
"Mountain Of God"	30	5/20/2006	1 (3)	8/12/2006	30	Essential/PLG
"Born In Bethlehem"	15	12/23/2006	2	1/6/2007	3	Essential/PLG
"O Come All Ye Faithful"	12	1/6/2007	12	1/6/2007	1	Essential/PLG
"Angels We Have Heard On High"	30	1/6/2007	30	1/6/2007	1	Essential/PLG
"Tunnel"	20	4/7/2007	7	7/7/2007	21	Essential/PLG
"Call My Name"	15	4/26/2008	2	6/7/2008	7	Essential/PLG



ALBUMS SOURCE: Top Christian Albums through the June 7 chart. Sales through the week ending May 25. SINGLES SOURCE: Hot Christian Songs through the June 7 chart. NOTE: The chart was established in 2003. *The No. 1 debut for "You Are So Good To Me" on June 21, 2003, was the first week the chart existed.

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On the set of
 NBC's "Today" show, fans
 screeched the names of their
 favorites: "Joey!" "Jordan!"
 "Donnie!" The New Kids on the
 Block are trying their hand at a
 comeback. So far, all signs say
 go. • Sixty hours before the
 "Today" show concert even
 started, and despite the rain,
 fans started lining up outside
 the studios at Rockefeller Plaza,
 hoping to catch a glimpse of the
 former teen idols. By the time
 the boy-band-turned-man-band
 took to a wet and slippery stage,
 the crowd had swelled to several
 thousand; mostly casually
 dressed women in their 20s and
 30s who wept, sang along lustily
 and held doll-size versions of
 the band members aloft.

"The 'Today' show turned out to be a 90-minute infomercial for the band," says Jared Paul of AGP, the New Kids' manager. In the wake of the taping, sales of the first single from the band's upcoming album, "Summertime," debuted at No. 57 on the Billboard Hot 100 and sold 63,000 downloads in two weeks; New Kids' digital and physical catalog sales also increased by 391%, according to Nielsen SoundScan. Results like this are not unheard of for the venerable morning show, which boasts a 22% average increase in sales for acts that appear as part of the summer concert series.

The fan anticipation for the reunion has been off the chart. According to BuzzMetrics, a Nielsen Online data source that measures buzz in social media across more than 78 million blogs and message boards, of 103 million-plus messages posted on the Internet between Jan. 1 and May 16 (the day the New Kids' segment aired on the morning show), buzz was highest after the "Today" show performance, with more than 1.3 million messages posted. In fact, "Today" had a greater buzz factor than when word first broke of a reunion Jan. 27 and when CNN's April 3 newscast revealed that all five original members would reunite (see graphic, below).

As for the "Today" show, it is pleased with the benefits of the performance. "There was a huge spike in viewership for adults ages 25-54," executive producer Jim Bell says. "I absolutely think this concert was part of the reason. It gave the show a lot of energy and created a big, live event feel."

The New Kids concert was part of the Today Show Summer Concert Series, now in its 13th year. While Bell says he gets good feedback from viewers on the series, he adds, "I think the point with the concerts isn't to necessarily target a demo. It's about the aforementioned fun atmosphere and energy it gives the show. That can come from a contemporary act, like Rihanna or Chris Brown; the nostalgic, like Neil Diamond; or a special reunion like [New Kids]. We're like a radio dial—sometimes you find something new that your kids might be into and at other times you come across

a familiar song you haven't heard in a while. It's about connecting."

That connection has proved to be especially strong for fans of group—five Boston boys who exploded in the late '80s and ruled the charts into the early '90s. "Hangin' Tough" was certified platinum eight times over, and "Step by Step" went triple platinum. The band also had three No. 1 singles, and its members' faces were slapped on everything from lunchboxes to sleeping bags. By 1994, however, the New Kids' star had waned, and after their "Face the Music" album sold poorly, shifting only 138,000 copies, the boys called it quits.

In the intervening 14 years, the five members dabbled in solo albums, acting and real estate, and kept in touch as friends.

The decision to make 2008 their comeback year was based mostly on timing, according to Jordan Knight. "We were finally in a place where we could create the space in our lives to make music and go back on the road," he says.

According to Joey McIntyre, Donnie Wahlberg was the driving force behind the initial reunion plans. "Donnie got us all together to work on a song called 'Click Click Click,' and something, well, clicked," he says. "We all started to get really excited."

As BuzzMetrics shows, when reunion news hit the Internet, fan support surged. "I did a lot of research, because some people were originally a little underwhelmed by the idea of a reunion," manager Paul says. "They didn't leave as stadium sellouts at the top of their game. But there was a genuine excitement among people who grew up with the New Kids. This type of reunion is something that all the boomer bands have done, and there just aren't that many superstar acts in this generation that still resonate."

Armed with the knowledge that a demand existed, Paul and the band went forward to find a way to release a new album. While AGP partner Irving Azoff's success with the label-less Eagles was never far from their minds, the group members' ulti-

JAN. 27
 Word spreads about a
 New Kids reunion as the
 group's first new song
 appears on NKOTB.com.

"I collected the trading cards, I had the VHS cassettes, the posters, bedsheets and the man-Barbie dolls that were sportin' the rat tail. I loved New Kids on the Block, and I'm not afraid to say it. That's right. L-O-V-E-D them. NKOTB (that's right, I went there) sold around 70 million albums in their day, and they'll make sure you know that on their newly updated band Web site, NKOTB.com."

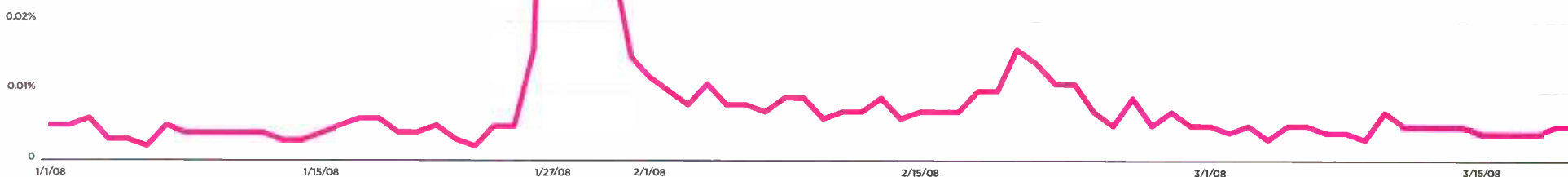
*The SUPAHblog,
 Jan. 29*



I'LL BE LOVING YOU (FOREVER?)

Blog Chatter Leaps As New Kids News Goes Live

SOURCE: Nielsen BuzzMetrics. Buzz volume is depicted as a percentage of 103,848,196 total messages occurring between Jan. 1 and May 16. For more information on BuzzMetrics, see nielsenbuzzmetrics.com.



RIGHT STUFF

New Kids scored nine top 10 hits in two years before their commercial fortunes turned.

TITLE	PEAK	PEAK DATE	LABEL
"Please Don't Go Girl"	10	10/8/1988	Columbia
"You Got It (The Right Stuff)"	3	3/11/1989	Columbia
"I'll Be Loving You (Forever)"	1	6/17/1989	Columbia
"Hangin' Tough"	1	9/9/1989	Columbia
"Cover Girl"	2	11/4/1989	Columbia
"Didn't I (Blow Your Mind)"	8	11/18/1989	Columbia
"This One's For the Children"	7	12/30/1989	Columbia
"Step By Step"	1 (3 weeks)	6/30/1990	Columbia
"Tonight"	7	9/8/1990	Columbia
"Let's Try It Again"	53	11/3/1990	Columbia
"If You Go Away"	16	3/14/1992	Columbia
"Dirty Dawg"	66	1/29/1994	Columbia
"Summertime"	57*	5/31/2008*	Interscope

SOURCE: The Billboard Hot 100 through the chart dated June 7, 2008. *Still charting as of June 7.

mately decided to sign a deal with Interscope. "I discussed a lot of options with them, but in the end, it made sense to create a partnership with a label," Paul says. "It makes sense for us to have someone to underwrite six weeks of rehearsal and loss-leader shows like the 'Today' show; it makes sense to work with people who have good deals with great songwriters and a strong online and radio department."

Both the band and the label describe the deal as a "partnership." One source close to the deal notes that the label will partake in merchandise and touring revenue.

The New Kids' currently untitled album will street Sept. 8. To build up to the release, the group is planning on trying to reach the widest audience possible, including teen girls who were mere in-

fants when the band was first breaking.

"We engineered a few leaks to introduce songs from the record, and the response was great," Interscope senior VP of A&R Martin Kierszenbaum says. "We have a lot of viral marketing efforts and that has helped draw a younger audience." But Paul adds that older fans won't be forgotten. "People put their love for this band on the shelf, but they didn't throw it away," he says. "The demand is there."

The demand was clearly there when it came to ticket sales for the band's initial tour dates, all of which are completely sold out, according to Live Nation senior VP of touring Brad Wavra. "Bruce Kapp [the late senior VP of touring] and I were approached by Irving Azoff, and at first we were a little skeptical," he says. "But then we saw the insane levels of fandom that surround the band, and that erased our doubts." If any concerns lingered, they could also look across the pond to the success of U.K. boy band Take That (see story, right), which had a hugely successful reunion tour.

Wavra notes that the demographic for this tour encompasses more people than original New Kids fans. "What I think you have are people who were New Kids fans back in the day, and for many of them this was the first concert they ever went to," he says. "Then you have the 25- to 30-year-old girls that knew about the New Kids but didn't get to go see them. They're the ones that are saying, 'I am so going to see the New Kids on the Block.'"

Tickets are \$77.50, \$57.50 and \$49, what Wavra describes as an "everyman" price the promoter also used with the Cher tour. For the marketability of the former boy band? "They all look good, they all embrace their pasts, and they really represent a return to an age of innocence for a lot of their fans," Wavra continues. "I think it's time for the New Kids to go out and conquer the world all over again." ♦♦♦



Even without **ROBBIE WILLIAMS** (below inset), **TAKE THAT** continues to thrive.

HANGIN' TOUGH

'90s Boy Band Take That Bounces Back Overseas

Taking the comeback trail has proved to be a profitable route for Take That, the U.K. all-male pop band formed in 1990 as a British counterpart to New Kids on the Block. Its success may prove the perfect road map.

Though Robbie Williams departed the quintet for a successful solo career in 1995 and the group officially disbanded a year later, the four remaining members—Gary Barlow, Howard Donald, Jason Orange and Mark Owen—remained in touch.

The entire group reunited to take part in a TV documentary titled "Take That: For the Record" (Back2Back Productions), which aired on national channel ITV 1 on Nov. 17, 2005, three days after the U.K. release of the greatest-hits set "Never Forget: The Ultimate Collection" (RCA).

The documentary drew 6 million viewers and helped propel the compilation to No. 2 on the Official U.K. Charts Co. (OCC) listing one week after its release. The album became the biggest seller of the band's career at that point, according to the OCC, and has sold 1.6 million copies, outstripping the 1.1 million racked up by the act's previous RCA compilation, "Greatest Hits" (1996).

Take That, without Williams, decided to go on tour. Eleven arena dates in April/May 2006 were announced Nov. 25, and tickets sold out within 70 minutes of going on sale, followed by another 20 dates, which also immediately sold out.

The quartet released its comeback album "Beautiful World" Nov. 27, 2006, on Polydor. It topped the U.K. chart within one week and has become the band's biggest album to date in the United Kingdom, with sales of 2.4 million copies, according to the OCC.

A second arena tour followed in fall 2007, including a sold-out eight-night run at London's 23,000-capacity O2 Arena. According to Billboard Boxscore, the band grossed \$32.5 million at 30 sellout shows between Nov. 15 and Dec. 31, with a total attendance of 390,500. —Tom Ferguson



"I know some of you will roll your eyes at this. But whatever! I have always loved the New Kids on the Block and they are now back! Woo-hoo! I just wanted to share my excitement with all of you! Joey McIntyre has always been my main man! I will be seeing them in concert in Houston, if anyone wants to join me. Go New Kids! Melinda, I know you are coming, too! We need to get our picture with all five of them. I will probably embarrass myself. Oh, wait, I am already doing that. . . . :)"

Deanie
MySpace Blog,
May 21

MAY 16
New Kids on the Block cement their reunion with a live performance on NBC's "Today."

New Kids on the Block! New Kids on the Block! New Kids on the Block! New Kids on the Block! New Kids on the Block! I'm sorry, I just can't get over it! How exciting was it to watch the New Kids on the Block talk about being back together on the 'Today' show?"

Smart BLOG,
April 5

APRIL 3
A reunion of all five original members is confirmed by CNN.com.



THANK YOU!



ArenaNetwork would like to thank Immersion Edutainment, The Creature Production Company, Insight Management, The Marketing Group, Davidson & Choy Publicity, Fader Higher, IVS Merchandise, the cast & crew, and the participating arenas who all helped make the 2007 - 08 Walking With Dinosaurs - The Live Experience North American Tour the truly unique event that it has become. This has been a special experience from patron to producer. Collectively over 1.3 million pairs of eyes have had the opportunity to look back in time 65 million years.

We anxiously await the millions to come.

WALKING
WITH DINOSAURS
THE LIVE EXPERIENCE

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Family tours rocking the arenas include Walking With Dinosaurs and, below, beloved Elmo in Sesame Street Live.



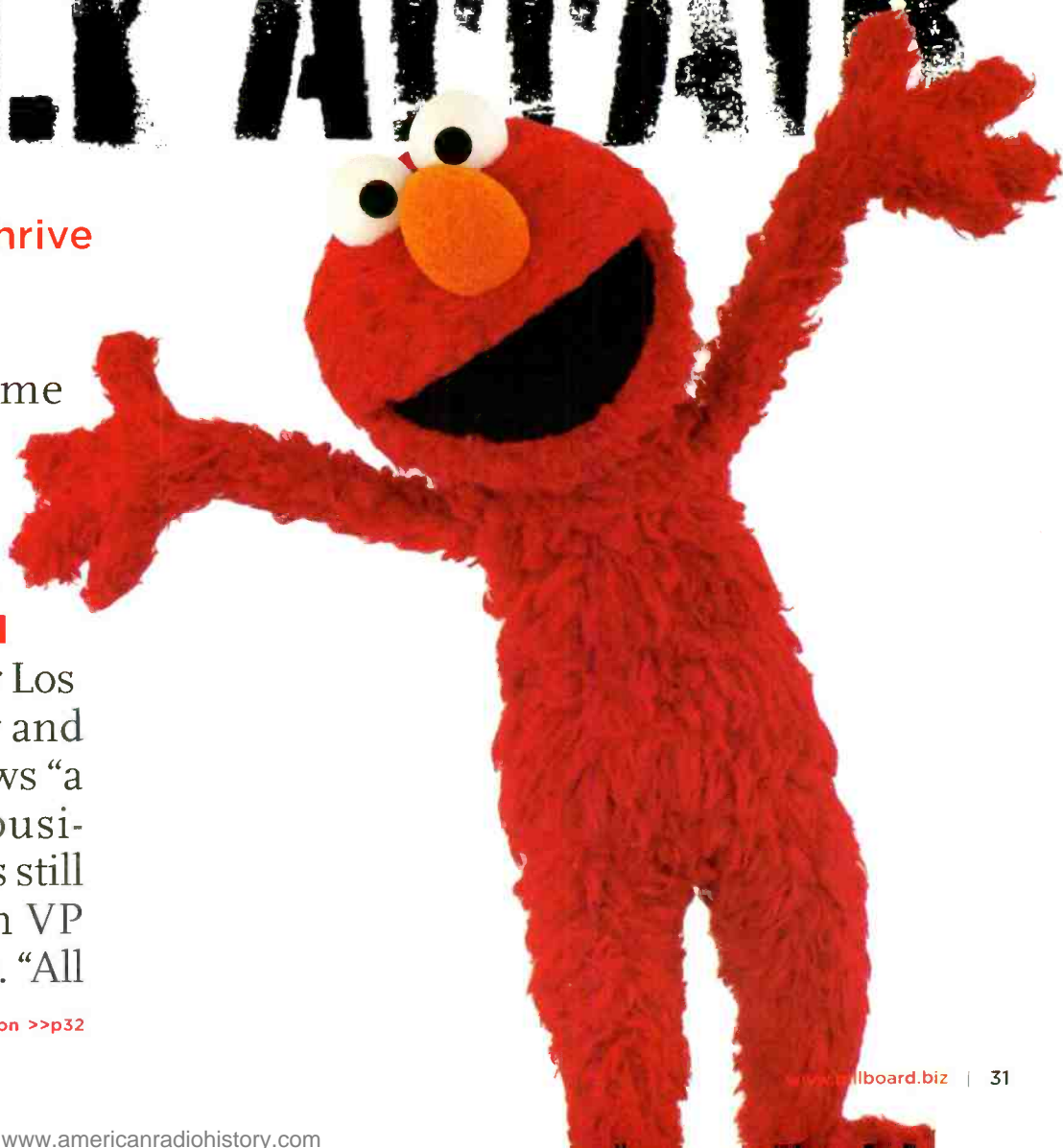
FAMILY MAINSTAYS

As 'One-Day Vacations' And Visual Treats, Family Shows Thrive

BY KEN TUCKER

Between mainstays like Sesame Street Live and newer runaway hits like Walking With Dinosaurs: The Live Experience, the family touring business in general continues to be solid. ■ Lee Zeidman, senior VP/GM for Los Angeles venues Staples Center and Nokia Theatre, calls family shows “a very important piece of our business.” ■ “The family business is still flourishing,” Global Spectrum VP of marketing Bob Schwartz says. “All the shows do well.”

continued on >>p32



from >>p31

While the Staples Center has hosted or will host the Ringling Brothers and Barnum & Bailey Circus, the Harlem Globetrotters, WWE, Disney on Ice, the X Games and, for the first time, the World Famous Lipizzaner Stallions, the Nokia Theatre, which opened in October 2007, just hosted its first family act, the Wiggles. Upcoming Nokia shows include Go Diego Go Live, Sesame Street Live, the Backyardigans and a Disney Live show.

"Between both venues we have a strong family show program," Zeidman says. "Family shows are a very important part of the programming mix that help sell our premier seats and help sell our suites. It'd be much tougher to sell a suite if we only had sporting events."

VEE Corp. has four Sesame Street shows on the road—three domestically and one internationally—after finishing a run with the Kidz Bop world tour earlier this year. (Kidz Bop Live, a smaller version of the show not affiliated with VEE, is still on the road, hitting fairs and festivals, as well as smaller venues.)

Another show, My Little Pony Live: The World's Biggest Tea Party, finished a long run by closing out at New York's Madison Square Garden in April. VEE will have only Sesame Street shows on the road next season, with a new tour premiering in August.

While the Kidz Bop Live show suffered from a lack of brand recognition in some markets, VEE founder and president/CEO Vince Egan says Razor & Tie, the label behind the Kidz Bop brand, and his company were satisfied. "Some markets were great, some so-so. But that was like Sesame Street 28 years ago when I started the company. It's building of the brand and it's true with any show that's put on today."

Egan says there are very few brands that have built rapport with audiences on a variety of levels. "Sesame's one. Disney, obviously, is one. The circus is obviously the oldest of all of us."

But occasionally a brand will establish itself more quickly, as happened with the successful Walking With Dinosaurs tour that launched last year in Australia and North America, based on the BBC documentary series that first aired in 1999 in the United Kingdom.

Creature Production Co. CEO/international producer Carmen Pavlovic says the wide exposure of the BBC show should help carry the live show globally. "It became apparent very early on that we had a global hit on our hands, a global brand," she says. "The reach of the BBC TV series was so wide that we had hoped it would have a broad international audience, and as the days go on we're more and more confident of that."

While today's family touring scene seems particularly crowded, Egan says there has always been competition in the market and cites the Ice Capades, the Ice Follies, circuses, the Masters of the Universe Power tour and a Yabadabadoo tour as examples of shows he's seen through the years.

Egan doesn't believe the success of the Hannah Montana/Miley Cyrus tour, which sold out from coast to coast in 2007 and dominated the youth market, hurt his business. "For Sesame Street Live the audience

range is 0-7. It's a show where parents—not that we don't get grandparents taking their grandkids—take their children and they go as a family unit."

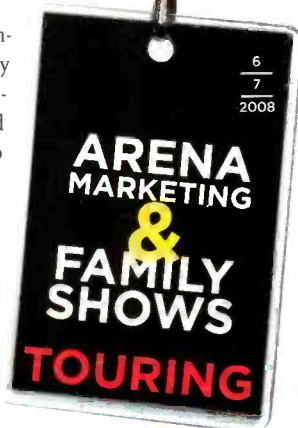
Schwartz agrees. Montana "was more like a concert than a family show. The audience was a little older." And Global Spectrum VP of public relations Ike Richman says family shows probably benefited from Montana. "Whenever you get people in the building it's a chance to update them on what else is coming. We had Hannah Montana in December and then two weeks later had High School Musical on Ice and sold out almost every performance."

