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Think Before You Brand

BY RICHARD THOMPSON

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

From a brand perspective, positioning alongside the right face can transform a company’s image, while the celebrity gains the possibility of further career development and longevity in the public eye. Having worked in the marketing industry for much of my career, I set up Merlin Elite with the aim of managing rather than representing our clients, and a significant part of this involves working with brands to set up appropriate sponsorship deals.

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

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

But, whereas adding Imbruglia as the face of Martini Rosato gives the brand a younger, more glamorous image—perfectly in keeping with the female audience that the brand wanted to appeal to—not all such deals prove so compatible.

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

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

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

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

Fame is also becoming increasingly short-lived, with even the most established artists needing to constantly reinvent themselves in order to stay at the top of their game. Yet one of the most important elements of a successful brand ambassador is someone who has a consistent and coherent media profile, which allows the public to trust the person. A good celebrity tie-up is essentially like a recommendation—if consumers think the celebrity is trustworthy and feel they can relate to the personality in question, they are more likely to view the brand in a favorable light.

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

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

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

Richard Thompson is founder of celebrity management firm Merlin Elite.
Nontraditional Retailers Still See Value In CDs

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

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

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

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

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

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

For American Apparel, making sure the music was aligned with its brand was also crucial. "This is the first time American Apparel has done anything like this, so we were very careful when we made this decision," says Matt Werth, content director at Viva Radio, which is helping coordinate the Tellier campaign and provides the music for all 185 American Apparel stores worldwide. "We started this in Europe, and his albums were in the stores the week he performed on Eurovision, so the timing was perfect. It was doing so well over there we decided to expand."

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

Werth says that the scale and specialization of the program is what sets American Apparel apart from the earlier music retailing aspirations of Starbucks. "We’re not planning on having huge racks of CDs in the stores or anything like that," he says. "We’re focusing on Sebastien and incorporating him into the advertising, trying to create more of a symbiotic relationship."

Keeping programs small and focused seems to be the secret to the success of two other chains that sell music along with a diverse product lineup.

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

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

At accessory and apparel retailer Hot Topic, the focus is on connecting music to the broader lifestyle choices of its customer base, so much so that "Everything about the music" is the chain’s motto. "We’ve always sold some CDs in our stores," senior VP/chief music officer John Kirkpatrick says. "But we have increased the stock in our stores over the last year, and we have seen double-digit growth in CD sales."

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

In the end, Kirkpatrick says, "our success doesn’t live and die on our CD sales."

But, he adds, "music is the secret ingredient in all of our marketing."
GAME ON

New Music Titles Push Sales To Record Levels

Record first-half sales of video and computer games for a big boost from Rockstar's "Grand Theft Auto IV" and Activision's "Guitar Hero III." Previewed at the E3 game industry conference July 16-18 in Los Angeles, music game titles due by year's end promise to kick annual sales to new highs, thanks to Konami's new "Rock Revolution," "Harmonix/MTV Electronic Arts' "Rock Band 2," Activision/Red Octane's "Guitar Hero World Tour," THQ's "Saints Row 2" and EA's "Madden NFL '09," among others.

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

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

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

The band's single "Given Up" is one of 40 tracks featured in "Rock Revolution," a multi-instrument music game that will compete head to head with the "Guitar Hero" and "Rock Band" franchises.

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

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

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

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

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

"ROCK BAND 2": The soundtrack will feature more than 80 songs on the game disc plus an additional 20 bonus tracks available for free download this fall. Among the exclusive tracks are AC/DC's "Let There Be Rock," Guns N' Roses' "Schwicker's Revenge" from the highly anticipated "Chinese Democracy" album and Bob Dylan's first videogame track, "Tangled Up in Blue." A new "disc export" feature lets users export most tracks from the first edition of "Rock Band" into "Rock Band 2." Gamers also will have an array of officially licensed instrument accessories available, including an upgraded wireless Fender Stratocaster Controller, Mad Catz Fender Telecaster Controller, Fender Bass Controller, Squier Stratocaster Guitar Controller, Cymbal Expansion Pack and an ION Drum Rocker. "Rock Band 2" ships in September, with an exclusive Xbox 360 launch window, followed by PS3, PS2 and Wii versions later this fall.

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

From Physical To Digital

Ume Strategy Aims To Drive Traffic To Its Own Site

A digital strategy for selling music that has been in discussion for nearly a decade will soon be coming to market. Universal Music Enterprises will begin issuing a greatest-hits line packaged with digital download cards that not only give buyers bonus material, but also provide special discounted online offers. If exercised, Ume will pay a commission to the sale.

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

The albums in the promotion are hit packages from the Allman Brothers, B.B. King, Dana Ross, Etta James, James Brown, Jodidy, K-Ci & JoJo, Kiss, Lynyrd Skynyrd, Marvin Gaye, Patsy Cline, Stevie Wonder, Sublime, The Temptations and Johnny Cash.

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

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

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

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

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

Ume didn't return calls for comment.

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  Co-Chairman, The Weinstein Company

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  President & CEO, Undertone Networks

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JINGLE ALL THE WAY

Product-Centric Songs Surge Back Onto The Air

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

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

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

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

Meanwhile, McDonald's recently named the winner of a contest to remix one of its jingles from the 1970s, "Two all-beef parties, special sauce, lettuce, cheese, pickles, onions, on a sesame seed bun." Jason Harper from Boynton Beach, Fla., beat out more than 1,000 other contestants with his version. "For a long time people went away from jingles. I think the pendulum is swinging back and will settle somewhere in the middle," McDonald's chief creative officer Marlena Peleo-Lazar says. "There might be a new expression of the jingle—it just won't be like we remember it."

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

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

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

Steve Karmen, a legendary jingle writer behind 1969's "Call Nationwide, 'cause nationwide is on your side," which is still in use today, thinks he knows why. "Jingles went away because the ad business is too lazy to think for itself. The easy way to get music is to punch in lyrics into a computer and then say, 'What can we match that with?'" says the outspoken author of the 2005 tome "Who Killed the Jingle?—How a Unique American Art Form Disappeared." "When you move away from something that names your product to something that doesn't, you're not advertising a product—you're advertising a song."

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

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

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

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

Creating A 'Fanbase'

Atlantic Debuts Artist Update Application

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

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

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

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

Fanbase is the result of six months of development within Atlantic's new-media department, creative director of digital media Eric Snowden says. "We've been testing the idea of bringing things and try to bring them all together, as opposed to trying to hack something together in-house."

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

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

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

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

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

From left, LINDA KAPLAN THALER and JULIE ROESKME, along with keyboardman GENE SIMMONS, serve as judges for the new reality show 'Jingles.' KELLY CALDWELL, right, is host.
Breakup Time
Ticketmaster Looks Beyond Live Nation, IAC Spinoff

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

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

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

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

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

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

—SEAN MORIARTY, TICKETMASTER

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

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

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

Ticketmaster.com remains by far the top event entertainment Web site with 12.5 million unique visitors in the United States in June, according to Nielsen Online. But Live Nation has indicated that it will be very ac-
tive in primary, secondary, fan club, VIP, presale and other developing ticket markets, all driven through its Internet portal, live-
nation.com. Live Nation not only wants to control ticketing at its own venues, including more than 40 North American amphitheaters, but also will eventually compete for ticketing contracts at non-Live Nation venues and in direct deals with artists.

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

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

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NEW YORK STATE OF MIND

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

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

BILLY JOEL

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

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

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

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

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

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

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

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

Joel acknowledged the issue from the stage. "To accommodate people who couldn’t get tickets the first time, we asked the Mets organization to add another show,” he told the audience. “The only day they had available was Friday. But we are the last music act to play at Shea. So let’s it’s the last ‘double play’ at Shea.”

Production crews spent two weeks in Hershey, Pa., preparing for the shows. Arfa estimated it cost more than $2 million to produce the concerts.

On July 13, the Mets had a Sunday night ESPN game with Joel’s crew moving in immediately afterward, working around the clock to set up the production.

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

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

BON JOVI

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

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

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

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

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

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

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

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

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

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

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

BY THE NUMBERS

$202.6M Total gross of Bon Jovi’s 99-date Lost Highway tour

$4.1M Gross of Bon Jovi’s Madison Square Garden shows

July 14-15

7TH PLACE

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

$96,100 Tickets sold for Billy Joel’s 10 Mohagen Sun shows in May-July

$12.9M Gross of Billy Joel’s Shea Stadium shows July 16 and 18

1965

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

SOURCES: Billboard Boxscore; AEG Live; Artists Group International
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More Than Yesterday
Live Opportunities For Indie Acts Require Hard Choices

Good news for indie acts: There are more talented buyers and live performance opportunities than ever before. But bands also face tougher choices as they weigh such options as headlining, supporting, playing a one-off festival or looking up with a multi-act tour like Van Warped or Mayhem.

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

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

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

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

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

Indeed, headlining is about establishing value with fans and talent buyers. "Say someone's headlining and the support budget is $200 or $250," Windish says. "The last time [my band] was in this market, they made $2,000 headlining. Can you be flexible in the budget, or can we go back to the promoter together and talk to them and try to make this work?"

If they had just been the support act for most of their career, it would be impossible to make that argument to the agent or the promoter.

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

"I try to headline step by step, room by room, to let our fans grow with us," Sommer says. "None of my artists have performed as sole and immediate support to the largest contemporary groups in the world and it did less than zero for them."

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

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

Festivals are often a "breeding ground" for key connections. "Younger artists have the opportunity to sow the seeds for that large support slot with a more developed artist on the cature line or in a press tent," Sommer says. "Timing is everything. "Bands are touring more, and each time they tour what they right thing is shifts a little bit," Windish says.

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

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

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

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

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

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

Company president Hadi Patrovi explains the strategy to Billboard.

1. You've just announced the milestone of 30 million users. How many of those are registered vs. active users?
We have 30 million registered users. The total number of users that visit iLike in a given month is 20 million. For total registered users, about 50% come from Facebook, while our daily active users are closer to 30%–40% Facebook users. Our own Web site, ilike.com, contributes about 25% to the number of active users, and about $5 million–6 million of the 30 million total user figure.

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

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

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

5. Who's the target user for this new developer platform?
Technology companies that create Web sites who want to let users add musical features. So if you ran a start-up that did online greeting cards, we can make it really easy for you to let anybody who's sending a greeting card pick a song that goes along with it. There's lots of interesting things one can do by adding either a single song or a playlist in the context of another Web site.

6. So you're going from being the music engine for a handful of sites to a much more diverse set of sites, potentially at least.
We're already in all the top social networks except for MySpace. We've become the de facto music service for the other four big social networks. The next level of integration is to get smaller networks. Instead of doing that by [individual] partnerships, we're building a reusable platform to make it easier to get to the next hundred or thousand smaller sites. It's basically free, and we'll monetize the way we monetize everything else on iLike.
Smooth Moves

Retail Pleased With Sony BMG, EMI Appointments

With declining CD sales, the slower-than-anticipated ascension of digital delivery of music and the rampant piracy and counterfeiting of music, it’s easy to see why sales are in a downward spiral. But there is another more subtle factor that’s also affecting the industry:

Two major labels—Sony BMG Music Entertainment and EMI Music—have faced such severe operational challenges that it’s as though they are “broken,” as some of their peers at Universal Music Group (UMG) and Warner Music Group put it.