While family shows used to rely on walk-up business, that's not true anymore, Schwartz says. "The Internet is having more and more of an impact on how our business is being done. Whether it's the Wiggles or Sesame Street, the Internet is creating new buying patterns. We used to rely on walk-up in most of our markets, but the Internet has taken a lot of advance business, so the walk-ups aren't there. But shows are still performing well.

"We're utilizing direct marketing through the Internet to break through the advertising clutter and to segment our audience as much as possible," he continues. "Through the Internet and through database marketing, we know who's buying tickets, how many tickets and for what show they're buying tickets. It's really become the most effective form of advertising for our Global Spectrum marketing departments."

That said, the company still utilizes other media to spread the word. "You still need visibility," Schwartz says. "Most of the family show products are visual, so whether it's outdoor, television, cable, we still utilize them as much as we have in the past."

Richman believes family shows have become a destination, particularly in a soft economy. "As the economy changes and families aren't going on vacations as much, they're going on one-day vacations. A trip to an arena to see a family show is a one-day vacation. We've seen a lot of that in the weekend business."



EXTENDED FAMILY

Family Shows Persevere During Economic Challenge

Family shows are weathering the storm when it comes to high fuel costs and a failing economy, at least so far. "We have not been hurt by the economy when it comes to family shows," says Lee Zeidman, senior VP/GM for Los Angeles venues Staples Center and Nokia Theatre. "Family shows do a great job at pricing for their various markets and they do a great job at marketing their shows."

Brad Parsons, president of the Arena Network, which helped bring Walking With Dinosaurs: The Live Experience to North America, says gas prices don't seem to be a factor yet. "In terms of it affecting attendance right now it's not anything we've seen noticeably so far."

That said, Parsons says that what he calls "the dreaded 'R' word"—recession—is under way. "Some people believe we're in it already, some people think it's coming, and some people think it isn't going to come. I think we're already in one."



But he admits the effect of a recession on his business is tough to gauge. "There's no way that it's not affecting us somehow because people are having trouble buying food and stuff, so they're not going to be buying concert tickets and tickets to games and shows. But I don't know how much it is [affecting us]. I don't know if it's 2% or 30%."

"The good news is that things are still going well and we seem to be doing as well as we had been doing," Parsons continues. "The real test, frankly, is going to come this summer, because we started last summer with this particular show and it was still OK then—people weren't talking about recession and there weren't extraordinary fuel prices."

Carmen Pavlovic, CEO/international producer for Creature Production Co., which produces Walking With Dinosaurs, says the price of gas is definitely a concern with her tour. "We've got 67 people on the road, we've got 27 trucks; fuel prices have gone up in the U.S. quite dramatically. That affects our costs."

Whether or not to raise ticket prices is an ongoing discussion, she says. "Is it too much? Could we get a few dollars more? Will we alienate the public? Can people afford it? We try and be as flexible as possible."

VEE Corp. founder and president/CEO Vince Egan has a similar take. "We're operating anywhere from 15 to 18 52-foot tractor trailers," he says of the various Sesame Street shows the company produces. "Diesel fuel at this point is expensive. We're absorbing that."


Like Zeidman, Egan says a weak economy is not an issue. "Am I seeing a great fallout because of the economy? No. Am I seeing our expenses going up a little bit? Yeah, through fuel costs. Am I seeing any major change in our business? No. As a matter of fact, I think we're probably one of the more stable ones at this point. And that may be true in the family entertainment business as a whole."

Egan believes ticket prices for his shows are a factor. "We've done the best we possibly can to keep our ticket prices affordable and not be raising them every year."

—Ken Tucker

TOP 10 FAMILY TOURS

RANKED BY GROSS. COMPILED FROM BOXSCORES MAY 1, 2007, THROUGH APRIL 30, 2008.

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$117,949,490	1,933,235	2,445,004	552	0
		RADIO CITY CHRISTMAS SPECTACULAR			
					
2	\$93,295,473	1,188,162	1,380,731	291	8
		CIRQUE DU SOLEIL			
3	\$19,221,623	411,087	609,539	77	13
		WALKING WITH DINOSAURS—THE LIVE EXPERIENCE			
4	\$19,195,528	552,390	831,749	101	11
		DISNEY'S HIGH SCHOOL MUSICAL			
5	\$15,646,180	705,689	1,328,890	171	12
		DISNEY ON ICE			
6	\$14,847,247	788,337	1,264,301	155	0
		RINGLING BROS. AND BARNUM & BAILEY CIRCUS			
7	\$4,996,357	166,183	239,220	40	0
		THE WIGGLES			
8	\$4,735,665	181,881	297,110	32	0
		HARLEM GLOBETROTTERS			
9	\$4,443,181	227,997	531,398	145	1
		SESAME STREET LIVE			
10	\$4,317,172	129,417	218,731	61	0
		GO, DIEGO, GO!			

NOTE: RANKINGS BASED SOLELY ON TOUR RESULTS REPORTED TO BILLBOARD BOXSCORE. DATA PROVIDED AT THE DISCRETION OF THE TOUR PROMOTERS OR HOSTING VENUES.

Ringling Bros. and Barnum & Bailey Circus

World Wrestling Entertainment

The Doodlebops Live

Harlem Globetrotters

Disney on Ice

The Wiggles

The World Famous Lipizzaner Stallions

Sesame Street Live

Walking with Dinosaurs

Go Diego Go Live

Stars on Ice

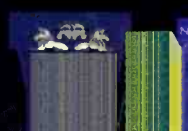
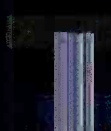
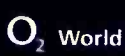
Shrine Circus

My Little Pony Live

Disney Live

Kidz Bop

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This Torosaurus is not exactly the kind of pet you'd want to keep at home, but this power player from 65 million years ago is a big—really big—part of Walking With Dinosaurs.



DINO MIGHT

Walking With Dinosaurs Tour Leaves Giant Footprint In Family Market **BY KEN TUCKER**

Look out, Barney. There's a new dinosaur on the family touring scene. ■ Actually, there are several, arriving as Walking With Dinosaurs: The Live Experience stomped onto the Australian and North American touring radar in 2007. After launching in Australia early in the year, the show segued to North America last summer via a partnership with Arena Network, a consortium of nearly 50 arenas in the United States, Canada and Mexico. It quickly became one of the top five family shows of the last 12 months, according to figures reported to Billboard Boxscore.

A collaboration between BBC Worldwide and Creature Production Co., the show is based on acclaimed BBC documentary series "Walking With Dinosaurs," which first aired in 1999 in the United Kingdom and subsequently came to North America on the Discovery Channel.

The six-episode TV series is the most expensive documentary series ever made, according to the Guinness Book of World Records, and the tour is also an expensive

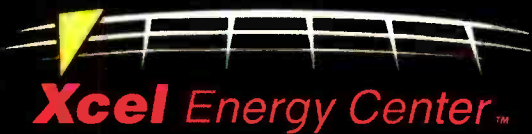
proposition. Roughly \$20 million has been spent thus far to create the dinosaurs and launch the tour.

The massive undertaking involves 27 53-foot tractor-trailers and 65 crew members, including lighting technicians, engineers, puppeteers, actors, sound people and carpenters. "We bring everything from the flooring to the rigging, to the lighting, sound and obviously the di-

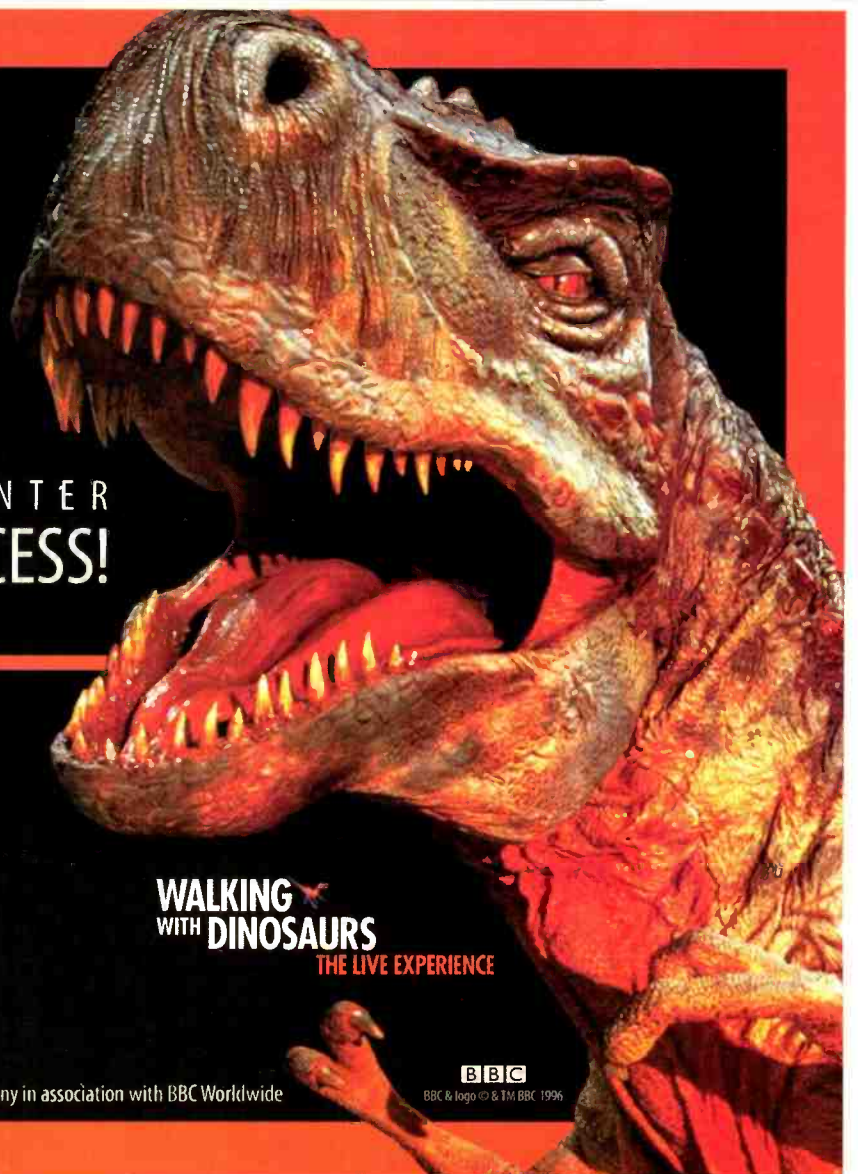


continued on >>p36

JOAN MARCUS



FAMILY SHOWS AT XCEL ENERGY CENTER
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WALKING WITH DINOSAURS
THE LIVE EXPERIENCE

Presented by The Creature Production Company in association with BBC Worldwide



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from >>p34

nosaurus themselves," says resident director Cameron Wenn, who travels with the show and is charged with ensuring that the experience is consistent from city to city.

The show, which is limited to arenas that can host hockey games because of the floor space needed for the giant animatronic dinosaurs, generally travels on a Monday, loads in on a Tuesday, opens on a Wednesday and plays eight to 10 shows through Sunday.

The dinosaurs, which were built in Melbourne, include a 38-foot-tall brachiosaurus. "She's as tall as a three- to four-story building," Wenn says. Because of the brachiosaurus' height, venue ceilings have to be high enough to accommodate the show's lighting rig. "There are some venues where the rig would be hanging too low for the dinosaurs to clear their head," Wenn says, adding that it hasn't been an issue: "So far, so good. There seem to be plenty of settings around in this country to go for some time."

There are 15 dinosaurs in all with 10 species represented, including a mother and daughter Tyrannosaurus Rex.

Wenn says one of the challenges of the show is "constantly being at the mercy of the technology." Aside from the two actors who share the role of the paleontologist/host, no other humans appear on-stage. "We're at the mercy of a loose nut or a sheered-off bolt," he says, adding, "Fortunately we have a great team of people here who maintain the dinosaurs extremely well. They make sure that they're all checked every show and make sure that they work the same way every day."

The larger dinosaurs are operated by three people—a driver and two animatronic puppeteers, known as voodoo operators, who control their movements. The lead voodoo operates all the body movements while the auxiliary voodoo operator handles the mouth, eyes and roaring.

Arena Network president Brad Parsons heard about the show from Bruce MacTaggart, whom he had met years earlier at an International Assn. of Assembly Managers convention. When MacTaggart, one of the show's producers, told him about plans for Walking With Dinosaurs, Parsons was intrigued. "I was just fascinated by it. I didn't really understand what they were talking about until they got into it. I went over and saw them building these things and they were just amazing." After a successful Australian run the dinosaurs were shipped to the States, where the tour kicked off in July 2007 at the Tacoma (Wash.) Dome.

The show works, Parsons says, because of the "wow" factor. "If you don't have some kind of 'wow' factor, you've got a problem, because

that's the way you sustain an audience. They've done a very good job at doing that and also in being educational."

Global Spectrum VP of marketing Bob Schwartz says the show came to his company's venues in Philadelphia; Portland, Ore.; and Amherst, Mass. "It was a lot of

fun to promote, it was something new, and the show production was outstanding.

"It was a first-rate show," he adds. "To see those dinosaurs life-size, moving in the arena, was something I've never seen in my 20-odd years in the business."

Parsons says the biggest challenge is in marketing the show. "If you talked to any one of our marketing departments in the venues, they would tell you it's an extraordinary work project. But it's a good work project. It was well-

received by the schools and by the community and in the end it was a happy ending, but this is not a show where you can just put it on sale and sell lots of tickets and be happy.

"Frankly I think it's harder than anything I've ever worked on, and I've been doing this

for 32 years," he adds.

Creature Production Co. CEO/international producer Carmen Pavlovic agrees. "Communicating and explaining to the audience and getting them to understand the real scale of what it is they're about to see is probably one of our real challenges.

"You have the title, 'Walking With Dinosaurs,'" she says. "'Oh, that sounds interesting, I know I like dinosaurs, but what is

it? What will it mean? How will they do that?'"

As the show continues across North America, "there's still a lot of markets we haven't played for the first time," Wenn says. "We do have intentions to return to certain markets, but at the moment we're still ticking off the ones that we haven't been to."

"We would like to roll out the show in as many territories as soon as possible," Pavlovic says. "Obviously we wanted Australia, we've got the American tour going. I think that tour can sit in America for three to five years.

"We've got a second set [of dinosaurs] under way, and we're looking at plans for Europe and Asia and hopefully South America down the track as well," she continues. "To be honest, people are beating down our door wanting to talk about the show and it coming to their territories."

Pavlovic believes there's a universal affection about dinosaurs that translates cultures. "That affection is born out of the fact that they were real and the show somehow makes you feel like you have the opportunity to step into a time machine and go back and have a little look. There's something about that that I think captures people's hearts and minds."



'THE SHOW WORKS BECAUSE OF THE "WOW" FACTOR. IT'S ALSO EDUCATIONAL.'

—BRAD PARSONS,
ARENA NETWORK

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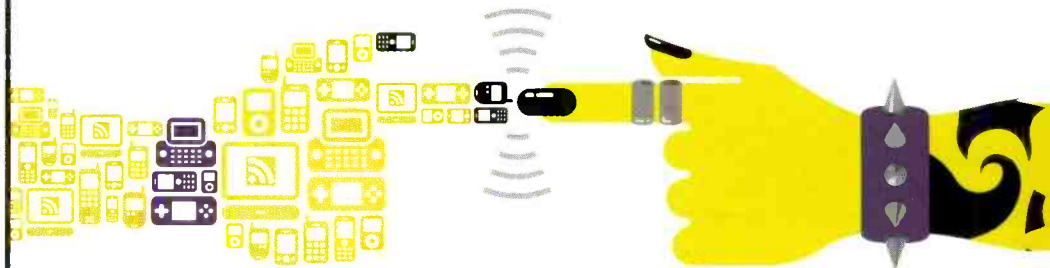
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DIGITAL WATCHING

Arena Marketing Turns To New Technology BY MITCHELL PETERS

Traditional forms of advertising still play a crucial role in marketing upcoming concerts and tours, but as the world continues to transition into digital and mobile methods of communication, new technologies will be a key topic of discussion at the Event and Arena Marketing Conference June 4-10 in Washington, D.C. ■ "We've probably scaled more toward the digital aspect more and more each year," says Kevin Preast, senior director of marketing and business development at Atlanta's Philips Arena. "Our mass-media buying has probably dropped off 25%-35%, depending on the show."

Indeed, the Internet and cell phones have presented new opportunities to concert promoters and arena officials, be it text-message alerts and e-mail blasts, social networking sites, banner ads, widgets, music-focused blogs and Web sites or beefing up a venue's Web site with artist video and photo content. And while concertgoers still turn to newspapers, magazines, TV, billboards and radio to get updates on their favorite artists, mobile devices and the Internet have become the primary source for concert and tour information, according to many who work in the live entertainment space.

"One reason people don't go to shows is because they didn't know about it," AEG Live senior director of interactive marketing Joyce Szudzik says. "The one reason they find out about shows is because they receive an e-mail. The Web is No. 2."

As such, Los Angeles-based AEG Live, the second-largest concert promoter next to Live Nation, has a staff dedicated to mobile and digital initiatives. Overseen by Szudzik, the group builds Web sites for tours, festivals and venues under the AEG Live banner. As opposed to several years ago, artist managers and record labels now understand the importance of digital and mobile campaigns in relation to marketing concerts and tours, Szudzik says. "The budgets are starting to swing over there," she says. "We're starting to get a more equal proportion to radio, TV and print."

Szudzik's staff also provides arenas with artist photos, audio and video to promote on their in-house Web sites. For Bon Jovi's recent North American trek, "we've been giving the

arenas a tremendous amount of content, because in the online space it's all about content these days," she says. "We have 30-second videos and minutelong videos. If they can run video on their Web site, we give it to them. People love video."

Philips Arena's Preast says the 18,000-capacity facility works in tandem with concert promoters for marketing campaigns, but also independently uses Web sites like MySpace, Facebook and YouTube to "create buzz" around concerts and upcoming events. Szudzik says, "Having a Facebook page for your venue is a good idea, so you can grow a community and talk about upcoming events. You can run contests in there that encourage them to go out on their own pages and talk about the show."

New York's Madison Square Garden is planning to take it a step further by building its own social-networking site. "We want to launch a social networking platform against our venues in general," MSG Interactive senior VP/GM Scott Richman says. Along with the 20,000-seat Garden, venues under MSG Entertainment's banner include Radio City Music Hall, Beacon Theatre, WaMu Theater at Madison Square Garden and the recently added Chicago Theatre.

The basic concept of MSG Entertainment's social-networking site would be to allow concertgoers to "communicate with each other in advance to the event, during the event and post the event," Richman says. "They're sharing with each other the steps that lead to getting the ticket, where to meet before the show and where they're sitting . . . to photos" **continued on >>p40**

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OF IMMERSION EDUTAINMENT & BRAD PARSONS
OF ARENA NETWORK FOR BRINGING
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from >>p38

and thoughts after the show." Richman hopes the site will launch by year's end.

Last September, MSG Entertainment redesigned the Web sites for all its venues. The overhauled sites now include expanded artist content and event information, music videoclips, a new blog, photos, virtual venue tours and merchandise for select events. The Web sites are also linked to MSG's blog, Check the Monitor, which offers entertainment news and event updates throughout New York, New Jersey and Connecticut. "It gives us an opportunity to create richer and more opinion-based content," Richman says.

On a mobile level, Ticketmaster helps move tickets at arenas by sending concertgoers short message service alerts with information about ticket on-sales. Ticketmaster senior VP of music David Marcus says. "A mobile alert that's delivered an hour before the on-sale is a useful way to provide that notice," he says.

Text-to-screen programs during arena concerts have also been effective, according to James Cannella, VP of entertainment development at Impact Mobile, which helps power mobile activities for approximately 80 venues. During a show, fans can type a message on their mobile phone, then send it to screens on either side of the stage.

During last summer's Gwen Stefani tour, "about 15% of that audience was participating

in text-to-screen campaigns," Cannella says. "We were then able to use [the data] to market to Gwen's fans when she routed a second leg of the tour. We knew who her fans were and were able to give them an offer to come back and see her again."

In Atlanta, the Philips Arena marketing staff has been focusing heavily on mobile alerts for ticket on-sales.

"If you've got a Saturday 10 a.m. presale and you get a text message saying, 'George Michael is getting ready to go on sale in 15 minutes,' it becomes timely and people don't have to be standing by their computer, a phone or going to an outlet to get the best seats possible," Preast says. "They can do it right there from the sideline of a soccer game or the grocery store."

Although concert venues have made great strides in reaching audiences via digital and mobile technology, there's still more work to be done.