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

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

But throughout the A&R slide, the distribution side of EMI’s business has remained strong under the auspices of Ronn Werre, who has just been promoted to president of EMI Music Commercial Development, overseeing sales and distribution worldwide among other responsibilities. As a result of Werre’s promotion and the EMI Restructuring, Darren Stupak has been promoted to running the U.S. distribution arm, EMI Music Marketing, as senior VP of sales and commercial development, reporting to Werre. EMI already gets high marks from the account base, so Stupak’s upgrade is seen as welcome news.

At Sony BMG, market share fell to 24.8% during the first half of 2008, down from 29.1% year to date as of Oct. 10, 2004, the first week Nielsen SoundScan calculated the company’s combined market share following the merger of Sony Music and BMG Music earlier that year.

Post-merger, Sony BMG had been expected to challenge UMG for market supremacy, but alas, that wasn’t to be.

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

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

First came the appointment of Dennis Kooker, Sony BMG global digital business and U.S. sales executive VP of operations and finance, as interim executive overseeing the distribution company. Then in July came the appointment of longtime Best Buy music executive Jennifer “JJ” Schaidler as executive VP, overseeing physical and digital sales.

Both moves were made by Thomas Hesse, Sony BMG president of global digital business and U.S. sales.

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

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

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

But even as the industry applauds Schaidler’s appointment, the retail executive adds, “I hope they don’t take Kooker out of the picture. He is very innovative and retailer-friendly.”

A source inside Sony BMG says that Kooker fans needn’t worry, as he will remain in the picture as Hesse’s righthand man.

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Future Talk
Regional Mexican Summit To Focus On New Biz Models

Mobile, digital, branding, sponsorships and new ways of approaching the business will be the focus of Billboard's third annual Regional Mexican Music Summit, taking place Oct. 6 at the Wilshire Grand Hotel in Los Angeles. Already confirmed as one of the centerpieces of the conference is a Q&A session with Pepe Aguilar, one of the most progressive artists in the regional Mexican realm who has fully embraced not only new musical styles, but also novel ways of doing business, from management to marketing to new media.

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

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

In the sales realm, for example, while regional Mexican accounts for more than half of all Latin music sold in the States, it made up only 10.3% of Latin digital sales in 2007, according to Nielsen SoundScan. But through May 11 of this year, regional Mexican albums increased their share of all Latin digital albums to 13.8%. During the week of July 6, the top-selling Latin album in Apple's iTunes store was "Si Tu Te Vas" by romantic Mexican duo Los Tenerarios, which followed Intocable's No. 1 ranking in May. Only two other regional Mexican acts have hit No. 1 on the iTunes chart.

In the mobile arena, the bulk of the regional Mexican presence has been felt in the polyphonic ringtone arena, but in the mastertone realm, Latin in general and regional Mexican in particular are virtually nonexistent on the charts.

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

Regional Mexican is a Q & A topic for the future.

Latin Notes

LEILA COBO

Future Talk—Regional Mexican Summit To Focus On New Biz Models

Regional Mexican Summit To Focus On New Biz Models

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

Retail Giant Rolling Out Indie-Centric Venture

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

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

According to John Fetto, head of J Distribution and Best Buy's partner in the venture, the program is open to all unsigned artists, provided they meet a few basic criteria. "The band's Web page really has to show that they are committed to touring and can provide us with a quality product," he says. "What I look for is a band that has a strong regional following; I'd prefer a band that plays several local shows to a band that does one big tour every so often." Fetto adds that the program is open to all genres of music.

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

Best Buy has also recently begun integrating the program into its circular, which is included in almost every Sunday paper in the country. The first program artist to appear in the ad was Cas Haley, a reggae singer whose album was included in the spread three weeks ago. In the wake of the placement Haley's album, which is available only at Best Buy stores and online, sold 2,000 copies in the last two weeks (out of 17,000 total) and reached No. 2 on Billboard's Top Reggae Albums chart, according to Nielsen SoundScan.

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

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

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

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

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Out Of Nothing At All

Mobile Carriers Pin Hopes On Ad-Supported Entertainment

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

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

A recent report by London-based industry organization Mobile Entertainment Forum projected the Indian mobile entertainment market to generate $403.1 million in revenue in 2008, climbing to $2.2 billion in 2013. But MEF expects ad-supported mobile entertainment to account for only a tiny portion of spending, growing from a microscopic $6.300 million this year to $2.2 million in 2013.

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

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

“Mobile music already has a massive user base and is not affected much by connectivity issues, such as 3G, which really pertains to videos and games,” says Neeraj Roy, vice chairman of the MEF Asia Board and CEO of Mumbai-based mobile marketing company Hungama Mobile.

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

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

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

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

“It’s still 90 days to charge consumers for access to such mobile entertainment platforms,” Star India senior VP/Head of mobile entertainment Viren Pali says.

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

A lack of music industry unity has hampered the ability of rights holders to negotiate better terms from content aggregators and carriers. But P.S. Parasaruma, head of content and new product development at Bharti Airtel, insists the carriers’ share of revenue is justified, “given the high infrastructure investments borne by carriers to serve a large market like India, where users are charged the lowest tariffs in the world.”

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

“Hello Tunes will shortly pilot subsidized monthly subscription fees for caller ring-back tones where, for instance, the first three (such tones) could be music tracks and the next [one] could be an ad jingle,” Parasaruma says.

Some of the excitement has come as marketers are beginning to realize that mobile music is a major part of their marketing mix.

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

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

“Music is so global that they can’t afford not to be involved in tight, meaningful relationships,” says Guzzard. “But in recent years,” he says, “brands have been reassured that the music industry and artists are more switched on to the needs of marketers.”

Rajat Gooden (Pepsi-Cola), John Farnham

$2.2B

The revenue the Mobile Entertainment Forum expects India’s mobile entertainment market to generate in 2013.

MEF: Mobile Entertainment Forum

GLOBAL NEWSLINE

>> MERCURY SHORTLIST RISES

Rock veteran Robert Plant is up against teenage singer-songwriter Adele on the 12-album shortlist for the 2008 Nationwide Mercury Prize. The nominees, chosen from more than 240 albums by British acts, are Adele’s “19” (XL), British Sea Power’s “Do You Like Rock Music?” (Rough Trade), Burial’s “Untrue” (Hypenda), Elbow’s “The Seldom Seen Kid” (Fiction/Universal), Estelle’s “Shine” (Atlantic), Laura Marling’s “Alas I Cannot Swim” (Virgin/EMI), Neon Neon’s “Stainless Style” (Lex), Portico Quartet’s “Knee Deep in the North Sea” (Vortex), Rachel Unthank & the Winterset’s “The Bairns” (EMI), Radiohead’s “In Rainbows” (XL), Robert Plant & Alison Krauss’ “Raising Sand” (Rounder/Decca) and the Last Shadow Puppets’ “The Age of the Understatement” (Domino). The Mercury judges will select their album of the year from the shortlist Sept. 9 at a televised ceremony in London featuring live performances from various nominees.

—Tom Ferguson

>> UNIVERSAL REACHES FOR SKY

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

GLOBAL BY NYAY BHUSHAN

STRIKE UP THE BRAND

Music Tie-Ins Finally Take Off In Australia

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

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

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

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

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“Music is so global that they can’t afford not to be involved in tight, meaningful relationships,” says Guzzard. “But in recent years,” he says, “brands have been reassured that the music industry and artists are more switched on to the needs of marketers.”

Rajat Gooden (Pepsi-Cola), John Farnham

GLOBAL BY CHRISTIE ELIEZER
JOHANNESBURG—Africa's oldest and largest independent label is entering a new era. Gallo Music Group managing director Ivor Haarburger is retiring July 31 after 40 years with the Johannesburg-based company. Replacing him is Lazarus "Laz" Serobe, who became the first black head of a domestic major when Sony Music South Africa named him managing director in 2001. Haarburger admits he is leaving the African indie powerhouse in "challenging times." Recording Industry Assn. of South Africa figures credit Gallo with a 17.7% value market share in 2007, compared with its 10-year peak of 26.5% in 1998.

But Serobe says he's intent on improving market share. "My biggest challenge will be balancing [our] commitment to roots music with A&Ring new music forms that belong in contemporary South Africa," Serobe says. One immediate goal will be to increase Gallo's digital sales at home and abroad with the assistance of Warner Music, he says. Since May 2007, the two companies have operated a joint venture, Warner Music Gallo Africa, representing Warner repertoire on the African continent. Warner Music Gallo Africa is attempting to build relationships with local online retailers and mobile operators to make its repertoire widely available in South Africa, Serobe says.

The exec says he's also looking forward to working with U.S.-based Heads Up International, Gallo's key overseas label partner. Cleveland-based Heads Up will release a slate of Ladysmith Black Mambazo catalog and new offerings. Gallo boasts multiple Grammy awards, and "there are many more to come," Serobe says. Another potential growth opportunity is South African hip-hop, which Gallo has yet to realize its commercial potential. It also sees opportunities for new genres to emerge, given the sustained popularity of local house/hip-hop hybrid kwaito during the past 15 years. Since launching in 1926, Gallo has built an unparalleled catalog of indigenous music that Haarburger estimates includes 85% of all recordings made in the country prior to the mid-’80s. Repackaging such catalog acts as Stimela, Sipho "Hotstix" Mabuse and Solomon Linda & his Original Evening Birds, he says, "has seen us through tough times."

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

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

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

**Rhapsody Pitchfork, which, as its name implies, adds full-song streaming from Rhapsody to Pitchfork's music reviews. Most are created by tech-savvy fans just looking for ways to create their dream application. But this year, mainstream services have taken the bait. In 2007 Music-based social network MOG added YouTube videos as part of its MOG TV service. Yahoo's FoolTunes originated as a mash-up that combined artist bios, lyrics and news from Yahoo; related artist recommendations from Last.fm and links to buy tracks from Amazon. The list goes on. Two users can now stream YouTube videos and Rhapsody's music. MTV is using its partnership with Rhapsody to let fans stream music heard on its TV shows. AT&T Mobility subscribers can choose between Napster Mobile or indie haven eMusic as their mobile music provider. Digital music retailers are getting with the program, too. eMusic will soon incorporate relevant content from other sites into its online music subscription service. For instance, a pending re-vamp of its artist pages will dynamically pull in music videos from YouTube, artist entries from Wikipedia and fan or other photos from Flickr. And in the spirit of sharing, eMusic is reciprocating by unshackling much of its exclusive editorial content and making it available in widget form. That includes features like the eMusic Dozen, as well as Q&A profiles and Spotlight articles. With a new album page feature allows users to post their favorite albums to Facebook, Twitter and more than a dozen other social networking sites and services. The days of building monolithic, walled-garden digital music stores that people will come to and you never let them out of are gone," eMusic CEO David Pakman says. "We haven't been making it easy for fans to embed their favorite music finds. So this is really a recognition of behavior that already exists.