"I spend a lot of time educating our clients and

potential clients on the opportunities that are out there," says Kristin Tanguay, VP of business development at Los Angeles-based marketing and research company Fanscape.

"We would never say, 'Shift all of your dollars into the online space,' but it's really important that they understand the reach their dollars can have by going into a more integrated online campaign."



'WE WANT TO LAUNCH A SOCIAL NETWORKING PAGE FOR OUR VENUES.'

—SCOTT RICHMAN,
MSG ENTERTAINMENT

STAYING ON MESSAGE

Four Tips For Concert E-Mail Marketing

BUILD AND UTILIZE E-MAIL DATABASE

"We know that people who open e-mails find out about shows," AEG Live senior director of interactive marketing Joyce Szudzik says. "If [concertgoers] don't get the e-mail, they don't find out about shows. It's all about getting the word out there via e-mail to let people know about shows."

ALLOW FANS TO OPT IN FOR ALERTS

"We have a program [via ticketmaster.com] that allows consumers to request that when their favorite artist goes on sale, they get an SMS [short message service] notification of that," says David Marcus, senior VP of music at Ticketmaster, which reaches 31 million North American concertgoers through weekly e-blasts. "That SMS has click-to-connect capability, so they can click a button and be connected to a Ticketmaster operator and buy tickets for the show."

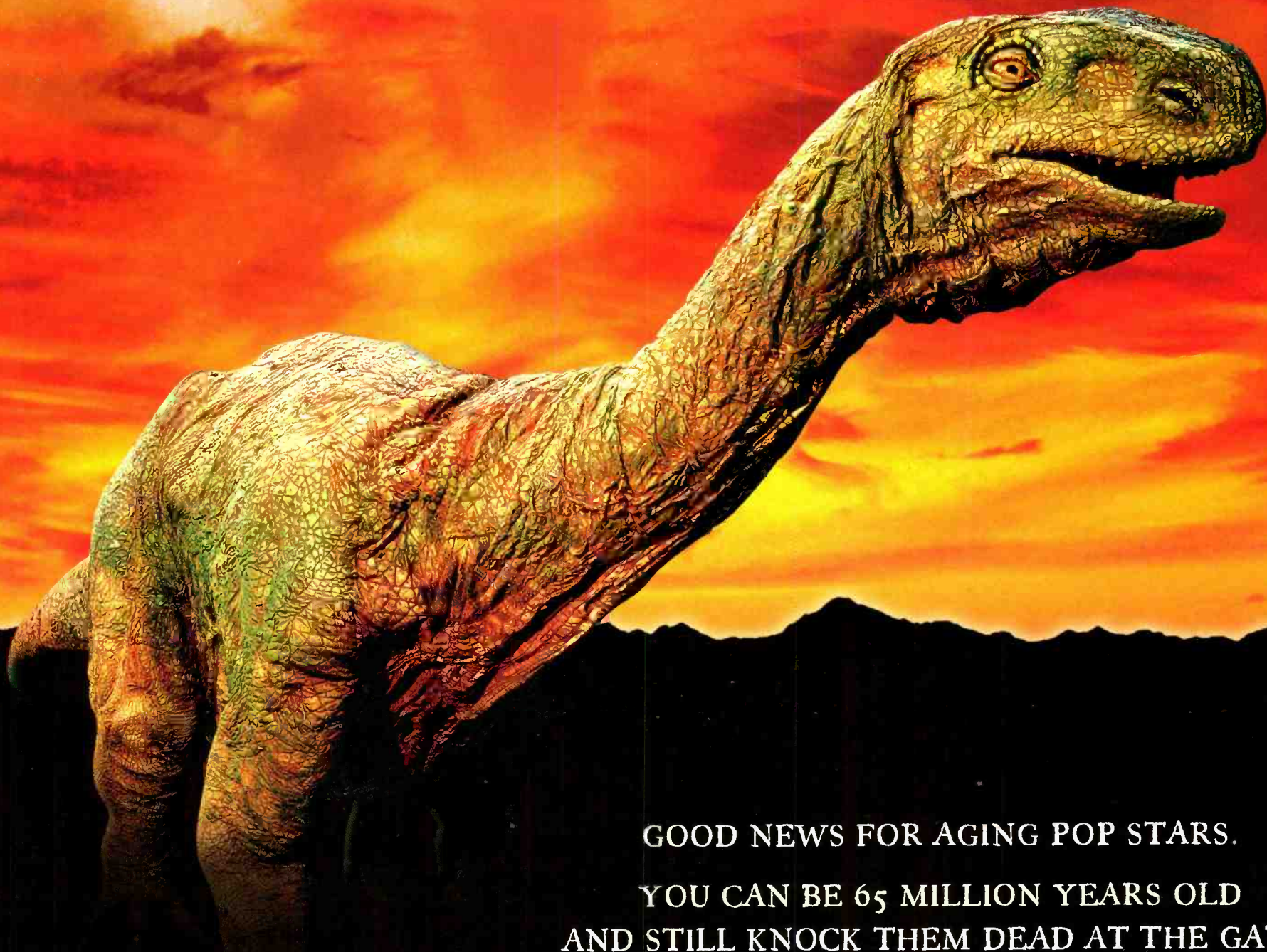
DON'T SEND UNWANTED CONCERT ALERTS

"The worst mistake you can make is filling inboxes with messages that aren't relevant to them," Impact Mobile VP of entertainment development James Cannella says. "You'll see people unsubscribing, and once you lose that consumer, you've lost a sale. So it's better to keep it relevant and targeted to what they wanted in the first place."

CHOOSE THE RIGHT DAY FOR E-BLASTS

"We found that Tuesday and Thursday are the stronger days to send out information," says Kevin Preast, senior director of marketing and business development at Atlanta's Philips Arena. "We try to hit them in the midweek, because they seem to be more focused on the information we're providing to them."

—Mitchell Peters



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67,296 tickets sold and a gross of \$3,570,708. Our sincere thanks to the entire cast and crew of Walking With Dinosaurs for bringing this historic prehistoric event to HP Pavilion at San Jose.



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SERVING UP SIPPY CUPS

New Kids Act Breaks The Mold

The concept is pretty simple: Just because a show is for kids doesn't mean the parents have to suffer.

And, nothing against our pal Barney, but the music doesn't have to suck, either.

Enter the **Sippy Cups**, a San Francisco-based rock band targeted to kids and their rock'n'roller parents. Booked by **Marty Diamond** at Paradigm, the act is gaining traction as an alternative touring family show.

The Sippy Cups are mostly the brainchild of **Paul Godwin**, who four years ago was running a successful music program in San Francisco for families with young kids.

"We were doing a lot of that traditional kind of folkie music that's been done for kids since **Pete Seeger**, **Ella Jenkins** and **Woody Guthrie**, up to **Dan Zanes** and **Laurie Berkner**, really," Godwin says. Being "an old rock'n'roller that loves music from the late '60s and early '70s," it occurred to Godwin that maybe there was another way to approach this.

San Francisco to bigger clubs, eventually into Great American Music Hall and Bimbo's, which are in the 900-seat capacity," Godwin says. "We touched a nerve. There was an audience for parents with young kids who hadn't been out to a rock show in some time but wanted to get out there during the day, with their kids in tow."

The Sippy Cups signed with Diamond in the fall of 2006, with their first show at the House of Blues in Los Angeles. "We saw that House of Blues had the gospel brunch on Sundays, so how about a Saturday property for kids?" Godwin says. "Marty pitched it to **Kevin Morrow** [then a national club buyer for HOB, now president of Live Nation New York], and they went for it."

HOBs in Anaheim, Calif.; San Diego; Cleveland; and Dallas followed. Last year, more national touring was lined up, including stops at Lollapalooza in Chicago and the Austin City Limits Festival.

The Sippy Cups are a five-piece unit, with Godwin and **Alison Levy** on vocals and keyboards. On tour, **Doug Nolan** serves as juggler, aerialist and unicyclist, and plays such characters as a superhero or scientist.

"The parents will connect on the rock'n'roll level, but the kids will need something more, whether it's giant balloons, juggling or unicycling," Godwin says.

All shows are matinees, and the band generally flies in and out to dates.

"We've dabbled a little bit with some 5 or 6 p.m. pajama shows on a Friday night, but in general it's a Saturday-Sunday matinee

market," Godwin says. In a music environment where traction can be difficult to come by, the Sippy Cups have taken hold quickly.

"[Several] of us have been in other bands, so we know how hard the business is, and this has seemed a little charmed," Godwin says, adding that hooking up with Diamond was a critical component of the act's success.

"It was great that Marty was on the same wavelength," Godwin says. "He has had a young kid and was looking for a band that was different than what was out there, so he clicked to our mission and music."

The Sippy Cups' first full-length CD, "Electric Storyland," was released in 2006 on their own Snacker Disc label, followed by the 2007 live concert DVD "Electric Storyland, Live at the Great American Music Hall."



You don't have to stay up late for matinees by **THE SIPPY CUPS**, a rock band for kids and their parents.

"It really struck me one moment when my 3-year-old at the time was riding his tricycle around the living room and I sat down and started plunking on the early **Pink Floyd** song 'Bike,'" Godwin recalls. "It was that 'aha moment.' I realized there was a real space for a rock'n'roll show that would be a little more like the **Flaming Lips** or **Blue Man Group**, with young kids in the audience."

The Sippy Cups started in 2005 as a cover band at San Fran club 12 Galaxies, offering up kid-friendly versions of songs from such bands as **Floyd**, **the Beatles**, **the Rolling Stones** and **Velvet Underground**.

Popularity came quickly. "We immediately started selling out and moved through

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$14,353,725 (€9,142,500) \$133.45/\$117.75	BRUCE SPRINGSTEEN & THE E STREET BAND RDS Arena, Dublin, May 22-23, 25	115,500 three sellouts	Aiken Promotions
2	\$2,569,083 \$250/\$175/\$140/ \$95	CHER The Colosseum at Caesars Palace, Las Vegas, May 13-14, 17-18	16,962 four sellouts	Concerts West/AEG Live
3	\$1,714,313 (6,298,489 dirhams) \$242/\$161/\$79	BON JOVI Emirates Palace, Abu Dhabi, United Arab Emirates, May 20	15,291 sellout	AEG Live, Mubadala, Abu Dhabi
4	\$1,589,480 \$250/\$50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Allstate Arena, Rosemont, Ill., May 10	12,471 sellout	Live Nation Global Touring
5	\$1,556,444 \$97/\$67	BRUCE SPRINGSTEEN & THE E STREET BAND Time Warner Cable Arena, Charlotte, N.C., April 27	16,802 sellout	AEG Live
6	\$1,448,644 \$382.17/\$45	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Madison Square Garden, New York, May 13	12,709 sellout	Live Nation, AEG Live
7	\$1,378,942 \$204.75/\$90	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Sprint Center, Kansas City, Mo., May 13	12,314 sellout	Live Nation Global Touring
8	\$1,325,916 (2,240,800 reales) \$235/\$46	RBD Via Funchal, São Paulo, Brazil, May 10-11	13,874 14,500 three shows two sellouts	Roptus
9	\$1,271,045 \$95/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND Greensboro Coliseum, Greensboro, N.C., April 28	13,813 15,199	AEG Live
10	\$1,245,428 (\$1,265,915 Canadian) \$221.36/\$58.54	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Scotiabank Place, Ottawa, May 1	10,509 sellout	Live Nation Global Touring
11	\$1,163,958 (\$176,725 Canadian) \$113.75/\$54.40	BROOKS & DUNN, ALAN JACKSON, JESSIE FARRELL Rexall Place, Edmonton, Alberta, April 17	12,732 sellout	Live Nation
12	\$1,157,228 \$109.50/\$59.50	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Nokia Theatre L.A. Live, Los Angeles, April 21-22	12,863 two sellouts	Goldenvoice/AEG Live
13	\$1,150,776 (\$1173,220 Canadian) \$112.80/\$53.95	BROOKS & DUNN, ALAN JACKSON, JESSIE FARRELL Pengrowth Saddledome, Calgary, Alberta, April 16	12,053 sellout	Live Nation
14	\$1,146,350 \$200/\$50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS HSBC Arena, Buffalo, N.Y., May 3	12,091 sellout	Live Nation Global Touring
15	\$1,134,045 \$225/\$50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Qwest Center, Omaha, Neb., May 14	10,701 sellout	Live Nation Global Touring
16	\$1,133,324 (\$1,138,070 Canadian) \$114.52/\$54.77	BROOKS & DUNN, ALAN JACKSON, JESSIE FARRELL Credit Union Centre, Saskatoon, Saskatchewan, April 18	12,712 sellout	Live Nation
17	\$1,118,762 (\$1,128,069 Canadian) \$118.02/\$58.51	BROOKS & DUNN, ALAN JACKSON, JESSIE FARRELL MTS Centre, Winnipeg, Manitoba, April 19	11,115 sellout	Live Nation
18	\$1,088,290 \$225/\$50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Nationwide Arena, Columbus, Ohio, May 4	11,438 sellout	Live Nation Global Touring
19	\$1,035,869 \$94.75/\$22.50	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Nissan Pavilion at Stone Ridge, Bristow, Va., May 10	22,245 22,507	Live Nation
20	\$1,018,860 \$55/\$35	RADIOHEAD, LIARS Nissan Pavilion at Stone Ridge, Bristow, Va., May 11	23,273 23,409	Live Nation
21	\$1,016,389 \$175/\$57	VICENTE FERNÁNDEZ, SHAILA DÚRCAL Cow Palace, Daly City, Calif., May 10	12,055 sellout	Ralph Hauser Promotions, MG&S Productions
22	\$985,794 (\$991,623 Canadian) \$89.88/\$54.73	KANYE WEST, RIHANNA, N.E.R.D., LUPE FIASCO Bell Centre, Montreal, May 20	12,095 sellout	Gillett Entertainment Group, Live Nation
23	\$822,736 \$172.25/\$42.25	VICENTE FERNÁNDEZ, SHAILA DÚRCAL Stockton Arena, Stockton, Calif., May 11	9,485 sellout	Ralph Hauser Promotions, MG&S Productions
24	\$801,095 \$55/\$30	RADIOHEAD, LIARS Verizon Wireless Amphitheater, Maryland Heights, Mo., May 14	20,951 sellout	Live Nation
25	\$773,095 \$55/\$30	RADIOHEAD, LIARS Verizon Wireless Amphitheater, Charlotte, N.C., May 9	18,831 sellout	Live Nation
26	\$723,460 \$150/\$45	BILLY JOEL Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 29	5,968 7,531	Stein Dueño Entertainment
27	\$721,316 \$96.50/\$36.50	KID ROCK, LYNRYD SKYNYRD, PETER WOLF Madison Square Garden, New York, May 15	11,237 15,354	Live Nation
28	\$706,322 \$120.85/\$29	VICENTE FERNÁNDEZ, VICENTE FERNÁNDEZ JR. Cricket Wireless Amphitheatre, Chula Vista, Calif., May 24	8,821 sellout	Ralph Hauser Promotions, Live Nation
29	\$690,620 \$250/\$50	THE POLICE, ELVIS COSTELLO & THE IMPOSTERS Van Andel Arena, Grand Rapids, Mich., May 11	7,624 sellout	Live Nation Global Touring
30	\$690,108 (1,166,283 reales) \$235/\$35	RBD HSBC Arena, Rio De Janeiro, May 9	9,844 10,000	Roptus
31	\$680,901 \$127/\$57	RUSH Mandalay Bay Events Center, Las Vegas, May 10	7,762 8,449	Live Nation Global Touring
32	\$675,011 (\$664,571 Canadian) \$70.59/\$55.36	BOB DYLAN Mile One Stadium, St. John's, Newfoundland, May 23-24	6,952 10,378 two shows	Gillett Entertainment Group, Live Nation
33	\$663,000 \$93/\$43	RUSH New Orleans Arena, New Orleans, April 20	10,529 12,987	Live Nation Global Touring
34	\$645,210 \$125/\$65	DURAN DURAN, YOUR VEGAS Nokia Theatre L.A. Live, Los Angeles, May 4	6,887 sellout	Goldenvoice/AEG Live
35	\$615,582 \$125/\$33	RUSH Verizon Wireless Amphitheater, Irvine, Calif., May 11	9,488 12,298	Live Nation Global Touring

WHAT MATTERS IN ASIA NOW

Five Top Trends Shaping A Dynamic Region BY STEVE McCLURE

Asia often has been a bellwether for the global music industry. The rise of the integrated 360-degree business model for artists? It happened here first. The dominance of music sales via cell phones? Ditto. Asian record labels are second to none in the ability to promote their artists via tie-ins with consumer products. And the industry in Asia long struggled with the plague of piracy before anyone heard of file-sharing. ■ So what matters in Asia also matters to the global entertainment business. ■ In advance of Music Matters: The Asia Pacific Music Forum taking place June 3 in Hong Kong, Billboard asked five music industry leaders to comment on trends in five sectors shaping the music business in Asia.

PIRACY

Music piracy remains as big a problem as ever in Asia, Warner Music Asia Pacific president Lachie Rutherford (right) says. But it's taken on a digital guise.



"We went through the phase of physical piracy in Asia, but that's gone, because the physical market is gone," the Hong Kong-based executive says.

The biggest threat to the region's music industry, Rutherford says, now comes from services like Chinese Web portal Baidu, which provide "deep links" to Web sites offering unauthorized music downloads.

"That's the piracy of the modern age," Rutherford says, adding that the refusal of such portals to come to terms with rights-holders leaves the music industry no option but legal action.

"What disconcerts me is the complete lack of recognition from some of the businesses in the value chain that they should be paying for content," he says, claiming that 70% of Baidu's ad sales are directly related to its music-search function.

In China, he says, piracy has held back the growth of what should be a much bigger market.

Rutherford says he'd prefer to solve the piracy problem through education and more legal download services. In the meantime, legal action by international and local labels against such portals as Baidu and Yahoo China is making the business community more aware of content owners' rights, he says.

LIVE MUSIC

While Japan has long been part of the international concert tour circuit, it's only recently that such global superstars as Celine Dion and Eric Clapton have added the rest of Asia to their itineraries.



"Western artists see Asia as a huge and untapped market for their talents, but even the biggest acts are sometimes surprised at how much smaller their audience is here, despite enormous recognition and ticket and record sales in the West," says Jonathan Krane (above), president of Shanghai-based event promotions

company Emma Entertainment.

Meanwhile, Krane says, domestic acts from mainland China, Hong Kong and Taiwan are increasingly sophisticated not only in their marketing and production but also in the way they do business.

Krane advises international acts to scale back their expectations somewhat and see touring in Asia as a way to build new fan bases.

"We continue to see more cities in China becoming regular stops on tours," he says, noting that international artists are starting to expand beyond Shanghai and Beijing into secondary cities.

Krane says other important factors in the Chinese touring market include the rapid growth of the sponsorship market and "dramatic" improvement of the territory's venue infrastructure, due to the Olympics and other major events.

DIGITAL MUSIC

Sudhansu Sarronwal (above, right) is CEO of the digital music services provider and online music store Soundbuzz, where fans in Asia can shop for such artists as J.J. Lin, Hins Cheung and Sonu Nigam. He notes that Asia has experi-

enced two "seismic shifts" in the way music is sold—with mobile playing a key role.



First, there's the fact that mobile-music sales dwarf online music sales in the region. Now, Sarronwal says, it's increasingly clear that Asian music buyers want to "consume" songs but not "own" them.

"They have countless sources to access and consume the music on demand: radio, TV, films, online services, mobile radio and streaming services," he says.

Sarronwal notes that in markets where full-length downloads have been available, streaming and/or music-on-demand services have quickly overtaken them in a short time span.

"What they are interested in owning, however," Sarronwal says, "is the 'snippet,' the 'expression derivative' that allows them to use it in various ways from a ringtone to a ringback tone."

While some consumers will always want full-track downloads, "the vast majority will continue to seek and adapt new applications of mobile music that allow them to personalize or better still, express themselves," Sarronwal says.

"And given that mobile music is the super-dominant part of digital music, the creators, the suits and the service providers better sit up and take note of this reality."

HINS CHEUNG, left, and J.J. LIN are among the Asian pop singers with music available from online music store Soundbuzz.



MUSIC MARKETING

David McCaughan (below, right), Tokyo-based director of strategic planning at McCann Worldgroup Asia Pacific, says there are two key factors involved in music-related marketing in Asia.



One is using celebrities like pop idols to "embody" a brand—common practice in such markets as Japan and South Korea.

"The use of celebrities is underappreciated in the West," McCaughan says. "People tend to think celebrities get used for lack of other marketing ideas."

But Asia's experience shows that's not necessarily so, McCaughan adds.

Marketers in the region understand that consumers identify on a long-term basis with the pop stars—and songs—that provided the soundtrack to the life-shaping experiences of their youth.

"Asia is a bit better in terms of an awareness of these things," he says.