** schöne **

"mash up" the "widgetization" of content between shared content and entertainment. For instance, a new album page for "Unsung Heroes" is accompanied by a music video, ebulliently promoted by a group of would-be reviewers, and a forum for users to post their thoughts on the band's music. Once in the content-platform, both fueling its newfound spirit of interoperability are new technologies that enable the sharing of content between sites. They include the open social initiative and Facebook's open development platform, both fueling the "widgetization" of the Web. It's also a reflection of the surging "mash-up" movement online. A mash-up is a Web application that combines content and features from multiple sources for a specific purpose that none of the contributors do individually. The most commonly used applications are those with easily embeddable content—open APIs (programming information available to all), such as Google Maps, Twitter and Last.fm. This mashing-up practice has long been used by such niche music applications as WikiFM—which merges a band's Wikipedia page with its music streamed from Last.fm—or Antunes.

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

I guess it really is true that everything you need to know you learned in kindergarten. Take the very first lesson: Share everything.

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

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

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

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**TUNE TROOPERS**

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**BITE & BRIEFS**

**DOWN THE TUBE**

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

**USE YOUR HANDS**

The mobile version of "Guitar Hero" was critically panned but a commercial success. So it's no surprise that developer Hands-On Mobile has introduced the sequel—"Guitar Hero III: Backstage Pass." With more than 25 hours of gameplay, the new game lets players promote their music on TV and radio, build buzz through street cred, make demo tapes, sign record contracts, conduct press interviews, rehearse and of course play gigs. And in an even further departure, players can join an online user community, where they can download new music, chat and set up competitions with other users.

**DOWNLOAD DO-GOODERS**

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

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

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

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

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

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

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

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

What type of investment management services do you offer? It's a little bit different. You are talking about a lot of financial experience, so we take a very conservative posture in dealing with their assets and money. One of our biggest challenges is to try to prevent our clients from overspending. Some listen to us and some don't.

The music business doesn't have any 401(k)s so we try to get them to set up IRAs and make the annual contribution to that so they can start to prepare for retirement. We take the first few years to help a client to establish a core base, a nest egg of conservatively managed assets that are liquid. Once they prove some sustainability in the industry, then we can have them branch out and do other things.

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

So the collateral would be the royalty stream, not the copyright asset itself? Right. The royalty stream is like a receivable. It is already earned and payable to the artist. The way we structure the loans, the money comes straight from the performing rights organization to us. We also do a lot of intellectual property lending. We try to get our clients to treat that as a financial asset. Oftentimes, we may recommend that a client sell all or a portion of that asset, especially in light of tax rates being so favorable for buying and purchasing them. But if a client wants to do something else without liquidating, we can provide a facility or a loan against their publishing assets. The revenue off those assets will typically pay down that loan over time, and we file a lien with the copyright office.

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

Has that stance changed as the market place gets tighter? It has changed a little bit. It's interesting because it seems that the publishing business is doing quite well and I think a lot of that is being fueled by the tax laws.

Are you referring to the 15% capital gains tax rate levied on an individual's sale of music compositions, which is due to revert back to the individual's higher income tax rate in 2010? The tax changes that went into place are helping to fuel a lot of the valuations that you are seeing in music publishing rights now, which are getting pretty high. The valuation of the assets has increased. We have to recognize the gains at capital gains rates and the buyers get to amortize the expense of the acquisition over a shorter period of time, which makes it a better deal for the buyer and seller. Depending on what happens in the next presidential election, there is some concern that those rates may go up, which is spurring some activity now.

My understanding is that publishing valuations have dropped somewhat, even if they are still considered high at the lower level. It all depends on the asset. I have seen some catalogs fetching 18, 19, 20 times [net publishers share] and there is a market lined up to potentially bid on it. And then there are other catalogs that are in the single digits [in NPS].

Can you quantify any aspect of your business? How much does your investment management arm run, or how are you weighted in terms of music versus film and sports? We don't quantify that publicly, but what I could tell you is our loan portfolio has grown at a compounded annual growth rate of 40% per year over the last five years. Our banking deposit balances and investment balances have each grown about 25% during that same time frame. We are heavily weighted in music right now—65%—and our second-biggest part would be motor sports and then traditional team sports.

So do you face the same pressures as other investment firms every time a negative article on the music industry is printed? We don't because we are delivering pretty strong year-over-year growth, top and bottom line.
SHE'S GOT A NEW ATTITUDE

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

BY MARIEL CONCEPCION
PHOTOGRAPH BY DEREK BLANKS
AUGUST 2, 2008
WWW.BILLBOARD.BIZ
It's a scalding summer day in Los Angeles

as some of the music industry's most distinguished urban artists made their way to
the Shrine Auditorium for the 2008 BET Awards. This year's bill featured all the heavy-hitters: Usher, Lil Wayne, Alicia Keys and T-Pain assisted by DJ Khaled, Ludacris and Rick Ross. But what drove the audience wild was Chris Brown's set with Ciara. For a performance of Brown's "Take You Down," she ditched her traditional oversized sweat pants and bedazzled sports bra in favor of a black, skin-tight dominatrix-style cat-suit, thigh-high black stiletto boots and a matching black wig. The choreography included straddling Brown mid-air as he laid on the stage floor, scaling her hands up the right side of his body and a dance trick in which Ciara slithered her head down his back, and rested it on his right calf while bending her lean frame backwards.

The performance ended with Brown and Ciara seductively staring at each other, as the crowd gave them a standing ovation. "The mess didn't be more clear: Ciara isn't the teen princess of Crunk & B any more. Now 23 and with two platinum records under her belt, she is reinventing her career with a bold new creative and business plan that includes "Fantasy Ride," a conceptual album due in the fourth quarter via LaFace/Zomba, and an intensified focus on branding with a modeling contract and movie roles.

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

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

Producers include Danja Handz, Jasper Cameron, L.O.S. and Tricky Stewart, who is co-executive producing the album alongside Ciara. Alon, Lil Jon, The Dream and Ludacris make guest appearances, while Ne Yo, T-Pain and Frankie Storm (from Rihanna's "Don't Stop the Music") are all contributing writers. Wright has still gently be three different sounds in one package," Ciara says. "My mission is to take fans on a musical journey to three different sounds that represent me so that they get a chance to see the sides of me they still haven't seen."

"High Price," featuring Ludacris, and the upbeat dance song "Work" are both in contention for debut single. "High Price" has already been leaked online. "My feelings were so hurt, because I wanted to present that track to the fans the right way," Ciara says. Other tracks on the set include the feminist track "Independent Woman," the go-go-esque "Echo," the bass-heavy "When I," the energetic "I'm On," the melodic "Lover's Thing" and the Ne-Yo-assisted "Super Natural." "The music flows together. It's about the journey and having fun through music. I can give you a basic album in a 12-song layout, but I really wanted to make something unique," says Ciara.

The format presents challenges and opportunities alike for marketing, says Lisa Cambridge, VP of marketing at Zomba Label Group: "The dance aspect of this album has made international want to get their hands on it, especially the U.K," Cambridge says. "She has [had] success overseas, but this is her real breakthrough. We're really hoping to set up opportunities to spend time in the territories and combine it with touring this way; she can be more in command of her time." However, Cambridge says because Ciara is somewhat of a "new artist" overseas, she will likely start by doing all-day promotional stops instead of a formal tour. As far as online promotions, there will be limited-edition digital versions of the three elements on the album made available, Cambridge says.

In addition, says Cambridge, Ciara will make appearances on online TV music shows like BET's "106 & Park," as well as the traditional stops on MTV's "TRL," daytime talk shows and late-night TV. And amid all the promotion for the album, Ciara is planning how to make a bigger impact in the entertainment scene. She recently inked a deal with Wilhelmina Models, which currently represents such acts as Fergie, Natasha Bedingfield and the Veronicas.

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

**TRIPPIN’ WITH CIARA**

GROOVE CITY

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

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

CRUNK TOWN

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

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

KINGDOM OF DANCE

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

On "I'm On": "One thing: The energy is sick!"
CIARA and CHRIS BROWN stunned observers with their sexy performance of "Take You Down" at the recent BET Awards. Inset: Ciara is starring in the film version of "Mama, I Want to Sing."

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

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

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

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

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

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

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

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

BY LEILA COBO

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

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

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

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

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

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

According to IFPI numbers, digital accounted for approximately 8% of the Latin market in 2007, up from a mere 3% in 2006. Of that, the mobile market made up the vast majority—47%.

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

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

In Latin America, the bulk of the mobile business derives from polyphonic ringtones, master tones and preloaded phones. But it is hoped that within the next two years, full-track downloads and subscription services will allow for more personalized content.
3G growth

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

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

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

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

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

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

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

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

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

"The importance of music in the region amazes me," says Stephan Crox, Sony Ericsson VP of marketing for the Latin American region. "Our best-selling phones today in Latin America are Walkman phones. And this is across the board and across all countries."

"It's the same in the United States, for example. Sony Ericsson is the leading manufacturer of Walkman phones, in Latin America it sells more than 10." ARTIST PROMOTION

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

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

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

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

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

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

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

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**On The Map**

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

**BRAZIL**

The biggest handset market in Latin America, Brazil's sales of handsets grew 20% in 2007 to 4.4 million units, according to Pyramid Research, and accounts for more than 20% of the Latin American handset market. Thanks to aggressive promotional efforts and plenty of deals with carriers, handsets are increasingly available at low prices.

**VENEZUELA**

With high penetration rates and 12.8 million handsets sold, Venezuela outpaced Argentina as the third-largest mobile market in Latin America. In terms of revenue, it's one of the most profitable mobile markets in Latin America. As a result, Bucknell says, "there was a vacuum. There was no way of being able to download music, either onto a PC and certainly not onto a cell phone."

**ARGENTINA**

Argentina boasts the highest mobile penetration rate—97%—in 2007—and has the fastest adoption rate for music phones in the region; nearly 30% of its handset sales were music phones. Sony Ericsson set the pace, with sales of 40 million handsets, but Nokia紧随其后, and many other manufacturers are now following suit. The country is expected to see further growth in 2008, with an increase of 5% in mobile phone penetration.

**COLOMBIA**

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

**CHILE**

While the marketplace is small in sheer number of handset sales (6 million), Chile is a technology-savvy country eager to embrace new ways of consuming music. Earlier this year in Chile, Movistar introduced a subscription service that allows full delivery to cell phones and computers and was billed as Latin America's first unlimited mobile music downloads source.