The other crucial factor, McCaughan says, is that the fastest-growing demographic in all Asia countries is the postwar baby-boom generation.

"These are the people who are starting to retire, but we should remember that today's 55-year-old is part of the rock'n'roll generation," he says.

It's up to marketers to use music intelligently to reach this increasingly important demographic, McCaughan says. And often that means connecting with them through the music they loved in their youth, he adds.

MOBILE ENTERTAINMENT

The Asian mobile-music market is poised to leapfrog the single-track-purchase phase and move to a business model offering unlimited, direct-to-device downloads, Omnipone Group CEO Rob Lewis (right) says.



In Japan, such artists as Utada Hikaru are already achieving hits on mobile platforms. Hikaru's single "Flavor of Life" was No. 2 on SoundScan Japan's 2007 year-end chart based on its success as a master ringtone, a ringtone and a full-track download.

Although the Asian music market faces such crucial challenges as piracy, Lewis says the region is the world's biggest music market in terms of long-term potential revenue due to the sheer size of its population. And, the London-based executive adds, the mobile sector will power that growth.

Mobile will continue to trump the PC-based download business for the simple reason that mobile users can download music when and where they like, Lewis says.

"If you had a choice between a car that you could refuel anywhere and one that you had to take to a gas station, which would you choose?" he asks by way of comparison.

Lewis expects such handset makers as Nokia and South Korea's LG Electronics—with whom Omnipone is launching its MusicStation Max service later this year—to lead the way in introducing new mobile-music services in Asia.

"I'm sure we will see other manufacturers move into this market," Lewis says. "There's a great appetite for music here. And intermediaries such as ourselves can deliver legitimate, legal mobile-music services." ■■■

MUSIC MATTERS

What: The Asia Pacific Music Forum

Where: Grand Hyatt, Hong Kong

When: June 3-5

Web: musicmattersasia.com

Who: Executives from around the globe representing record companies, the live music sector, finance, mobile gaming, TV and more.

Keynote speakers: U2 manager Paul McGuinness; Lefsetz Letter publisher Bob Lefsetz; Nettwerk Music CEO Terry McBride; Nokia executive VP Tero Ojanpera

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GREAT SCOTS
The Fratellis stand tall on new album



THICK AS THIEVES
Thievery Corporation builds its brand



ON HIS OWN
Victor Manuelle reveals in indie approach



WHAT A GIRL WANTS
Katie Herzig finds success in Nashville



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'Idol' champ dominates digital chart

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MUSIC

HIP-HOP BY HILLARY CROSLLEY

'BABY' LOVE

Florida Rapper Plies Builds On Sophomore Hit

Rapper Plies says he's plenty aware of the hip-hop marketplace's short attention span, which is why he's releasing his sophomore album, "Definition of Real," less than a year after his 2007 debut, "The Real Testament."

Due June 10 via Slip-N-Side/Atlantic, the new release is heralded by the single "Bust It Baby Part 2" featuring Ne-Yo. The track is No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart after just 13 weeks, making it a clear summer hit.

"I strategically work with who I respect as a fellow artist," Plies says. "I met Ne-Yo in California and he told me how big a fan he was of my work and I told him the same about him. Then he blessed me with the 'Bust It Baby Part 2' chorus, which has been the quickest-growing record in my history. I can't thank him enough."

The new album also features guest turns by Trey Songz, the-Dream, Keyshia Cole and J. Holiday and production by J.R. Rotem, Drumma Boy, BC, Midnight Black and DJ Nasty.

Born Algenod Washington, Plies was raised in Fort Myers, Fla. The MC was attending University of Southern Florida in the late '90s while his brother, Ronell "Big Gates" Levatte, was launching hip-hop label Big Gates, and soon found himself in front of the mic.

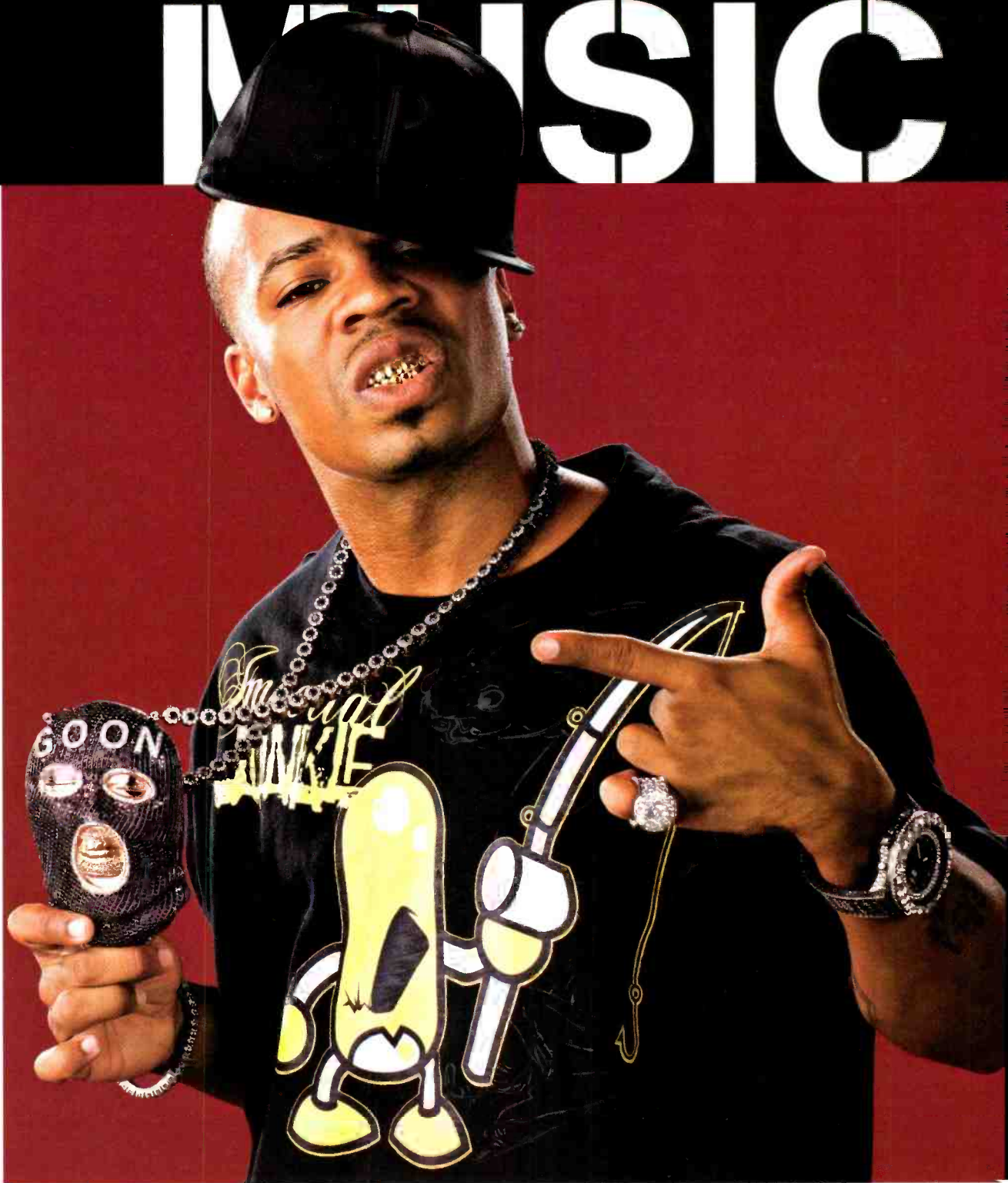
While struggling to teach one of Big Gates' artists the hook for a song, Plies recorded his own as a demonstration. But Levatte heard it and was impressed enough to offer Plies a deal. He soon broke through with mixtapes like "100% Real N*gga," which were sold hand-to-hand around Florida and garnered the attention of Slip-N-Slide Records CEO Ted Lucas. Lucas signed Plies in 2004 and two years later brokered a distribution deal with Atlantic for his albums.

Mainstream recognition came last summer with the single "Shawty" featuring T-Pain, which offered a radio-friendly hook more in the vein of R&B. The track reached No. 2 and No. 9 on the Hot R&B/Hip-Hop Songs and Billboard Hot 100 charts, respectively, while "The Real Testament" has sold 498,000 copies in the United States, according to Nielsen SoundScan.

A rap song almost reaching No. 1 is quite an accomplishment; Lil Wayne's "Lollipop" recently became the first rap song to reach No. 1 on Hot R&B/Hip-Hop Songs in almost a year. Hip-hop tracks represented only 34% of the top 10 songs on the Hot R&B/Hip-Hop Songs chart since January 2007.

And with another hit swiftly climbing the charts, Atlantic is shifting the Plies brand into high gear.

"'Bust It Baby Part 2' has grown a life of its own," product manager Dionne Harper says. "We're going to do a reality show branding the term, a clothing line and a calendar. It'll all be an



extension of the 'Bust It Baby' movement and give people insight into Plies and his environment."

Last time around, Plies shot videos for eight songs, which were released every week shortly after "The Real Testament" hit stores. "100 Years" and "Runnin' My Momma Crazy" have collectively amassed more than 4 million plays on YouTube, and Plies' MySpace page, where fans can also view the clips, touts more than 35 million views. Another seven videos were recently shot to help introduce the new album.

"I don't want to spend \$130,000 of my promotional budget on one video," says Plies, who now owns a stake in Big Gates Films, which shot his original clips. "I would rather use my own film company and put that money toward getting seven videos

done for a little over \$20,000 a pop."

As for the "Bust It Baby"-themed reality show, the webisodes depict numerous women auditioning for a slot to compete for Plies' affection, akin to VH1's "Flavor of Love." The rapper is in talks with VH1 and Oprah Winfrey's Oxygen Network for distribution. Mobile company partnerships are still being negotiated, as is the third single, which is slated to drop in the next several weeks.

But despite his success, Plies maintains he's viewing the entertainment business through wary eyes. "I never want to think this is the only thing I can do," Plies says.

"This career isn't life or death for me. I can honestly tell you that if this shit stops tomorrow, I could find something else to do and be successful." ...

BOB CROSLIN

LATEST BUZZ

>>>NO PAIN, NO GAIN

T-Pain is eyeing a Sept. 30 release for his third album, "Thr33 Ringz," which will be released by Konvict Muzik/Zomba. The first single, "Snap Yo Fingers" featuring Lil Wayne, is expected to hit radio in June. According to a Zomba rep, a video for "Snap Yo Fingers" is in the works and T-Pain is currently hard at work producing the new album with Akon.

>>>SHE'S THE BOSS

Ne-Yo has written for a host of pop superstars, but one surprising entry on his docket is an uptempo track called "Bossy" that he worked on with Stargate for Lindsay Lohan's next album. "I got to admit, we were like... Lindsay Lohan?" Ne-Yo says with a laugh. "But I will say this: We gave her a quality record and she did a ridiculously fabulous job. I think the world is going to be surprised."

>>>OPENING DOORS

An as-yet-untitled documentary that will chronicle the Doors' entire career is in the works. "I saw the first cut of it yesterday, and it's looking real good. But that won't be out 'til another six months," Doors keyboardist Ray Manzarek says, adding that it will feature a large amount of rare footage. "Absolutely—that's the whole point of it. This is the anti-Oliver Stone [referring to Stone's 1991 film, "The Doors"]. This will be the true story of the Doors."

>>>HOT HOT HOT

David Byrne backed by the Dirty Projectors, Feist with Death Cab for Cutie's Ben Gibbard, Sufjan Stevens, the Decemberists, Grizzly Bear, Bon Iver, TV on the Radio's Dave Sitek and Sharon Jones are among the acts confirmed to appear on the next "Red Hot" compilation, which is being produced by the National's Aaron and Bryce Dessner. The album will be out either in the fall or in early 2009, according to Aaron Dessner.

Reporting by Jonathan Cohen, Hillary Crosley, Gary Graff and Greg Prato.



THE FRATELLIS

ROCK BY ANDRE PAINE

Onwards & Upwards

The Fratellis Aim For Sophomore Success

Fratellis frontman John Lawler, aka Jon Fratelli, is conducting promotional duties for the band's sophomore album as he moves into a new house in his Glasgow, Scotland, hometown.

The new home is bigger, with a garden too—and Lawler confidently predicts a similar step up for "Here We Stand," released globally June 9 on Island and a day later in the United States through Interscope, even though the band's 2006 debut, "Costello Music," sold a cool 1.6 million worldwide, according to the label.

"I've got a sneaky feeling things are good. We've come out of this with an album we're really proud of," Lawler says of the '70s rock-influenced second set. He adds that becoming "as big as the people who are your idols" is the band's ambition, naming the Who as a band to emulate.

Despite the three-piece's confident sound on the new record, the Scottish songwriter is surprisingly self-critical. He now describes "Costello Music" as "too polished," adding that comeback single "Mistress Mabel" is "not my finest hour lyrically, but it's a great song." The single was No. 24 on Nielsen Music Control's U.K. airplay chart after three weeks at radio, while in the States, the track—released as a download May 26—has been serviced to college, alternative and specialist radio.

"Costello Music" was a notable British success in the States, with sales of 145,000, according to Nielsen SoundScan. That was boosted by the track "Flathead" appearing in an iPod TV ad, which Lawler describes as "the biggest amount of free publicity you could get."

"The iPod commercial was a big factor, and a lot of people outside the Anglophile fan base came to know the band based on the energy and power of 'Flathead,'" New York-based Interscope marketing director Bob Johnsen says.

Johnsen says the placement of new album track "A Heady Tale" in EA Games'

"FIFA '09" is already confirmed, but is confident the band will succeed in the States even without an iPod-sized boost.

"Licensing can really serve to keep the band happening in the market when the band's not here," he adds.

The Fratellis plan to spend plenty of time stateside, however, with Lawler eagerly anticipating their return for five dates beginning June 11 at Boston's Paradise Rock Club, booked by William Morris Agency. A June appearance on "The Late Late Show With Craig Ferguson" has been confirmed, with more U.S. live shows and festival appearances in August/September, in addition to U.K. slots at Glastonbury and T in the Park.

Universal U.K. director of international marketing Chris Dwyer also anticipates strong sales in Holland, Germany, France and Japan—where the debut moved 140,000 copies, according to the label.

In the United Kingdom, where "Costello Music" has sold 1 million copies, according to the Official U.K. Charts Co., Island U.K. GM Jon Turner says the "Here We Stand" shipment will be upwards of 140,000, although he admits Coldplay's album, released three days later, is likely to hold them off No. 1.

"There seems to be a really good appetite for the Fratellis coming back," he adds. "It's a modern, classic rock'n'roll album."

The success of "Costello Music" and the U.K. top five single "Chelsea Dagger" helped the Fratellis win the 2007 BRIT Award for British breakthrough act. Lawler recalls how he chose that moment to outline his bold plan to then-Island U.K. president Nick Gatfield, who has since joined EMI.

"I went back to the table and—holding the BRIT Award—told him I wanted to produce the second album myself," he says with a smile. "He said, 'Of course you can,' so I reminded him two days later. They gave us nothing but freedom." ...

DANCE BY KERRI MASON

Outernational Sounds

Thievery Corporation Hopes Tour Will Grow Branding Biz

For Washington, D.C., indie label ESL Music, home of electronic duo Thievery Corporation, a fruitful spate of licensing deals in the early 2000s was only the beginning of homing in on its target market.

"We had a list about 1,500 names long of people who had licensed music from us, plus some contacts we pulled out of books that we'd found," CFO Philip Hawken says. "We slapped mailing labels on some envelopes, put CDs inside and sent them off. And many people actually responded. They said they liked what they heard and that they wanted to be able to use the music more."

The result was bigger and better partnerships with luxury brands that craved the ESL sound: a mélange of ethnic instrumentation and down-

tempo grooves, championed by label heads Rob Garza and Eric Hilton of Thievery Corporation. Jaguar commissioned an eight-CD series of curated music, which was then packaged in Jaguar-branded cases and placed in every new X-Class sold. Mandalay Bay Hotel & Casino in Las Vegas signed Thievery to a long-term deal, which encompasses the programming of all on-property music, exclusive CDs sold in-room and DJ talent for the hotel's exclusive upstairs lounge. Licensing and partnerships now make up 40% of the nine-employee label's business, up from 20% six years ago.

"We worked that mailing list and tried to make some deeper relationships with a lot of folks off it," Hawken says. "It's really the backbone of our

GLOBAL PULSE

EDITED BY TOM FERGUSON

>>>SKY HIGH

An increasing number of Italian acts have turned to English-language material to overcome the language barrier that blocks their path to international success. It's a move that's paying off for Mercury Italy's poppy punk outfit Vanilla Sky.

The Rome-based band has logged 8.4 million views on YouTube with the cross-dressing video for its jokey cover of Rihanna's "Umbrella" since it was posted in September 2007.

Initially posted on Vanilla

Sky's MySpace site, the track became an Italian radio hit last September before picking up airplay in Eastern Europe, Greece, Turkey, Belgium, the Netherlands and Luxembourg. It made the top 20 on Flanders' Ultratop singles chart in late February.

Formed in 2002, Vanilla Sky moved from independent label Wynona Records to Universal in 2007, releasing third full-length "Changes" last June. "Umbrella" was added to a revamped version of the album issued in October.

"Changes"—which includes



VANILLA SKY

THE FRATELLIS: SCARLET PAGE; VANILLA SKY: UNIVERSAL MUSIC ITALY; MANUELLE: EDWIN DAVID

LATIN BY LEILA COBO

HE'S GOT A WAY

Salsa Star Manuelle Flourishes On Own Label

Victor Manuelle is the first to admit that his way is not for everyone.

That way is on his own label, after 14 years with Sony BMG.

"Not every artist is an impresario, and I don't presume to be one," says Manuelle, one of salsa's music brightest contemporary stars. "But you have to know when to make your move. My career is at its peak. There was no reason to wait."

When Manuelle's new studio album, "Soy," streets June 10, it will do so on his own label, Kiyavi. The album's entire production, recording, pressing, design, marketing and promotion—including video—has been financed by Manuelle himself. Only distribution falls under Sony BMG (with whom he maintains an excellent relationship), which paid a small distribution advance.

For someone of Manuelle's standing to shoulder sole financial responsibility for his recordings is rare in the music industry in general and the Latin genre in particular. But as a major artist with name recognition, Manuelle is in a unique artistic and economic position.

"Many people misunderstand," he says over lunch in Miami Beach, on the eve of receiving ASCAP's Golden Note Award at the organization's annual Latin Music Awards. "I live off my performances. The album is an additional element. The fact that I have control over my career and my development goes beyond breaking even and allows me to further expand my concert circuit."

Manuelle's move to independence has already been tested.

His last album under his Sony BMG contract was 2006's "Decisión Unánime." Fueled by pop versions of two singles, it has sold 88,000 copies in the United States, according to Nielsen SoundScan. Manuelle and Sony extended their deal to cover one more album, 2007's "Live From Madison Square Garden," which went on to sell 16,000 units.

Instead of renewing, Manuelle decided to record a Christmas album, "Navidad a Mi Estilo," on his own label, via a distribu-

tion deal with Universal. "Navidad" sold well for a Latin holiday album in the United States—32,000 copies, according to Nielsen SoundScan—and a single, "Yo Traigo La Parranda," went to No. 5 on the tropical air-play chart.

At that point, Manuelle said he was still open to returning to a major for his next album. But after contemplating various offers, he decided to go solo, recording an album that mixes his trademark romantic salsa with hardcore dance fare and some pop.

"Being in control is a totally different thing," he says. "It sounds silly, but what finally made me decide was hearing a line you've heard 500,000 times—that the industry is doing badly. Now, my entire focus is on myself. My team works only for me."

As it turns out, Manuelle is not doing anything that deviates much from what his label successfully did for 14 years. He recorded with the same band he's been playing with for most of his career. He has a dedicated radio promotion team, including someone on staff. With their help, first single "Yo No Sé Perdonarte" debuted at No. 24 on the Hot Latin Songs chart and has risen to No. 22 in four weeks.

The track, penned by Luis Fonsi and Noel Schajris, was also recorded in a pop version, to allow for play in multiple radio formats.

Press and marketing are handled by Creative Link, the independent company Manuelle has long used to work his albums in tandem with Sony BMG. His Puerto Rican office handles all bookings, which now run between 100 and 150 shows per year.

More than a decade on the tropical circuit has made Manuelle many friends he can lean on. Many costs, he says, are lowered simply by exchanging favors. And since the buck begins and ends with him, things happen quickly.

"Maybe in a year, I'll realize I lost something," he says. "Not now. I can do anything. In the end, the label represents the music. And who does the music? I do. Well, here I am."



MANUELLE



THIEVERY CORPORATION

licensing efforts."