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

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Room To Grow

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

The same can be said for the way Flip/Atlantic is bringing the rock quartet's sixth studio album to market in advance of its Aug. 19 street date. While first single "Believe" is making an impact at active and alternative radio, the Massachusetts band's traditional base of support, the label is planning an intensive and ambitious viral campaign to launch and sustain the album via a broad array of Web sites and platforms.

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

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

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

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

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

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

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

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

Flip/Atlantic is aggressively pushing "Illusion" for music licensing. At the end of June the label held an invitation-only showcase for film, TV and advertising music supervisors at the Viper Room in Los Angeles, where Staind previewed material from the album. Venable says the initiative has already snared deals for "Believe" to be used in ESPN's "Major League Baseball broadcasts in August and NASCAR telecasts in September."

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

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

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

Irama Thomas Hopes To Extend Artistic Renaissance

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

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

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

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

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

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

Geffen Introduces Teenager Spensha Baker

Spensha Baker isn’t your typical teen singer. Possessing a powerful voice that draws comparisons to Whitney Houston and Aretha Franklin, the 15-year-old is breaking into music in way of gospel. "I didn’t choose gospel—it’s in my heart," Baker says on the phone from her Converse, Texas office. "I can’t picture myself singing for anyone else but God and sharing my message with everyone. But I’m doing it my way." That was showcased in her Geffen debut, "Out Loud!" (Aug. 5). Effervescent lead single "Hallelujah," originally recorded by gospel icons the Clark Sisters, reflects the exuberant, message-oriented material that makes up the album.

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

Baker adds, "The message is to live your life out loud. Don’t go through life closing yourself off. Let people see you for what you are." Geffen chairman Ron Fair sees Baker as "the truth. She’s got that God-given tone that’s handed out so rarely." Fair witnessed Baker’s talent firsthand as a judge for "American Idol" precursor "Star Search." Although the then-12-year-old finalist didn’t win the competition, she did earn a Geffen contract. Baker’s commanding voice has been nurtured since the age of 7 by her mom, Marcy, who manages her only child through Cornerstone Management.

Building awareness for the newcomer has been a deliberate and steady process. Tapped to sing at the 2005 Grammy jams tribute to Stevie Wonder, Baker has since performed at military bases, NBA all-star games and on Trinity Broadcast Network’s "Praise the Lord" program. She served as a presenter at the 2006 Stellar Awards and, most recently, sang at the White House for its Black Music Month gospel salute.

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

Contact: Mike Buenting, manager, bull@btinternet.net

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

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

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

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

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

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

---Katie Hasty

NICOLE FRECHETTE

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

The Northeast doesn't have a reputation as a hotbed for country music, but for 23-year-old singer/songwriter Nicole Frechette, there's an audience for country no matter where she performs. "I look at it like being a diamond in the rough," she says of opting to keep her home base in southern Connecticut.

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

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

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

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

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

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

---Michael A. Ayers

SAMUEL

Contact: Ben "B-Roc" Ruttner, info@heavyroc.com

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

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

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

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

---KH

VIDEO: For an exclusive performance and interview with Samuel, go to billboard.com/samuel.
ALBUMS

HIP-HOP

DAVID BANNER

The Greatest Story Ever Told

Producers: various
S/-R/Universal
Release Date: July 15

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

ROCK

HAWTHORNE HEIGHTS

Fragile Future

Producer: Jeff Schneeweis
Victory
Release Date: Aug. 5

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

NEIL HALSTEAD

Oh! Mighty Engine

Producers: Neil Halstead, Robert讓人anna
Brushfire
Release Date: July 29

For his second solo outing, Mojaive 3/Slowdown principal Halstead relocated from 4AD to Jack Johnson’s Brushfire Records. Which seems a good fit, as the warm, reflective nature of Halstead’s music is in step with Johnson’s laid-back vibe, minus any surf-boy groove. Essentially, “Engine” is Mojaive 3 lite. The album is dominated by soft acoustic numbers with a subtle folk twist. Keyboards back the optimistic “Always the Good” and delicate mandolin decorates “Witness or Wise” and “A Gentle Heart.” The album’s pastoral hue makes Nick Drake comparisons obvious, though nothing here feels imitated. For proof, see the gloriously titled bitter-sweet love song “Baby, I Grew You A Beard,” with lines like, “I know that you’ll love the man/Wose folicles are growing just for you.” —JM

CANDLEBOX

Into the Sun

Producer: Ron Anello
Independence Label Group/Saint Major Group
Release Date: July 22

Candlebox stopped recording after 1998’s “Happy Pills,” so a reunion 10 years on leaves one to wonder just what path the act will take. Since group principal/ singer Kevin Martin kept his chops honed with the woolly-under-recognized Kevin Martin & the Hi Watts, he has a head start. Candlebox isn’t as intensively sensual as its ’90s heyday, although it still favors a deep groove (“Bitches Brewin’”, “Underneath It All”) and hasn’t shirked off existentialism (contemplative finale “Consider Us”). There’s also the watery, desultory blues the band always did up right in the form of “Lover Come Back to Me” and “Breathe Me In.” With its style remaining refreshingly intact, especially on punchy rocker “A Kiss Before Dying,” Candlebox gets the last laugh at those who once howled that it didn’t adhere to trend-specific grunge.—CLT