It can be as simple as direct mail when you've got elegant music like Thievery's in your catalog. The duo's next album, "Radio Retaliation," is set for a September release. And starting June 20, it embarks on the Outernational Music tour, a six-date, one-week, cross-country trek that features Thievery and such complementary acts as Bebel Gilberto, Los Amigos Invisibles, Federico Aubele and even Gnarls Barkley (Las Vegas) and Ladytron (New York) on individual stops.

The album is "more up-tempo than previous Thievery releases," Hilton says, and features guest appearances from such artists as Fela Kuti and Chuck Brown. The duo is toying with unique ways to set up its release. "We're entertaining different strategies right now, like the Raconteurs or Gnarls Barkley," Hilton says. "We're still trying to figure it out, but the spirit is to do it quicker and with different media."

"Outernational" is how Thievery likes to describe its

style ("Not world music," Hilton says), and also the name of the company it established expressly to provide licensors with fresh music. The tour is a way to bring the brand to fuller life and extend ESL's multiplatform marketing efforts.

"Obviously we want to go out and grow the tour," Hawken says. "We want to do it year after year, and the way that will happen is bringing in some sponsors. Hopefully we can take it to 25 markets next year, 30 the year after that and so on."

Thievery doesn't have any reservations about selling its music to vodka and luxury car companies. "A lot of indie bands sign to major labels, which to me is more like selling out," Hilton says. "We own our own music and have control over it. We have the best record deal in the world: Nobody can make any decisions except me and Rob."

"The most rewarding aspect of our career is the fact that we've managed to accomplish a lot and remain independent," Garza says.

three Italian-language versions of Vanilla Sky's English-language songs—has already appeared in 10 continental European markets. Universal Music Italy international exploitation manager Raffaele Viganò says other territories are finalizing summer release dates.

Vanilla Sky is on the road in Europe until September. Viganò praises the band as "tireless tourers," noting that "on May 11, they played in front of 200,000 people at a festival in Kiev."

The Universal Music Publishing-signed band is booked by Milan-based Color Sound domestically and by various agencies in individual European markets.—Mark Worden

>>> SMART KIDS

Roadrunner Records is best-known for its major league roster of hard rock/metal acts, but it's now home to up-and-coming, pop-fueled, radio-friendly Welsh band Kids in Glass Houses.

The quartet's debut album, "Smart Casual," streeted May 26 in the United Kingdom, two weeks after the single "Give Me What I Want."

"It's accessible rock with a poppy edge," singer Aled

Phillips says, highlighting the major differences between the band and such labelmates as Slipknot and Machine Head. "Initially we were a little hesitant because we didn't know how [Roadrunner would] market us, but they are very experienced," Phillips says. "They've got massive bands and promote them all really well. We have a lot of say in the way we're marketed, so it's a really balanced relationship."

The band's 14-date U.K. tour booked through X-Ray (May 21-June 5) precedes festival appearances in Europe and Japan this summer. The album will be released in the United States in August, and will coincide with the band's first U.S. shows, booked by the Agency. Kids in Glass Houses' publishing is Copyright Control.

—Nichola Browne

>>> RE-SIZED

U.K. act Roni Size/Reprazent introduced drum'n'bass to the mainstream when the act's sophomore album, "New Forms" (Talkin' Loud), went top 10 in Britain after winning the 1997 Mercury Music Prize. More than a decade later, Size and band are touring a revamped version of that break-

through album on this summer's European festival circuit.

Mercury U.K. released Size's second take on the 1997 album in April as "New Forms 2." It includes remolded versions of the original tracks plus current material. "At the time, I didn't have the knowledge, I didn't have the skills to give it everything I wanted to do," Size says. The revamp, he adds, has given the album "a new coat of armor."

U.S. plans for the album are not finalized, but Size's Bristol-based manager Gerard Cantwell says that "over the coming months, Roni is [playing] with Reprazent all over Europe and DJ'ing around the world." Festival shows lined up include the United Kingdom's Glastonbury, as well as Volt (Hungary), 5 Days Off (Netherlands) and Exit (Serbia). Size's DJ'ing plans include a September North American tour. Reprazent and Size are booked through Vital Talent in North America and London-based Coda internationally.

Cantwell says Size will release three albums during the next 12 months: a set of dance-floor material, a collection of recent collaborations and a new Reprazent album. —Kwaku



O'DEATH

>>>O'DEATH

Contact: Brian Long, manager, yesknow@earthlink.net

To see O'Death live is something of a spiritual experience, though not in a traditional Pentecostal sense. Drummer David Rogers-Berry batters the crap out of an old marching band snare, broken cymbals and dented oil cans with splintered drumsticks and chains; he and bassist Jesse Newman are rarely seen with a shirt on. Fiddler Bob Pycior and banjo player Gabe Darling are fearless and ominously sweaty, both capable of screaming with precise intonation. Guitarist/vocalist Greg Jamie's gnarly snarl sounds like the devil. It's revival music at its meanest, drunkest and most fun.

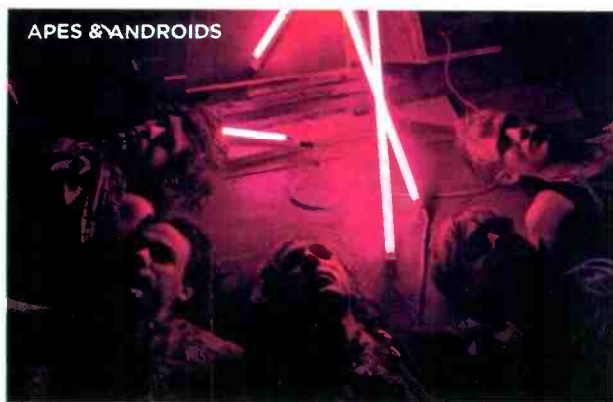
"Junky, junk-yardy, busted . . . that's always been our thing," Rogers-Berry says. "It's a release from our demons."

While the instruments may be the same, don't confuse the group with some old country band. The New York-based fivesome combine folk, Americana and country with rock, punk and classic metal until a new beast is born, as floor-stomping anthems and hymn-like singalongs transform into two- to three-minute blazes of sweat and noise. "We could've gone down that road, playing exclusively to the rockabilly crowd. But we didn't want to paint ourselves into the country punk

corner," Rogers-Berry says. The band's heavy touring schedule, now booked by Windish, has put it on the same stages as such diverse acts as Battles, Dr. Dog, Langhorne Slim, Murder by Death and Old Time Relijun.

The challenge is translating its blistering live show into something recordable. That's where co-producer Alex Newport comes in. The engineer—who has mixed and produced tracks for such acts as At the Drive-In, Death Cab for Cutie and Two Gallants—has a firm grasp on the band's raw aesthetic and is in the midst of finishing "Broken Hymns, Limbs and Skins," a 14-song collection recorded all in one room and with few edits. "We're totally detached from pedals and effects; it's all about the way we play our instruments. Effects and editing can become a crutch," Rogers-Berry says. "Nowadays it's easy to overedit, so we are really big on keeping it spontaneous, keeping all the happy accidents."

"Broken Hymns" comes on the heels of the act's sophomore set, last year's "Head Home," released by Ernest Jenning Record Co. The album has moved 2,000 units in the United States, according to Nielsen SoundScan, with even more overseas, where the band has set up shop with City Slang for distribution in Europe. The band hopes to move even more copies of the forthcoming set with the help of a new label deal in the States.



APES & ANDROIDS

>>>APES & ANDROIDS

Contact: apesandandroids@gmail.com

It was only slightly more than a year ago that Apes & Androids started playing live shows, but one of their earliest gigs put the

New York-based band in center court of Marc Ecko's office—a literal basketball court—for one of the designer's private parties. Even with stars like Lil Kim and Sean "Diddy" Combs walking through the crowd, the band was a spectacle unto itself, costumed head to toe, donning makeup and bursting with its schizophrenic blend of psych rock, glam, hip-hop, funk and dance.

"Marc's just really into art. He freaked out as he watched us," says Brian Jacobs, who sings opposite the group's other core songwriter David Tobias. The pair split songwriting and singing duties 50/50, a product of their friendship since third grade.

Apes & Androids never fail to pair entertainment with their art. Their live shows have been known to feature cheerleaders, smoke machines, cross-dressing, puppets, kazoos for audience members and full video and live reproductions of Michael Jackson's video to "Thriller."

"When we perform, we're thinking about making it actual performance. Every time should be a unique experience. We want

to transport everybody to a weird time and place and try to tailor the experience to the night," Jacobs says.

Along with keyboardist Morgan Z. Whirlledge, percussionist Pablo Lopez and Andy Action, the act will paint on one of its biggest canvases yet May 30 with the Forms and Free Blood at New York's Bowery Ballroom. Of course the group encourages audience participation, which explains why its numbers have grown: Fans enjoy the repeat performances themselves. For instance, at Brooklyn's Studio B, Apes & Androids put one of their songs to a click track and literally programmed a level of videogame "Dance Dance Revolution" to the song in order to have two audience members face off.

As for translating the controlled chaos onto record, the duo takes it onto its own shoulders. The pair produced and recorded its self-released debut "Blood Moon," released in January, on their own—an impressive feat considering its girth (18 tracks) and the sheer density of the immaculate arrangements.

>>>KATIE HERZIG

Contact: Paul Brown, manager, redhat22@mac.com

The daunting competition of breaking into Nashville's music scene hardly phased singer/songwriter Katie Herzig when she moved there from Colorado two-and-a-half year ago. She had a little help from her friends—mainstays like Landon Pigg, Jeremy Lister and Matthew Perryman Jones—who would collaborate with the sweet-sounding singer on her new tunes. "I was really lucky because I fell easily into a community that was already established," Herzig says.

Herzig has a history of playing well with others, after eight years fronting Boulder, Colo.-based band Newcomers Home, a four-piece that released four albums. After breaking away to play solo, she released "Watch Them Fall" in 2004 and "Weightless" in 2006; from the latter, two songs ("Fools Gold" and "Sweeter Than This") were culled for placement in episodes of "Grey's Anatomy." Other tracks have shown up on "ER" and "Smallville" and her song "Heaven's My Home," recorded by the Duhks, received a 2007 Grammy Award nod for best country performance.

With her new set "Apple Tree," released independently May 13, Herzig's visibility only increases. The album, which features contributions from the Fray's Aaron Johnson and David Welsh, will be spotlighted on iTunes' singer/songwriter page for the next month and the track "I Will Follow" included on the indie singer/songwriters playlist. The July issue of Paste magazine's music compilation will feature her track "Hologram" while "Wish You Well" arrives on the third installment of Barnes & Noble's exclusive "Sundaymusic" compilation series. She's already confirmed for American Songwriter magazine's Ten From Tenn July/August tour and is working on her plans for the road this fall. She made a fan out of non-commercial KCRW Santa Monica, Calif., DJ Nic Harcourt, who has featured her on his "Morning Becomes Eclectic" show.

Herzig's gifts as a songwriter have stood out perhaps due to the fully produced nature of her songs, recorded with care and a bigness that transcends the potentially damning status of just being another girl in Nashville with a guitar. With a full backing band, string sections and her understated vocals front and center, "Apple Tree" is an adventurous and playful album perfect for the triple A set.



HERZIG

THE BILLBOARD REVIEWS

ALBUMS

COUNTRY

JEWEL

Perfectly Clear

Producers: Jewel, John Rich
Valory Music

Release Date: June 3

Jewel has been a pop chart fixture since 1995, but ever organically rooted to make her move to country a convincing transition, and the format has already embraced top 15 single "Stronger Woman." Her seventh album and first full-length country project, "Perfectly Clear," is not only persuasive, but down-home, old-school country. It's not just the addition of steel guitar that sells Jewel's passage, but the whole of her delivery and lyrical themes. Potential hits abound: Best are the searching, chug-along "I Do"; remorseful ballad "Everything Reminds Me of You"; the uptempo, playful "Rosey and Mick," about a long-term imperfect relationship; and the mannered "Anyone but You," which sounds like a Tammy Wynette classic. Jewel continues to surprise and inspire, and "Clear" is an ideal transition for the 34-year-old Texas dweller.—CT

ROCK

WEEZER

Weezer (The Red Album)

Producers: Rick Rubin,
Jacknife Lee

DGC

Release Date: June 3

Kicking off its newest album with its own ripped-off riff is the first of many acts of defiance present on this self-titled set, distinguished by its red cover. The intro chords of opener "Troublemaker" instantly evoke the similar intro to "The Good Life" from 1996's "Pinkerton"; the snarkiness isn't a surprise from mastermind Rivers Cuomo, who has never particularly cared about anyone's expectations. To wit, "Pork and Beans" is supposedly a response to the band being told by label bigwigs that the album lacked a hit single; lo and behold, it's been No. 1 on Modern Rock for four straight weeks. Elsewhere, Cuomo turns the mic over to the other three members of Weezer for a song each (the best: "Automatic," sung by drummer Pat Wilson), unironically salutes the influence of Nirvana ("Heart Songs") and marries fake crowd noise and piano to the thick power chords of "Greatest Man." Rock on.—LJW

OPETH

Watershed

Producers: Mikael Åkerfeldt,
Jens Bogren

Roadrunner

Release Date: June 3

Opeth's U.S. profile is at a tipping point, as the Swedish progressive

ASHANTI

The Declaration

Producers: various

The Inc./Universal Motown

Release Date: June 3

As the title suggests, "The Declaration" is in many ways about womanhood and empowerment, which is why Ashanti chose to work with producers and collaborators outside the Inc. family. On the synthy, Darkchild-produced "So Over You," Ashanti croons about getting past a former relationship, while the Jermaine Dupri-mixed "Good Good," featuring elements of Michael Jackson's "The Girl Is Mine," finds her confidently belting about her abilities to please in bed. Ashanti continues to celebrate her femininity on tracks like the sensual, Robin Thicke-assisted "Things You Make Me Do" and the bass-heavy "Girlfriend," where she teases about all the things she'd allow her love interest to do if they were a couple. Meanwhile, "Mother" is inspired by Ashanti's close bond with her own mother, and "Shine" is aimed at motivating young women.—MC



band is ready to break into the metal mainstream if it keeps playing its cards right. "Watershed" reaffirms the quintet's style of transposing driving black metal with interludes tender enough for children's ears. The flute-tinged opener "Coil" is positively rustic, with frontman Mikael Åkerfeldt dueting with Natalie Lorichs. Yet, even when pushing its heavier alter ego, the boundaries are blurring into each other. The determined riffs of "Heir Apparent" dissolve into lightly skipping guitar notes, and companion track "The Lotus Eater" winds through several jam incarnations that bring Opeth's psychedelic '60s influences to the fore. Then, sighing lament "Burden" picks up for the next decade, following traditional prog patterns from the '70s. A substantial addition to the band's catalog.—CLT

JAKOB DYLAN

Seeing Things

Producer: Rick Rubin

Columbia

Release Date: June 3

With the Wallflowers on hiatus, Jakob Dylan abandons slick adult-rock for spare, man-with-guitar balladry on his Rick Rubin-produced solo debut. Firmly rooted in blues and folk, the 10 acoustic-based songs have a warm, rustic, old-time-y feel, but stark meditations

like "Evil Is Alive and Well" and "War Is Kind" are very much about the present moment. On the Springsteen-esque standout "Valley of the Low Sun," a soothing melody speaks to a nation tired of being at war, while the sweet country blues of "Something Good This Way Comes" chases picture-perfect Americana, albeit with an aching smile. Under Rubin's direction, Dylan's laid-back rasp, often laced with smoky harmonies, gains weight and texture. "Seeing Things" is raw and compelling, a huge leap forward for him as a songwriter and lyricist.—SP

DISTURBED

Indestructible

Producer: Disturbed

Reprise

Release Date: June 3

A motorcycle accident, a garage fire at his home and lots of romantic turmoil fuel Disturbed frontman David Draiman's frustrations on this fierce, angry diatribe of a record. It dabbles in politics ("Enough," the title track), rails against conformity ("Divide") and, on the downright frightening single "Inside the Fire," finds the singer grappling with a suicide solution that's encouraged by Satan himself. The group backs it up with a forceful sonic fusillade that recalls Disturbed's 2000

debut, "The Sickness," while doing away with some of the melodic niceties that crept into "Ten Thousand Fists" and 2002's "Believe," right down to Draiman's jungle animal vocals. It does, however, retain a taut, grooving sensibility that gives guitarist Dan Donegan plenty of room for heretofore unexplored heroics, from the spiraling lick of "Inside the Fire" to the razor attack of "The Night."—GG

LADYTRON

Velocifer

Producers: Ladytron,

Alessandro Cortini, Vicarious

Bliss

Nettwerk

Release Date: June 3

For its fourth full-length album, electro-pop outfit Ladytron sharpens up its sound with a biting, dramatic edge. Compared with the shoe-gazer-y material heard on 2005's "Witching Hour," the songs here are bathed in thick, menacing synth lines and punctuated by fierce drum kicks, best-heard on the pulverizing, goth-like opener "Black Cat," sung in vocalist Mira Aroyo's native Bulgarian. The dancier beats of "They Gave You a Heart, They Gave You a Name" and "Runaway" are pitted against the industrial-leaning clang of "Deep Blue," though elsewhere, in-between songs like "Burning Up" and "The Lovers" are more or less interchangeable. Dark yet delectable, "Ve-

locifer" suits Ladytron just right.—JM

LATIN

GRUPO FANTASMA

Sonidos Gold

Producers: Adrian Quesada,

Grupo Fantasma

Aire Sol Records/High Wire

Music

Release Date: June 17

Playing with Prince at his two-month Las Vegas residency may be the ultimate stamp of approval for a backing band. But Austin-based orchestra Grupo Fantasma has its own artistic statement to make on this album of cumbias, Latin funk jams, tropical descargas and psychedelia. Not surprisingly, the joy here is the live-show energy the band brings to a variety of Latin styles. One can almost picture brass-heavy opener "El Sabio Soy Yo" and modern gruperostyle "Levantate" being played in a cantina until they blast off in their own funkified, genre-breaking directions. For those who enjoy distinguishable, hook-driven songs in addition to jam sessions, those catchy anchors are there, too, making "Sonidos Gold" accessible to more than just the cool heads.—ABY

BLUES

PINETOP PERKINS

Pinetop Perkins and Friends

Producer: Doug Nelson

Telarc

THE TING TINGS

We Started Nothing

Producer: Jules De Martino

Columbia

Release Date: June 10 (CD)

With lead vocalist Katie White, U.K. duo the Ting Tings have themselves a cheerleader more than a singer. But no matter, as "We Started Nothing" appropriately opens with a dashing display of dancefloor energy, and White is commandingly charming as she leads a chorus in "Great DJ" that's little more than vowel sounds. But things get better from there, as the band's U.K. No. 1 "That's Not My Name" is a sassy singalong anthem. There's some Toni Basil in the band's retro, slinky grooves, but the Tings walk away triumphant, thanks to a last-minute jolt of guitar. The act gets punky on iPod hit "Shut Up and Let Me Go," and "Keep Your Head" and "Fruit Machine" are filled with brazenly sharp new wave sounds. For an album of sugar highs, there's certain to be a buzz kill or two ("We Walk"), but there's plenty of fun to be had here.—TM



AIMEE MANN

@#%&! Smilers

Producer: Paul Bryan

SuperEgo

Release Date: June 3

After 2005 concept album "The Forgotten Arm" was poorly received, Amy Mann is back to writing stand-alone pop songs, and lo and behold, they comprise her most compelling album to date. As a writer and performer of lovelorn, piano- and guitar-driven pop music, Mann stands with the best of her era. She can sum up universal relationship complications in three-minute, eminently hummable musical nuggets. Cases in point: smoldering love song "True Believer"; the earnest, string-laden ballad "It's Over"; and "Columbus Avenue," where a street serves as metaphor for an ex's downfall. Plus, on album standout "Phoenix," an elegantly turned melody accompanies a singer still working things out in her head as the highway takes her farther from a misguided lover.—TC



THE BILLBOARD REVIEWS

SINGLES

Release Date: June 10

★ Pinetop Perkins has been performing blues music longer than most of us have been alive, so it's safe to assume that when he releases a new album it has depth and savvy. The title, "Pinetop Perkins and Friends," is self-explanatory; the friends in question include Eric Clapton, Willie "Big Eyes" Smith and Eric Sardinas. The nine tunes are standards with long histories of their own. Clapton sits in on "How Long Blues/Come Back Baby," a medley featuring Perkins and Nora Jean Brusco on vocals. Brusco's voice is full-strength blues, Perkins' piano is especially tasty, and Clapton's comping is as incisive as his solo. Another winning number, "Look on Yonders Wall," is an exceptionally hip cover of this classic 12-bar shuffle, with Jimmie Vaughan handling the lead guitar chores in convincing fashion.—*PVV*

NEW & NOTEWORTHY

FLEET FOXES

Fleet Foxes

Producer: Phil Ek

Sub Pop

Release Date: June 3

★ One of the most valuable qualities of good music is its ability to transport you to a moment in your past, a place you'll never see or somewhere that doesn't even exist. Thanks to their gloriously retro (and occasionally eerie) three-part harmonies, Seattle's Fleet Foxes accomplish all the above with their self-titled debut. Led by vocalist Robin Pecknold, those harmonies usher in a remote, parallel-universe America that lies far from the interstate—maybe somewhere in Appalachia—where contempo-

rary music sounds a lot like a doped-up daydream at church. Pecknold conjures the sedate, acoustic side of My Morning Jacket's Jim James, and the band traverses the same scenic waters as the "Lee Shore" side of Crosby, Stills, Nash & Young with great effect. And on songs like "Oliver James," where Pecknold's voice dances on top of and glides along with the melody, the band makes it sound much easier than it is.—*WO*

THE VIRGINS

The Virgins

Producers: S*A*M* and

Sluggo

Atlantic

Release Date: June 3

★ A quartet of 20-some-things with artsy downtown pedigrees and refreshingly straightforward mainstream ambitions, the Virgins are ready to seduce tweens who've outgrown the Jonas Brothers. Their 2007 self-titled indie EP was a catchy, sleazy affair that the makers of "Gossip Girl" snapped up for a full-episode soundtrack. On the band's major-label debut, the EP is retooled for maximum radio-friendliness by production team S*A*M* and Sluggo and augmented with four new tracks. Echoes of the '80s dominate, from the Duran Duran disco of "Teen Lovers" and "Murder" to frontman Donald Cummings' Elvis Costello inflection on "Love Is Colder Than Death." The lyrics nod to debauchery (Cocaine! One-night stands! The F-word!) but the music is as polished as a drill sergeant's boots. It all adds up to a guilty pleasure for those old enough to remember the '80s.—*JMC*

POP

YOUNG JEEZY FEATURING KANYE WEST

Put On (4:19)

Producers: Drumma Boy, Kanye West

Writers: J. Jenkins, K. West

Publisher: not listed
Corporate Thugz/Def Jam

▶ Young Jeezy's launch single from third solo CD "The Recession" finds the Southern rapper talking up his city over synthesizers, a choir and propulsive beats, while maintaining his curious, longstanding tradition of rhyming words with themselves ("Call that bitch a bodyguard?/Yeah, that's my bodyguard"). Kanye West cameos in full-on autotune mode with a verse that manages to be simultaneously hilarious and creepy: "When the Jesus pieces can't bring me peace/Yo, I need just at least, uh, one of Russell's nieces." Jeezy is a veteran of the charts—20 appearances at the R&B/hip-hop format, with the No. 1 "Sole Survivor" in 2005, and a featured guest spot this year in Usher's "Love in This Club." While this single doesn't have the same juice, Jeezy's name brand alone is sure to make this a summer radio staple.—*KJH*

COUNTRY

CARRIE UNDERWOOD

Last Name (4:01)

Producer: Mark Bright

Writers: C. Underwood, L. Laird, H. Lindsey

Publishers: Carrie-Okie/Laird Road, BMG; Raylene/BJP, ASCAP
19/Arista Nashville

▶ The third single from Carrie Underwood's "Carnival Ride" is a feisty change of pace from the fresh-faced persona celebrated on previous hit "All American Girl." In this "pre-quel" to "Before He Cheats," Underwood is a brazen party animal. She co-wrote the tune with Luke Laird and Hillary Lindsey about an alcohol-fueled night of revelry that results in a quickie Vegas marriage. She wakes up shamefully admitting she

doesn't even know the guy's last name—or her own now. It's a cleverly penned lyric that hilariously celebrates drunken debauchery, while Mark Bright's production fuels a bluesy, smokin' track. Underwood again demonstrates why she's become such a major star, with a performance that combines soulful vocals, edgy intensity and sassy attitude into a delicious cocktail.—*DEP*

DANCE

CHRISTIAN GEORGE

Strangers (3:07)

Producers: Christian George,

Blake English, Sean Konnerly

Writers: C. George,

M. Anthony

Publisher: not listed

Remixers: Thomas Gold, Wideboys, Funk Generation,

Rod Carrillo, Speakerbox,

Jack Rokka

Chauncey Digital

▶ Christian George has served pop culture as a model, choreographer, backup dancer, actor and stylist (for the likes of Kanye West), and now this hottie has his eye on a singing career. Plenty of guys have enchanted dancefloors with little more than a shirtless video—and George delivers

MAROON 5 AND RIHANNA

If I Never See Your Face Again (3:21)

Producers: Mike Elizondo, Mark

"Spike" Stent

Writers: A. Levine, J. Valentine

Publisher: not listed

Octone/A&M

What may initially seem an odd pairing makes perfect sense at first listen. Maroon 5 has always hidden R&B under its pop/rock sheen, while Rihanna possesses a highly developed pop edge (recall "SOS," which sampled "Tainted Love"). The addition of her vocal on the fourth single from Maroon's year-old "It Won't Be Soon Before Long" brings notice to just how great this otherwise hidden album nugget is. The equally photogenic Levine and Rihanna trade off vocals that are as sexy on record as their energy is on the elegant, glammed-to-the-hilt video. At the heart of the song is a head-bopping chorus—as fine as previous Maroon 5 chart triumphs—that chugs along at perfect pace for the summer season. "Never" is destined to hastily propel both acts back into the top 10.—*CW*



sex appeal—but there's also substance amid his mission. Naming Elvis and George Michael as influences, his upcoming debut is a soulful journey. ("I'm either making you scream or you're making me cry," he proclaims.) Lead single "Strangers" visits the primal tip, as he sings, "Let's make love like we're strangers." No mistaking intent here. The blippy album

TRIPLE A

SCARLET JOHANSSON

Falling Down (3:59)

Producer: Dave Sitek

Writer: T. Waits

Publisher: not listed

Atco/Rhino

Plump red lips may seduce Hollywood, but they do not a music career make. The actress' debut album of Tom Waits covers, "Anywhere I Lay My Head," opens with the dark, tense "Falling Down" (from Waits' 1988 live album "Big Time"), somewhat reminiscent of the storied Siouxsie Sioux. David Bowie contributes a prominent background vocal to the maudlin track, produced by Beck and Nine Inch Nails collaborator Dave Sitek. Triple A may find the song beguiling, and the album debuts atop the Heatseekers chart this week. Crossover can be convincing: Take Minnie Driver. But Scarlet's true colors as a singer remain to be seen.—*CT*



ADELE

Chasing Pavements (3:31)

Producer: Eg White

Writers: A. Adkins, E. White

Publishers: various

XL/Columbia

Etta, Janis, Carole, Whitney, Celine, Mariah... and Adele? The young Brit singer/songwriter championed the British charts with entrancing debut "Chasing Pavements" and accompanying No. 1 full-length "19," which, given the success of Amy Winehouse and Duffy, is signaling a bold new influx of Euro female talent in the States. While pop-friendly in melody, there's an old-soul weariness that pervades Adele's sweet, husky vocals. Minimalist accompaniment backs the midtempo track, which rises with a sweep of strings—and hope—at the chorus, as she implores, "This ain't lust, I know this is love/Should I give up, or should I just keep chasing pavements?" Other potential singles abound on "19": Mark Ronson-produced "Cold Shoulder," "Daydreamer," "Melt My Heart to Stone" and the hair-raising Bob Dylan-penned "Make You Feel My Love," popularized by Billy Joel. Now 20, Adele truly has potential to become among the most respected and inspiring international artists of her generation.—*MM*

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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BY ANN DONAHUE

Victory Lap

Cook's 'Life' Scores Big After 'Idol' Exposure

It's the first time songs performed on "American Idol" have been made available for immediate download on iTunes—and the audience's ability to make an instant gratification purchase has paid off handsomely for winner David Cook.

Cook's "The Time of My Life," first performed during the "American Idol" results show May 21, has since tallied 236,000 downloads, placing it at No. 1 on Billboard's Hot Digital Songs chart and helping to land it at No. 3 on the Billboard Hot 100. (In terms of airplay, "Time" is No. 30 on the Adult Contemporary radio chart and is also getting spins at adult top 40 and CHR/top 40 stations.)

In fact, Cook has 14 songs from

throughout the "American Idol" season on Hot Digital Songs, with "Dream Big" at No. 7 with 110,000 downloads and his version of U2's "I Still Haven't Found What I'm Looking For" at No. 9 with 98,000 downloads. All told, Cook sold 888,000 downloads of his songs in one week. (Besides the songs from the final two episodes, iTunes offered a limited run of contestants songs from earlier in the season. The older songs are no longer available.)

It has been a similar whirlwind for Cook since his win, as he shuttles between press appointments and photo shoots. He is discovering that being the star of the country's biggest reality show—31.7 million people watched

the finale on Fox—sometimes has its surreal moments.

"I loved my time on the show, but I've been looking forward to just being able to get back to the creative process of writing and recording," he says. "It's going to be interesting to be able to play a song and not have to wonder where 'camera A' is."

And now that the grueling weekly production cycle is over, will he miss the regular jolt of acerbic commentary from judge Simon Cowell?

"All the things that they said on-air, they repeated to me off-air," he says. After Cook performed Our Lady Peace's "Innocent" and, he says, "somehow made it through to the next round, I had a chance to talk to Simon. He goes

[assumes British accent], 'David, are you going to pull it together next week?' It's constructive criticism wrapped up in a tart little package." Cook shouldn't feel too bad about that performance, though—it's No. 69 on Hot Digital Songs with 23,000 downloads.

For most of June, Cook will focus on rehearsals for the American Idols Live tour, which features the top 10 finalists and runs for almost three months. The trek begins July 1 in Glendale, Ariz., and wraps Sept. 13 in Tulsa, Okla.

"It's going to be more of a mini-concert for everybody," he says. "There will be some group numbers [and] some duets, but for the most part I think everybody gets to do at least three songs. I've always loved the idea of waking up in a different city every day, so to be able to do that on this kind of scale is going to be an experience."

And then, after the tour, comes the transition period from day-in and day-out "American Idol" mania to establishing a voice as a musician separate from the show.

"I lucked out in this whole scenario because I knew going in what kind of artist I wanted to be and what kind of writer I was," says Cook, whose 19 Recordings/RCA debut is due in the fall. "I don't see myself straying too far from what I was doing before, which is kind of a rock vibe with some catchy pop choruses. The cool thing now is that I don't have to worry about taking shortcuts. I have the resources to put together a record that I'm going to be proud of, I hope, for the rest of my life."



SCARS ON BROADWAY

BROADWAY ON THE RADIO

The high-profile success of System of a Down has proved beneficial for Scars on Broadway, the new hard rock band from SOAD guitarist/vocalist Daron Malakian and drummer John Dolmayan.

Scars on Broadway debuts at No. 35 on Billboard's Modern Rock chart this week with "They Say," the first single from the group's self-titled album, due July 29 via Interscope.

"The [SOAD] fans are definitely digging it," KFMA Tucson, Ariz., PD Matt Spry says. "Most stations have had a history with System of a Down, so this is an important record for them. If they're not on it yet, they should be."

"They Say" was first leaked March 28 on Scars on Broadway's Web site. Three weeks before its launch, the band's management team created buzz among fans by dispersing small pamphlets with lyrics and the date of the song's online debut.

"We created all of this anticipation before we even leaked this song," says David Benveniste of Velvet Hammer, which manages Scars on Broadway. After the song went live, "the servers crashed," he adds.

Another big supporter is Los Angeles' KROQ, which aired the song in conjunction with its online release. Positive reaction from the song led KROQ to book Scars on Broadway for its annual Weenie Roast, held May 17 in Irvine, Calif.

SOAD "is one of the biggest bands for KROQ," music director Lisa Worden says. "So when [Malakian] started Scars on Broadway, we immediately starting playing the song."

Scars on Broadway's upcoming 14-song album was financed by the band and produced by Malakian. After several months of label negotiations, the group signed with Interscope for a worldwide deal. "[Interscope] will act as tentacles in a giant push for the band, but we've already set the direction," Benveniste says.

Part of that push has been a number of live performances, including the Coachella Valley Music & Arts Festival, an intimate benefit concert with Metallica at Los Angeles' Wiltern Theatre, the Weenie Roast and KFMA Day. After European festival dates in August, the band returns stateside for a possible support slot on Metallica's upcoming tour, according to sources.

"I'm really looking forward to people hearing this band," Malakian says. "I'm as confident as I've ever felt with anything else I've ever put out."

—Mitchell Peters

STRIKE A 'POSE'

After scoring the top-selling Latin album of 2007 with "El Cartel: The Big Boss" (El Cartel/Interscope), reggaetón star Daddy Yankee is beginning to pave the way for his next project with the track "Pose," which debuts this week at No. 30 on Billboard's Hot Latin Songs chart.

The twist? "Pose" is ostensibly the first single from "Talento de Barrio: El Soundtrack," the soundtrack to Daddy Yankee's upcoming film debut, "Talento de Barrio."

Ostensibly because this past March another single, the movie's theme song, "Somos Calle," was released, but not to radio. Instead, "Somos Calle," a more gritty, urban track, was worked online and on video channels.

"Pose," in contrast, is

more pop/dance than reggaetón and has quickly gained traction on stations nationwide. The song's tone is in keeping with Daddy Yankee's recent singles, including the similarly pop-friendly "Impacto," although the artist says "Talento de Barrio" includes a wide array of musical styles.

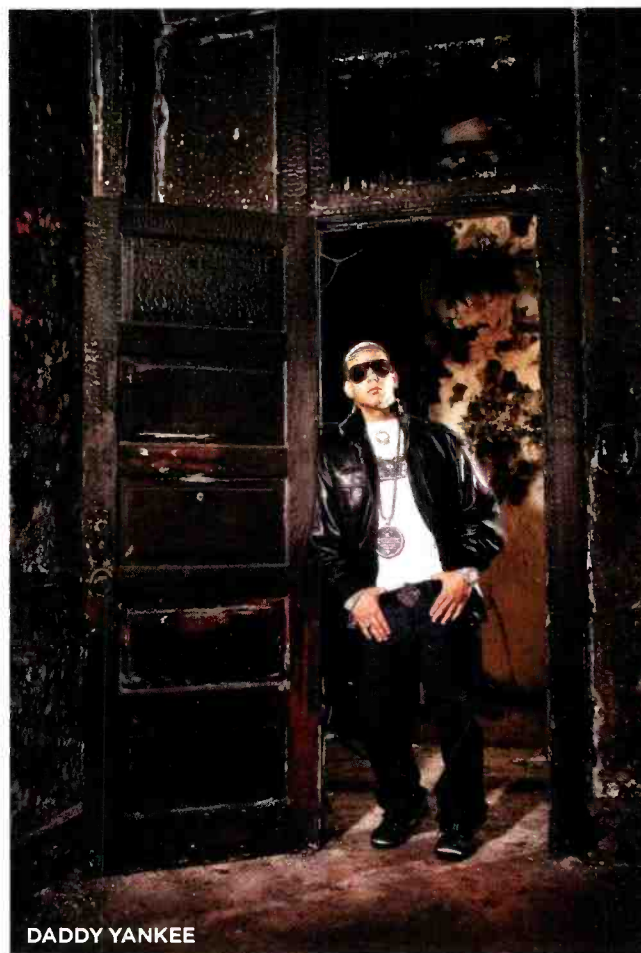
The album is slated for release July 15 on the artist's own El Cartel Records, with distribution by Universal Music Group Distribution via Machete Records. Unlike "El Cartel: The Big Boss," "Talento" doesn't include any English-language tracks, and it will not be released under Interscope. All promotion and marketing falls under El Cartel's jurisdiction.

The album was produced by Eli "El Musicol-

ogo" and Menace and includes collaborations with such Puerto Rican acts as Tempo and Arcangel.

In turn, "Talento de Barrio" (Barrio Talent) the film, originally slated for release via Paramount, will now be released independently via separate distribution agreements in various countries. The movie, directed by Jose Ivan Santiago, is loosely based on Daddy Yankee's life growing up in one of San Juan's poorest neighborhoods.

Daddy Yankee stars as Edgar Dinero, a young man caught between the thug life of his barrio and his dream of becoming a reggaetón star. Other reggaetón acts that have minor roles in the movie include Gringo (of duo Baby Rasta & Gringo), Glory and producer Eddie Dee. —Leila Cobo



DADDY YANKEE

COOK: MICHAEL BECKER/FOX; DADDY YANKEE: TALENTO DE BARRIO; SCARS ON BROADWAY: GREG WATERMANN

POP BY LARS BRANDLE

FROM RUSSIA WITH LOVE

Dima Bilan Is New Eurovision Champ

Russian pop singer Dima Bilan was the runaway winner of the 2008 Eurovision Song Contest—thanks to a little help from Team Timbaland.

Bilan—who came in second two years ago—triumphed at the May 24 event in Belgrade, Serbia, with his ballad “Believe,” produced and written by Bilan with Timbaland collaborator Jim Beanz.

“We are shattered. We’ve been on the road for eight days and eight nights without a single minute’s rest,” says Bilan’s international manager Sasha Tityanko, who also had a hand in the breakout success of Russian pop act T.a.t.u. “But it’s been a great achievement.”

Sietse Bakker, who helms the Eurovision Website as manager of communications for the Eurovision Song Contest, says Bilan has “great potential” for worldwide success. But the opportunity to immediately cash in on the exposure from the Eurovision broadcast—which attracted roughly 105 million viewers and more than 8 million phone votes—seems to be going begging, with the track not yet available on the U.K. version of the iTunes Music Store.

Bilan’s Eurovision 2006 runner-up song, “Never Let You Go,” was the only track available there at press time. “Believe” is only available internationally on the official Eurovision album “Belgrade 2008—All the Songs From the Show” (CMC/EMI), rolled out across Europe in May. But Tityanko remains unfazed, saying the track would be warmly received on its broad release through Universal in various Continental European markets and in the Americas beginning in June, with publishing on the track signed up by U.K.-based publisher Denis Ingoldsby. Universal and Warner Music are understood to be negotiating for the U.K. release.

Meanwhile, Bilan’s victory is set to cement the artist’s superstar status in Russia. “Believe” hit stores in Eastern Europe May 26 through Moscow-based independent label Misteriya Zvuka (Mystery of Sound), which has rights for Russian and the Commonwealth of Independent States. Misteriya Zvuka commercial director Yevgeny Zhdannikov now expects big sales for the album “Proptiv Pravil,” scheduled for release June 19.

“Sure, Bilan’s Eurovision victory will boost sales,” Zhdannikov says. “The album was ready for release a few weeks ago but, according to Eurovision rules, the entry song was supposed to be unreleased, and we didn’t want to put out the album without the major hit.”

On the night of the contest, people gathered at cafes and restaurants in many Russian cities to watch the broadcast, taking to the streets to celebrate Bilan’s victory.

But Bilan seems to be setting his sights further afield. Timbaland himself “blessed” Bilan’s forthcoming 18-track album, Tityanko says, “and gave his best production team to Dima,” including Beanz, Ryan Tedder and Danjahandz. Latin producer Rudy Perez (Christina Aguilera, Julio Iglesias) is also onboard for the project, which will be released in English and Spanish. Tityanko adds, with Nelly Furtado appearing on a duet. A staggered release for the untitled international sets will continue through the summer, beginning in June.

Speaking immediately after the contest, Bilan dedicated the trophy to “the United States, to Jim Beanz the composer and to Timbaland’s production team.” He added that he anticipated “being busy for the next five years.” He is currently on a two-



BILAN

week European Winner’s Tour, organized by the European Broadcasting Union, and will return to Moscow in June to support the album release.

Additional reporting by Vladimir Kozlov in Moscow and Tom Ferguson in London.

BRITS, GERMANS LOOK EAST IN ANGER

LONDON—The annual Eurovision Song Contest has long been viewed with good-humored disdain by the British public as a festival of kitsch.

But this year, mockery has turned to protest. Amid a media frenzy of complaints about block voting by Eastern European countries at the May 24 event, national newspaper the Daily Express claimed 98% of respondents to a telephone poll felt Britain should quit the contest. The issue was even raised in Parliament.

Greece’s KALOMOIRA, left, got the most votes for a non-Eastern European country, while the U.K.’s ANDY ABRAHAM, below, finished dead last.



Veteran broadcaster Terry Wogan, helming the BBC’s coverage, declared during the telecast that block voting was freezing out the United Kingdom, claiming the joint last-place finish for Britain’s Andy Abraham’s “Even If” proved Eurovision is “no longer a music contest.” Such complaints were echoed in Germany, which shared last place on 14 points.

Those countries, plus France and Spain, automatically qualify for Eurovision finals as parent organization the European Broadcasting Union’s highest-paying subscribers. But Eastern European countries have won five of the last eight Eurovisions. The latest U.K. win came in 1997, while Germany’s sole victory was in 1982.

In total, 22 of the 43 countries—51%—voting in this year’s final were from Eastern Europe. And almost 68% of the national votes cast for Russia’s Dima Bilan (184 out of 272) came from the East; for second-place Ukraine, that figure was 60% (138 out of 230).

The highest-showing non-Eastern country was third-place Greece with 218 points for Kalamoira’s “Secret Combination.”

“The current [Eurovision] climate is most certainly not in

favor of Western European countries,” says David Rowell, a partner in Autonomy Music Group, which handles marketing and management services for Abraham. Rowell wants a return to the voting system abandoned in the mid-’90s, “with [demographically selected] juries, as opposed to phone voting.”

Eurovision’s U.K. appeal certainly waned this year, with ratings down 18% from 2007 to 7.1 million viewers. And Abraham’s single on his own B-Line label entered at a lowly No. 67 on the Official U.K. Charts Co. listing for the week ending May 31. The Eurovision broadcast had not noticeably boosted sales by press time.

In Germany, public broadcasters’ association ARD’s entertainment coordinator Thomas Schneider insists there is no danger of the country exiting the contest, but adds, “We have to consider how we can improve everything next year.”

“As a Eurovision fan,” Rowell says, “I’d be saddened to see the U.K. exit; it is great entertainment. I just doubt its validity as a music contest.” —Lars Brandle

Additional reporting by Tom Ferguson in London and Wolfgang Spahr in Hamburg.

THE AKON ASSIST

With its ultra-catchy hook written by R&B superstar Akon and a unique rap style splashed throughout, Kardinal Offishall’s “Dangerous” is poised to become an unavoidable summer single.

The track is No. 51 with a bullet this week on the Billboard Hot 100 and debuts at No. 89 on Hot R&B/Hip-Hop Songs.

But it almost didn’t happen, Interscope senior VP of A&R Shawn Holiday says. Offishall, the stage name of Toronto-born James Harrow, put out a lone album for MCA, 2001’s “Quest for Fire: Firestarter Vol. 1,” but was dropped shortly afterward.



Holiday says Offishall’s earlier rapping may have been too edgy for his previous labels, but feels the artist has now found a strong mix of commercial hooks and changing tastes in hip-hop. “I wanted to take a chance on him because I always thought he was ahead of his time,” Holiday says.

Offishall acknowledges that he may not have been the most commercial of prospects in the past. “I’ve always been lurking around the edges, trying to find a place for what I do,” he says.

From Offishall’s perspective, his commercial opportunities increased after a meeting with Akon at a Canadian tour stop. That led to Offishall joining Akon on tour and working in a studio on the back of a tour bus. The beat that is the basis of “Dangerous” was handed off after a Vancouver show to Akon, who wrote its memorable chorus in minutes and presented it to Offishall to finish.

“I heard what he’d done with the piece of music and I knew it was a smash,” Offishall says. “What is great about working with Akon is that we use the same methods. It is 90% about the vibe. And if the elements are there, it comes together quickly.”

Certainly the public and radio has been quick to pick up on “Dangerous,” Holiday says. The song has been quickly crossing over from urban stations to commercial radio, and a top 40 push is expected in coming weeks.

The track has already been an iTunes single of the week and has sold more than 78,000 downloads, according to Nielsen SoundScan. A second single is expected before the release of Offishall’s currently untitled album, due the second week of August.

“Akon told me, ‘Kardi, the industry has known about you, but it is time everyone knows about you,’” Offishall says. “‘Dangerous’ is sharpening the blade for the album, but the album will speak for itself.” —Robert Thompson

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FLOBOTS FLY

>> FloBotz' "Fight With Tools" jets 183-15 on the Billboard 200, selling 30,000 (up 698%). The spike comes as the once-independent set gets rereleased by Universal Republic. The hip-hop act's "Handlebars" recently spent three weeks at No. 3 on Modern Rock.

WHO'S BAD?

>> Michael Jackson collects his fourth Billboard Hot 100 entry as a songwriter this year as David Cook's take on "Billie Jean" bows on the Hot 100 at No. 47. As a writer, it's the first time Jackson has had four Hot 100 hits in one calendar year since 1992.



PAGING DR. JONES

>> While the soundtrack to the fourth installment of the "Indiana Jones" films lands at No. 39 on the Billboard 200, the series rules the Top DVD Sales list at billboard.biz. A boxed set and the three earlier films rank at Nos. 3, 7, 8 and 11, respectively.

CHART BEAT

>> The Davids—Cook and Archuleta—become the 34th and 35th "American Idol" finalists to appear on the Billboard charts and the first contestants from the series' seventh season to garner ink on our weekly tallies. In a historic week that rewrites the history books, Cook claims the 178th and 179th No. 1s for the franchise, as his single "The Time of My Life" enters Hot Digital Songs and Hot Digital Tracks in pole position. By entering the Billboard Hot 100 at No. 3, "Time" takes the crown for the highest debut of 2008, besting the No. 9 openings of Yael Naim's "New Soul" in February and Chris Brown's "Forever" in May. As of last week, 10 songs have bowed inside the top 40 of the Hot 100 this year; this week, that total jumps to 15 with the addition of four songs by Cook and one by Archuleta.

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

Billboard

CHARTS

Album Chart Mimics TV Guide; 3 Doors Streaks

If you held any doubt that TV is the new radio, this issue's charts could budge your thinking, as the final 2008 week of "American Idol" makes Billboard Hot 100 history for latest-series winner **David Cook** at the same time the May 18 telecast of the Academy of Country Music (ACM) Awards spurs action on the Billboard 200 and Top Country Albums.

TV proves to be a handy A&R scout, too, as a figure from America's other leading reality show starts her career as a recording artist ahead of that invigorated country field.

While it would be foolhardy to predict whether Cook will ultimately go the way of **Chris Daughtry**, who went from "Idol" also-ran to chart champ, or make a fast fade like earlier "Idol" rocker **Bo Bice**, the new season winner certainly starts with a bang (see Between the Bullets, page 56). His 11 concurrent placements on the Billboard Hot 100 ranks behind only **the Beatles'** haul of 14 songs in the April 11, 1964, issue.

Digital sales pace Cook's feat and account for "Idol" runner-up **David Archuleta's** three debuts on both the Hot 100 and Hot Digital Songs.

The show's final week marked the first frame in which Apple's iTunes al-

lowed "Idol" contestant downloads to chart. The resulting 17 tracks that show up on Hot Digital Songs, plus charting titles from "Idol" guests, account for 1.3 million downloads. Billboard 200 albums by Daughtry and acts that played the "Idol" close-out week generate a combined 134,000 copies.

Included in that honor roll: **Carrie Underwood** (Nos. 16 and 64), **Donna Summer** (No. 17), **Jordin Sparks** (No. 19), **OneRepublic** (No. 24), **the Jonas Brothers** (No. 47) and **George Michael** (No. 98).

That other big unscripted series, "Dancing With the Stars," finds **Julianne Hough** trading her dancing shoes for a microphone as her self-titled debut makes a splash at No. 1 on Top Country Albums (see Between the Bullets, page 62).

Hough's triumph in no way diminishes the impact generated by the CBS telecast of the ACM Awards, which stamp no less than 13 bullets on the Billboard 200. Among those who played the show, won a trophy or both, the best seller belongs to **Taylor Swift** (No. 12, 33,000), the largest unit gain goes to Underwood (No. 16, up 9,000 copies), and **Rodney Atkins** (No. 88, up 73%) has the best percentage spike.



3 DOORS DOWN

DOWN ON TOP: As predicted here last week, **3 Doors Down** earns its second straight chart-topper on the Billboard 200, as its self-titled set starts at No. 1 with 154,000 first-week sales.

The band's 2005 set, "Seventeen Days," opened on top with 231,000 sold in the initial frame.

Each of the band's full-length albums reached the big chart's top 10. Of five charting titles, only 2003 EP "Another 700 Miles" missed that mark, settling for a No. 21 peak.

FINE-TUNING: Digital-only albums enter the sales charts as a result of a new policy announced last issue. Starting at No. 152 on the Billboard 200 is **the Cool Kids'** "The Bake Sale" (4,000

sold), one of five download-only titles to ink Top Heatseekers.

Two of those Heatseeker acts, **Kaskadee** and **Ladytron**, also enter Top Electronic Albums.

The new rules also see digital sets from **Dane Cook**, **Cas Haley** and **Kathy Freston** enter, respectively, Top Comedy Albums and Top New Age Albums. Had the revision happened two months ago, violinist

Janine Jansen's iTunes-exclusive "Live Session: Bach" would have led Top Classical Albums when it started with 1,000 downloads.

On Hot Singles Sales, the inclusion of digital bundles allows Christian singer **Francesca Battistelli** to bow at No. 3 with slightly less than 1,000 sold for "I'm Letting Go."

The policy adjustment also allows retail-exclusive singles to enter that chart, accounting for the No. 1 bow by the next Disney Channel powerhouse, "Camp Rock." Available now only at Target, the show's "We Rock" moves 11,000 units this frame.

Without radio play, those sales aren't enough for the Walt Disney single to dent the Billboard Hot 100.

Over The Counter

GEOFF MAYFIELD



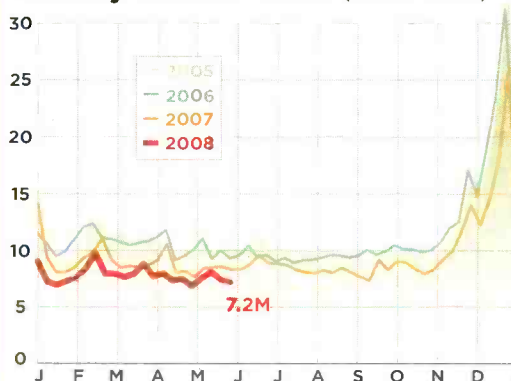
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,205,000	1,164,000	21,430,000
Last Week	7,433,000	1,184,000	19,664,000
Change	-3.1%	-1.7%	9.0%
This Week Last Year	8,315,000	989,000	15,135,000
Change	-13.3%	17.7%	41.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2007	2008	CHANGE
OVERALL UNIT SALES			
Albums	185,462,000	164,579,000	-11.3%
Digital Tracks	340,235,000	440,280,000	29.4%
Store Singles	836,000	651,000	-22.1%
Total	526,533,000	605,510,000	15.0%
Albums w/TEA*	219,485,500	208,607,000	-5.0%

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

ALBUM SALES



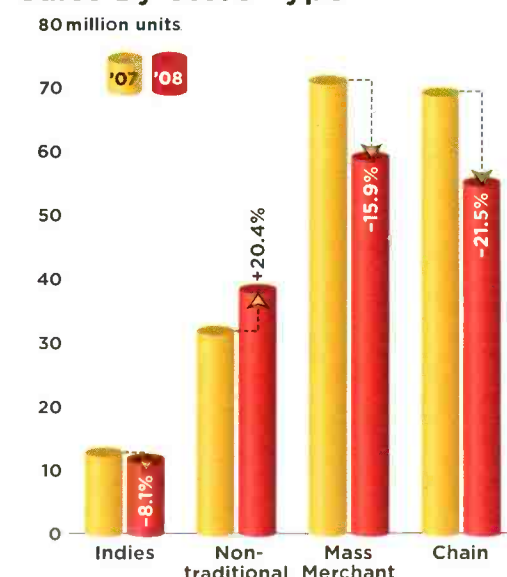
SALES BY ALBUM FORMAT

CD	166,176,000	138,723,000	-16.5%
Digital	18,734,000	25,151,000	34.3%
Cassette	154,000	43,000	-72.1%
Other	398,000	662,000	66.3%

For week ending May 25, 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



JUN 7 2008 THE Billboard 200

Table with columns: THIS WEEK, LAST WEEK, HOT SHOT DEBUT, ARTIST, Title, CERT. PEAK POSITION. Top entries include 3 DOORS DOWN (1), BUN-B (2), JULIANNE HOUGH (3), FRANK SINATRA (4), DEATH CAB FOR CUTIE (5), LEONA LEWIS (6), MARIAH CAREY (7), DUFFY (8), MADONNA (9), NEIL DIAMOND (10), JASON MRAZ (11), TAYLOR SWIFT (12), TOBY KEITH (13), JESSE MCCARTNEY (14), GREATEST HITS GRADUATE (15), CARRIE UNDERWOOD (16), DONNA SUMMER (17), VARIOUS ARTISTS (18), JORDIN SPARKS (19), DAUGHTRY (20), FOXBORO HOTTUBS (21), RICK ROSS (22), SOUNDTRACK (23), PACER SETTER ONEREPUBLIC (24), SUGARLAND (25), KID ROCK (26), JACK JOHNSON (27), GEORGE STRAIT (28), SOUNDTRACK (29), KENNY CHESNEY (30), SOUNDTRACK (31), COLBIE CAILLAT (32), VARIOUS ARTISTS (33), NATASHA BEDINGFIELD (34), JAMES OTTO (35), GARTH BROOKS (36), LYFE JENNINGS (37), KEITH SWEAT (38), SOUNDTRACK (39), DIERKS BENTLEY (40), JOSH GROBAN (41), GAVIN DEGRAW (42), BRAD PAISLEY (43), MILEY CYRUS (44), TIM MCGRAW (45), LADY ANTEBELLUM (46), JONAS BROTHERS (47), CLAY AIKEN (48), MIRANDA LAMBERT (49), ALICIA KEYS (50).

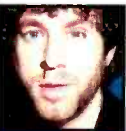


"American Idol" helps Donna Summer return at No. 17 (23,000 sold). It's her highest charting album since "She Works Hard for the Money."

The singer notches his highest rank on the chart, starting with 30,000. His first two studio albums each peaked at No. 15.



Green Day side project bows with 19,000. Its "Mother Mary" single hit No. 16 on Modern Rock in early March.



Among the acts on the album covering famed Disney hits: Elliott Yamin (pictured), Colbie Caillat, Plain White T's and Kate Voegele.



Hits package re-enters with a 192% gain after singer performed on "American Idol" finale May 21.

Table with columns: THIS WEEK, LAST WEEK, ARTIST, Title, CERT. PEAK POSITION. Top entries include 10 YEARS (51), RASCAL FLATTS (52), AMY WINEHOUSE (53), THE DREAM (54), CHRIS BROWN (55), ALAN JACKSON (56), RADIOHEAD (57), VICENTE FERNANDEZ (58), PORTISHEAD (59), TRACE ADKINS (60), KEYSHIA COLE (61), SARA BAREILLES (62), LINKIN PARK (63), CARRIE UNDERWOOD (64), FLIGHT OF THE CONCHORDS (65), MARY J. BLIGE (66), THE ROOTS (67), CARLY SIMON (68), MILEY CYRUS (69), VARIOUS ARTISTS (70), NICKELBACK (71), MICHAEL BUBLE (72), PANIC AT THE DISCO (73), TYE TRIBBETT & G.A. (74), MARVIN SAPP (75), MANA (76), LUIS MIGUEL (77), SEETHER (78), RIHANNA (79), THREE DAYS GRACE (80), EAGLES (81), MAROON 5 (82), FLO RIDA (83), DEF LEPPARD (84), PARAMORE (85), DANITY KANE (86), FLYLEAF (87), RODNEY ATKINS (88), BUCKCHERRY (89), R.E.M. (90), ROBERT PLANT / ALISON KRAUSS (91), STEVE WINWOOD (92), MUDCRUTCH (93), THE DRESDEN DOLLS (94), THE RACONTEURS (95), ATMOSPHERE (96), FLEX (97), GEORGE MICHAEL (98), HEATSEEKER GRADUATE METRO STATION (99), JOHN MAYER (100).

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing 100 artists and their corresponding chart numbers.

JUN 7 2008 POP Billboard

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1 1 15 BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51 39 5 IF I NEVER SEE YOUR FACE AGAIN MAROON 5 FEAT. RIHANNA (A&M/OCTONE/INTERSCOPE).

POP 100: The top 100 Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2008, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Top entry: 1 1 14 #1 BLEEDING LOVE LEONA LEWIS (SYCO/J/RMG).

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Top entry: 26 29 4 I KISSED A GIRL KATY PERRY (CAPITOL).

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1 1 1 #1 WE ROCK CAMP ROCK (WALT DISNEY).

HITPREDICTOR

Table with columns: ARTIST/Title/LABEL(Score) Chart Rank. Includes sub-sections: POP 100 AIRPLAY, ADULT TOP 40, ADULT CONTEMPORARY, MODERN ROCK.

JUN 7 2008 **LATIN Billboard**

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Top entry: TE QUIERO by Flex.



Reggaeton hero scores chart's highest debut with his 18th Hot Latin Songs appearance since first entry in 2005.



El Chaval's "Donde Estan Esos Amigos" soars 41-27 on a 35% audience gain. Song also jumps 5-1 on Tropical Airplay.



Superstar keeps turning out the hits from current album as the title track and third charting single bows.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, TITLE, PRODUCER (SONGWRITER), Artist, IMPRINT / PROMOTION LABEL, PEAK POSITION. Top entry: VIVE Y DEJAME VIVIR by Cuisillos.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT. PEAK POSITION. Top entry: VICENTE FERNANDEZ Para Siempre.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT. PEAK POSITION. Top entry: AKWID La Novela.

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHIT, ARTIST, Title, CERT. PEAK POSITION. Top entry: GRUPO MONTEZ DE DURANGO Agarrese!

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	HOT SHOT DEBUT		1 SCARLETT JOHANSSON ATCO 454524/RHINO (18.98)	Anywhere I Lay My Head	
2	6	43	GREATEST GAINER FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
3	3	11	SAVING ABEL SKIDCO 06053/VIRGIN (12.98)	Saving Abel	
4	NEW		MASON JENNINGS BRUSHFIRE 011240*/UMRG (13.98)	In The Ever	
5	5	18	MGMT COLUMBIA 19512*/SONY MUSIC (11.98)	Oracular Spectacular	
6	NEW		MATES OF STATE BARSUK 74 (13.98)	Re-Arrange Us	
7	NEW		THE TING TINGS COLUMBIA 28925* (16.98 VINYL LP)	We Started Nothing	
8	NEW		THE COOL KIDS C A K E DIGITAL EX/CHOCOLATE INDUSTRIES (9.98)	The Bake Sale	
9	NEW		A SKYLIT DRIVE TRAGIC HERO 476284/EAST WEST (14.98)	Wires And The Concept Of Breathing	
10	NEW		ISLANDS ANTI- 86956/EPIGRAPH (15.98)	Arm's Way	
11	1	2	BOONDOX PSYCHOPATHIC 4400 (12.98)	Krimson Creek	
12	NEW		KASKADE ULTRA DIGITAL EX (9.98)	Strobelite Seduction	
13	NEW		FRAYSER BOY HYPNOTIZE MINDS 3619 (16.98)	Da Key	
14	9	2	KIDZ IN THE HALL MAJOR LABEL 2075 DUCK DOWN (16.98)	The In Crowd	
15	NEW		SONNY LANDRETH LANDFALL 0001 (16.98)	From The Reach	
16	4	2	EMMURE VICTORY 449 (13.98)	The Respect Issue	
17	16	26	WE THE KINGS S-CURVE 52001 (8.98)	We The Kings	
18	17	74	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage	
19	NEW		CAROLINA LIAR ATLANTIC 474364/AG (13.98)	Coming To Terms	
20	24	20	GRUPO NUEVA VIDA MULTIMUSIC 11533 (6.98)	Mejores Cantos Religiosos	
21	38	14	BON IVER JAGJAGUWAR 115* (14.98)	For Emma, Forever Ago	
22	NEW		BONNIE "PRINCE" BILLY DRAG CITY 367* (15.98)	Lie Down In The Light	
23	14	4	9TH WONDER & BUCKSHOT DUCK DOWN 2070* (16.98)	The Formula	
24	NEW		THE BLACK ANGELS LIGHT IN THE ATTIC 033* (12.98)	Directions To See A Ghost	
25	NEW		ESPERANZA SPALDING HEADS UP 3140 (11.98)	Esperanza	

Other actors that have visited the chart include Kevin Spacey (No. 2 peak), Milla Jovovich (No. 23) and Minnie Driver (No. 25).

Electronic pop act's digital-only set will be released physically on June 3.

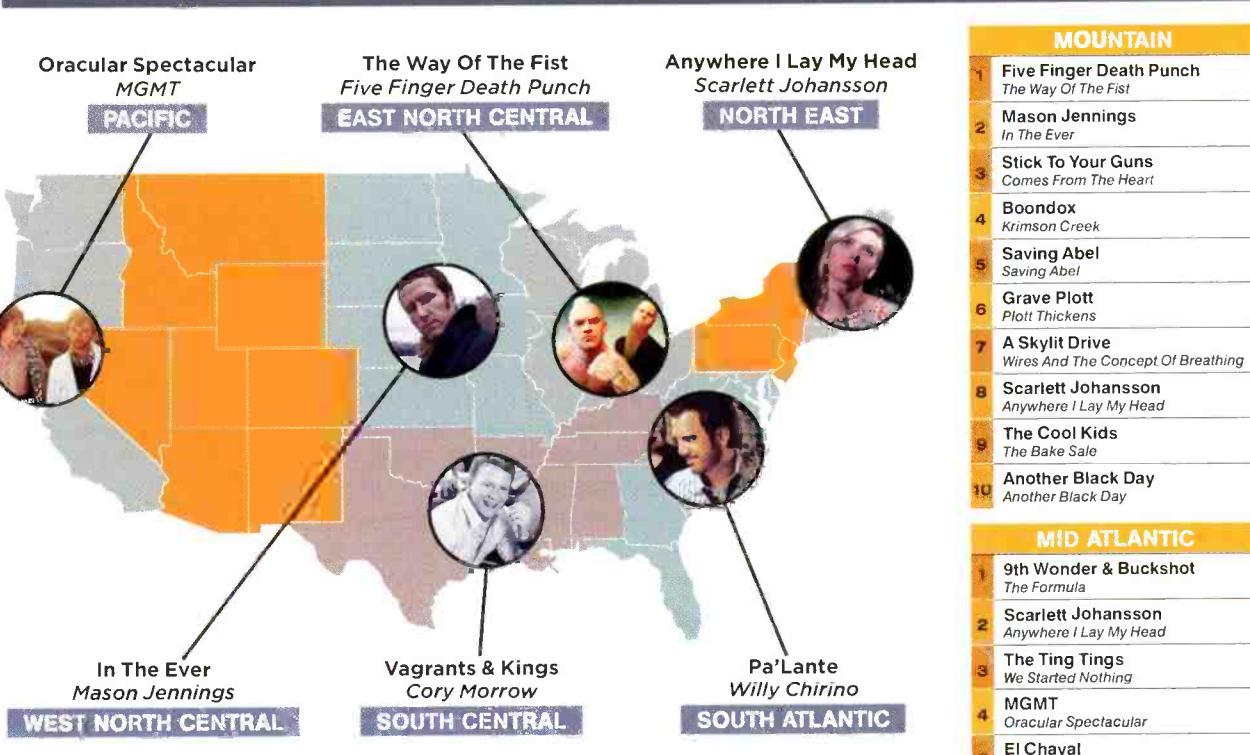
At No. 7, Ting Tings sales fueled by Apple iPod TV ad come solely from digital and vinyl editions of album. The CD streets June 3.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
26	RE-ENTRY		PURENRG FERVENT/WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG	
27	NEW		LIGHTS LIGHTS MUSIC DIGITAL EX (3.98)	Lights (EP)	
28	21	3	CUISILLOS MUSART 5050/BALBOA (15.98)	Vive Y Deja Me Vivir	
29	10	3	THE LAST SHADOW PUPPETS DOMINO 181* (13.98)	The Age Of The Understatement	
30	NEW		WARREN BARFIELD ESSENTIAL 10864 (13.98)	Worth Fighting For	
31	27	3	JUSTIN NOZUKA GLASSNOTE 0102 (11.98)	Holly	
32	20	5	TOKYO POLICE CLUB SADDLE CREEK 116* (13.98)	Elephant Shell	
33	12	3	ARMIN VAN BUUREN ARMADA 1666/ULTRA (17.98)	Imagine	
34	19	3	CHRIS SLIGH BRASH 0042 (13.98)	Running Back To You	
35	NEW		ANOTHER BLACK DAY BIELER BROS. 70022 (13.98)	Another Black Day	
36	25	6	M83 MUTE 9384 (15.98)	Saturdays=Youth	
37	13	2	THE MYRIAD KOCH 4443 (15.98)	With Arrows, With Poise	
38	NEW		CORY MORROW WRITE ON 001143/SUSTAIN (14.98)	Vagrants & Kings	
39	NEW		LADYTRON NETTWERK DIGITAL EX (9.98)	Velocifero	
40	NEW		ADELE XL/COLUMBIA DIGITAL EX/SONY MUSIC (9.98)	19	
41	28	7	CUT /// COPY MODULAR 050 (10.98)	In Ghost Colours	
42	11	2	DEICIDE EARACHE 358 (16.98)	Till Death Do Us Part	
43	42	31	NICK SWARDSON COMEDY CENTRAL 0056 (15.98 CD/DVD)	Party	
44	26	3	NO AGE SUB POP 772* (13.98)	Nouns	
45	37	13	LUDO REDBIRD/ISLAND 009497/IDJMG (9.98)	You're Awful, I Love You	
46	8	2	CINEMATIC SUNRISE EQUAL VISION 147 EX (8.98)	A Coloring Storybook And Long Playing Record (EP)	
47	RE-ENTRY		AIRBOURNE ROADRUNNER 617963 (13.98)	Runnin' Wild	
48	NEW		GO FISH GO FISH KIDS 22763 (14.98)	Snazzy	
49	40	15	LOS CUATES DE SINALOA SDNY BMG NORTE 22541 (12.98)	Puros Exitos Chacas	
50	NEW		WILLY CHIRINO EVENTUS LATINUM 20101/SDNY BMG NORTE (13.98)	Pa'lante	

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	DEATH CAB FOR CUTIE NARROW STAIRS BARSUK/ATLANTIC 452796/AG		
2	NEW		BUN-B H TRILL J PRINCE/RAP-A-LOT 4 LIFE 445884/ASYLUM		
3	2	4	PORTISHEAD THIRD GO! DISCS/MERCURY 011141*/IDJMG		
4	NEW		3 DOORS DOWN 3 DOORS DOWN UNIVERSAL REPUBLIC 011065/UMRG		
5	NEW		FLOBOTS FIGHT WITH TOOLS UNIVERSAL REPUBLIC 001258/UMRG		
6	3	2	DUFFY ROCKFERRY MERCURY 010822*/IDJMG		
7	NEW		FOXBORO HOTTUBS STOP DRDP AND ROLL!!! JINGLE TOWN/REPRISE 471100/WARNER BROS.		
8	NEW		THE DRESDEN DOLLS NO, VIRGINIA... ROADRUNNER 179262		
9	5	4	THE ROOTS RISING DOWN DEF. JAM. 011138*/IDJMG		
10	NEW		MATES OF STATE RE-ARRANGE US BARSUK 74		
11	8		THE BLACK KEYS ATTACK & RELEASE NONESUCH 292476*/WARNER BROS.		
12	9	4	MADONNA HARD CANDY WARNER BROS. 421372		
13	8		FLIGHT OF THE CONCHORDS FLIGHT OF THE CONCHORDS (SOUNDTRACK) HBO 715*/SUB POP		
14	NEW		BONNIE "PRINCE" BILLY LIE DOWN IN THE LIGHT DRAG CITY 367*		
15	7	5	ATMOSPHERE WHEN LIFE GIVES YOU LEMONS, YOU PAINT THAT SHIT GOLD RHYMESAYERS ENTERTAINMENT 0096*/ALC +		

REGIONAL HEATSEEKER #1s



BREAKING & ENTERING

Comedy/hip-hop trio Hot Stylz, the first group signed to rapper Yung Joc's Swagg imprint, laughs all the way to No. 28 on the Hot R&B/Hip-Hop Songs chart with debut single "Lookin Boy." Find out more about Hot Stylz at billboard.com/breaking.

Go to billboard.com/breaking to discover developing artists making their inaugural chart runs each week.

HOTSTYLZ

PROGRESS REPORT

Metro Station, "Metro Station"

As the band's single "Shake It" climbs 71-64 on Hot 100 Air-play, the act's album rises 120-99 on the Billboard 200, thus graduating from the Heatseekers chart. The set, released in September, has its best sales week yet, shifting nearly 7,000.

HEATSEEKERS: The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Christian Albums, Top Gospel Albums or Top Latin Albums. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. **TASTEMAKERS:** Tastemakers ranks the best selling albums in an influential subset panel of more than 350 stores from independent retailer coalitions and smaller regional chains. See Chart Legend for rules and explanations. © 2008 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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RECORD COMPANIES: BMG Label Group names **Dan Zucker** executive VP of business and legal affairs. He was executive VP of business and legal affairs at Zomba Label Group.

Zomba Gospel promotes **Mark Michel** to VP of national sales, **Damon Williams** to senior director of marketing and **Tamar Poole** to promotions representative. Michel was senior director, Williams was director, and Poole was promotions coordinator.

Italian major labels representative body FIMI names **Enzo Mazza** president. He is also president of the country's anti-piracy organization FPM.

Provident Music Group elevates **Amy O'Neal** to digital operations coordinator in the company's production department and ups **Alison Larkin** to senior staff accountant. O'Neal was a part-time production assistant, and Larkin was a staff accountant.



ZUCKER

MICHEL

KAPUCHINSKI

BENNETT

PUBLISHING: Stage Three Music names **Sara Kapuchinski** creative director. She was director of A&R at Chrysalis Music Group USA.

BMI promotes **Porfirio Piña** to senior director of Latin music. He was director.

Chrysalis Music Group taps **JR Lindsey** as creative director of urban A&R. He was A&R scout at BMG Music Publishing.

TOURING: The Artists Organization taps **Rich Schaefer** to oversee touring, tour marketing and work on day-to-day management of the company's roster. He was a manager at Hoffman Entertainment.

MEDIA: MTV Networks Music and Logo Group's Program Enterprises division appoints **Nancy Bennett** to the newly created position of senior VP of creative and content development. She was Logo VP of creative and multiplatform.

RELATED FIELDS: Rocket Science/Adrenaline Music Group appoints **Bob Catania** senior VP of promotion and **Jimmy Fay** VP of promotion. Catania was senior VP of promotion and marketing at Chime Records, and Fay was regional promotional manager at Geffen/Interscope Records.

—Edited by Mitchell Peters

GOODWORKS

TYRELL GIVES BACK IN WIFE'S HONOR

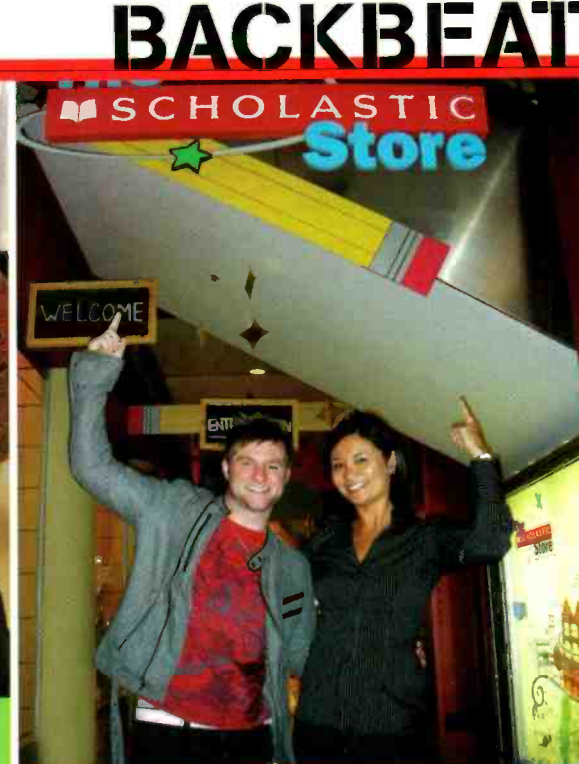
Proceeds from an all-star version of "What the World Needs Now Is Love," which is featured on "Back to Bacharach," the forthcoming album by singer/songwriter Steve Tyrell, will be donated to the National Colorectal Cancer Research Alliance. The song is in remembrance of Tyrell's wife and music collaborator, Stephanie, who passed away five years ago from colon cancer. "Every cent that this recording will ever earn from any source will go 100% to the NCCRA," says Tyrell, who was married to Stephanie for 25 years.

Along with Tyrell, the track—originally composed by Burt Bacharach, with lyrics by Hal David—features guest appearances by Rod Stewart, James Taylor, Martina McBride and Dionne Warwick. "The artists have donated their services and Koch will be giving a pro-rated share of the album's profits to the NCCRA," Koch Records VP of jazz/adult Chuck Mitchell says.

"Back to Bacharach," a collection of Bacharach/David songs that Tyrell has been recording since 2002, will be available June 24 via New Design Records/Koch.



Ludacris, left, and Tommy Lee were at the Planet Hollywood Resort and Casino in Las Vegas May 19 to learn about water conservation for an episode of their "Battleground Earth" show on Discovery Communications' new Planet Green TV network. The duo broke the Guinness World Record for the world's largest shower with the help of several hundred friends. The shower's dimensions: 96.3 feet long, 38 feet wide and 15.7 feet high.



Blake Lewis and Jennifer Boggs in front of the Scholastic Store. PHOTO: COURTESY OF CHRISTOPHER PETROCK



CITY OF HOPE

Capitol Music Group chairman/CEO Jason Flom was the guest of honor at City of Hope's third annual Music and Entertainment Industry Roast May 21 at Tavern on the Green in New York. The event, attended by 300 industry leaders, raised \$300,000 for City of Hope, a biomedical research and treatment institution for cancer and other life-threatening diseases. Stand-up comic and Friars Club celebrity roast master Jeffrey Ross served as the event's MC, while Twisted Sister frontman Dee Snider, hip-hop artist Fat Joe, Hits magazine president Todd Hensley and Epic Records president Charlie Walk joined in as celebrity roasters. The evening also featured a performance by singer/songwriter Jill Sobule.

LEFT: RCA Music Group executive VP of promotion **Richard Palmese**, left, and Capitol Music Group chairman/CEO **Jason Flom**, holding his City of Hope Ambassador Award.

BELOW: RCA Music Group executive VP of promotion **Richard Palmese**, multiplatinum Terror Squad artist **Fat Joe**, Capitol Music Group chairman/CEO **Jason Flom**, Twisted Sister's **Dee Snider**, Epic Records president **Charlie Walk**, singer/songwriter **Jill Sobule**, Hits magazine president **Todd Hensley** and celebrity roaster **Jeffrey Ross**.



INSIDE TRACK

CRASH AND BURN

The Germs biopic "What We Do Is Secret" will hit U.S. theaters in August thanks to a newly signed distribution deal with Peace Arch Entertainment, Track has learned. Screenings will be held in New York (Aug. 8), Chicago (Aug. 15) and Los Angeles (Aug. 23). Co-writer/director Rodger Grossman spent 10 years trying to get the movie made, ultimately convincing the mother of late Germs frontman Darby Crash to give her approval. Actor Shane West portrays Crash, who died of a heroin overdose at age 22 in 1980. The other actors who play the Germs' members were taught to play instruments by Pat Smear, the band's original guitarist and music producer on

the film, and their recordings were used in the movie. The surviving members of the band actually toured with West as lead singer in recent years. For Peace Arch, "Secret" joins upcoming U.S. theatrical releases such as the sports drama "Goal II" and "The Go-Getter," starring Zoey Deschanel and Jena Malone.

BELLE OF THE BALL

A&R veteran Teresa LaBarbera Whites, who worked closely with Destiny's Child and Jessica Simpson at Sony BMG, has launched her own imprint,



A still from "What We Do Is Secret"

BellaSonic, with Jive/Zomba. The first signing is Amie Miriello, whose debut, "I Came Around," is due Sept. 2. Songs were produced by Rob Wells, David Hodges and Mitch Allan, while the material was co-written by Miriello with band member Jay Dmuchowski.



Composer **Christopher Young**, left, with director **Jon Amiel**.



2008 BMI pop songwriter of the year **Polow Da Don**. PHOTO: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM



From left are BMI VP of film/TV relations **Doreen Ringer Ross**, 2008 BMI Creative Contribution Award recipient, composer and Sundance Composers Lab director **Peter Golub** and BMI president/CEO **Del Bryant**.



From left are BMI VP of film/TV relations **Doreen Ringer Ross**, Billboard senior editor **Ann Donahue** and legendary composer, past BMI Richard Kirk Award winner and BMI Film Award winning composer **Lalo Schifrin**. PHOTO: COURTESY OF RANDALL MICHAELSON/WIREIMAGE.COM

2008 BMI POP AND FILM/TV AWARDS

BMI held its 56th annual Pop Awards and Film/TV Awards ceremonies May 20-21 in Los Angeles at the Beverly Wilshire Hotel. Daryl Hall and John Oates were named 2008 BMI Icons at the Pop Awards, while Polow Da Don was named songwriter of the year, Hinder's ubiquitous "Lips of an Angel" garnered song of the year honors and EMI-Blackwood Music was named publisher of the year. At the Film/TV Awards, composer Christopher Young won the Richard Kirk Award for significant contributions to film and TV music. Peter Golub was honored with the Classic Contribution Award for his direction of the the Sundance Institute's Film Composers Lab. The Pop Awards were hosted by BMI president/CEO Del Bryant and BMI VP/GM-Los Angeles Barbara Cane, while Bryant and VP of film/TV relations Doreen Ringer Ross hosted the Film/TV Awards. PHOTOS: COURTESY OF LESTER COHEN/WIREIMAGE.COM UNLESS OTHERWISE NOTED



biz VIDEO: For red carpet interviews from the BMI Awards, visit billboard.biz/video.

From left are BMI VP of writer/publisher relations **Charlie Feldman**, BMI senior VP of writer/publisher relations **Phil Graham**, 2008 BMI Pop Icon **Daryl Hall**, BMI VP/GM of writer/publisher relations-Los Angeles **Barbara Cane**, 2008 BMI Pop Icon **John Oates** and BMI president/CEO **Del Bryant**.



Kenny "Babyface" Edmonds performs "Sara Smile." PHOTO: COURTESY OF JEFFREY MAYER/WIREIMAGE.COM



Patrick Stump of Fall Out Boy performs "Rich Girl."



The night's big winners: band **Hinder**, whose "Lips of an Angel," produced by **Brian Howes**, took home song of the year honors while EMI-Blackwood Music won publisher of the year. From left are BMI senior director of writer/publisher relations-Los Angeles **Tracie Verlinde**; Hinder's **Mark King**, **Austin Winkler** and **Cody Hanson**; BMI VP/GM of writer/publisher relations-Los Angeles **Barbara Cane**; BMI president/CEO **Del Bryant** (in back); Hinder's **Mike Rodden** and **Blower**; EMI Music Publishing COO **Leo Corbett**; EMI Music Publishing executive VP of East Coast creative **Dan McCarroll**; EMI Music Publishing executive VP/general counsel **Clark Miller**; Howes; and EMI Music Publishing president of West Coast creative **Big Jon Platt**.

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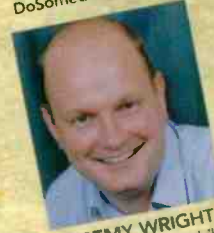
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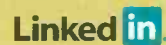
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announces
the release of

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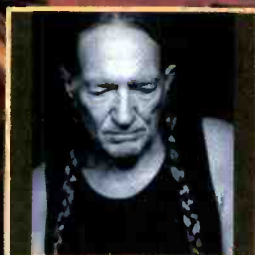
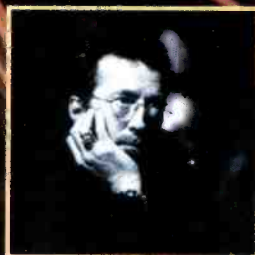


Roster

Joan Armatrading
Eef Barzelay
Toni Childs
Cracker
Young Dubliners
Little Feat
Steve Forbert
Jackie Greene
Endless Highway -
Music of The Band
Dr. John
David Lowery
Steve Reynolds

featuring guest performers

Eric Clapton • Willie Nelson • Ani DiFranco • Terence Blanchard



A bold and heartfelt homage to his hometown in response to the tragedy
that is post-hurricane Katrina New Orleans

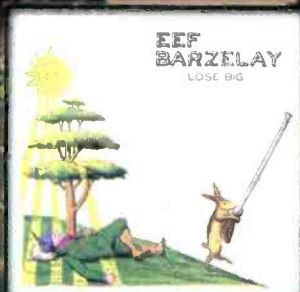
Look for DR. John on 'Late Night with David Letterman' June 17th!

Also coming on



Eef Barzelay

Toni Childs



Little Feat - Join The Band

Featuring guest artists - Dave Matthews, Jimmy Buffett, Vince Gill,
Bob Seger, Emmylou Harris, Chris Robinson, Bela Fleck, Inara George
and many others

'Join the Band' is a testament to Little Feat's towering prominence even
today. Produced by Jimmy Buffett - Join the Band features a who's who
of pop music performing the groups staples (Dixie Chicken, Oh Atlanta)
and longtime favorites (This Land is Your Land, The Weight) in the soulful
country rock tradition that is the band's hallmark.



Dr. John management - IMPACT Management - 212- 280 - 0800
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