SCARS ON BROADWAY

Scars on Broadway

Producer: Daron Malakian
Velvet Hammer/Interscope
Release Date: July 29

System of a Down guitarist/lead creative force Daron Malakian sets the tone for his new project early on when he sings, “Ain’t nobody searching for a second chance/I’m just looking for a new romance.” He could, of course, be talking about SOAD’s long-lasting hiatus. But in any event, Malakian and SOAD drummer John Dolmayan have indeed brought something new for their fans to love—and perhaps even for non-fans as well, given the more direct and accessible nature of Scars’ music. The duo still delve into SOAD-style instrumental jams via the soaring, hummed and machine-guns dynamics of such tracks as “Serious,” “Exploding/Reloading,” “Chemicals” and “World Gone Long,” but Scars is just as apt to delve into the poppier melodicism of “Funny” and “Insane,” the full-on funk of “Enemy” or the metallic muscle of “Stoner Hates.” Scars, like Serj Tankian’s solo album, makes SOAD’s absence much easier to endure.—GG
Price, Shad Reed, Sven Leebove, Michael Menachem, Jill young artist's vocal gift. The engaging collection, BATTISTELLI gory. Good, “Jonaz tar lessly arty tunes There are a few atmospheric, artsy tunes here, but the most fun songs are either shamelessly silly (“My Party” namechecks Danny Bonaduce, Gary Busey and Mario Lopez on the guest list) or are blessed with choruses so catchy as to be almost (gasp!) commercial. “Jonaz Goes to Hollywood” and “Pervert Pop Song,” which features Ximena Saní Jr., fit happily into the latter category. Good, bitchy fun.—ABY

CHRISTIAN
FRANCESCA BATTISTELLI
My Paper Heart
Producer: Ian Eskelin
Fervent/Curb/Warner Bros.
Release Date: July 22
Battistelli makes her Fervent debut with this engaging collection, showcasing her emotion-laden voice and intuitive songwriting skills. She’s already scored a radio hit with the bouncy anthem “I’m Letting Go,” and there are plenty more gems on this well-crafted disc. The title track is a vibrant up-tempo tune about God’s profound impact on one fragile life, while “Forever Love” is a tender worship song that beautifully captures the young artist’s vocal gift. In addition to winning kudos for her voice, Battistelli wrote or co-wrote every track on the album. Following in the tradition of such female singer-songwriters as Amy Grant, Cindy Morgan and Nichole Nordeman, Battistelli delivers songs that share her personal insights on faith in an honest, open way—DEP

DVD
JAMES BROWN
I Got the Feelin’: James Brown in the ’60s
Producer: Shout! Factory
Release Date: Aug. 5
Listening to Brown’s music is one thing. Watching the Godfather of Soul in action is quite another. Those who never got that chance will understand how he also came to be named the Hardest Working Man in Show Business after witnessing the sweat-drenched, electrifying performances on this three-DVD set. “Feelin’” captures a seminal period in his career in 1968. While rioters were torching inner cities in reaction to Dr. Martin Luther King Jr.’s assassination, Boston stayed cool thanks to the decision to not cancel and to also televise it—a previously scheduled Brown concert the day after King’s death. Directed by David Leaf, the behind-the-scenes documentary “The Night James Brown Saved Boston” is the compelling centerpiece of this package—a tribute to Brown’s talent and the deepening of his own social activism. Round out the set: the actual Boston Garden concert (“James Brown Live at the Boston Garden”) and an earlier Harlem performance (“Live at the Apollo ’68”), plus intriguing extras.—GM

FAVORITE SONGS

“FOP
DAVE BARNES
Until You (3:59)
Producers: Ed Cash, Chris Crowder, Charles Weimer
Writer: D. Barnes
Publishers: Dave Barnes/No Gang, ASCAP

Battistelli makes her latest compendium a bilingual lyrics and is the centerpiece of her third album. “I Got the Feelin’” is a musical tour de force, with its catchy hooks and powerful vocals. The album features a range of styles, from soulful ballads to up-tempo dance numbers, and is a testament to Battistelli’s talent and growth as an artist. Overall, “I Got the Feelin’” is a must-listen for any fan of Christian pop music.—SR

JONATHAN COHEN & SINGLES

“Rock
HINDER
Use Me (3:49)
Producers: Brian Howes
Writers: Hinder, B. Howes, A. Winkler, C. Hanson
Publishers: various

A combination of pop, rock and dance beats, “Use Me” is a powerful song that explores the theme of self-determination and independence. The catchy hook and uplifting message make it a standout track on the album.—SR

STAIN
Believe (4:08)
Producer: Johnny K
Songwriter: Stain
Publishers: Grassfed/i.m.nobody Music/My Blue Car Music/Pinnyug Musik, ASCAP

A heartfelt song about the power of faith in difficult times, “Believe” is a powerful anthem that encourages listeners to hold on to hope. The song’s soaring melody and emotional lyrics make it a moving piece that resonates with listeners.—SR

WWW.AMERICANRADIOHISTORY.COM

DAVID BARNES

“Country
CHRIS YOUNG
Voices (2:56)
Producers: Chris Young, C. Tompsett
Writers: Runnin’ Behind Publishing/Big Loud Songs/Big Loud Shirt, ASCAP

“Voices” is a powerful song that explores the theme of finding one’s voice in the midst of adversity. The lyrics are empowering and the melody is catchy, making it a standout track.—SR

SLIPKNOT

“Psychedelic (4:44)
Producer: Dave Fortman
Writer: Slipknot
Publishers: EMI/April/Music That Music, ASCAP

“Psychedelic” is a heavy rock anthem that pays homage to the band’s early days and their unique sound. The song’s riffage just enough for the track to go down easy at radio—not that it needed any help. With guitars sawing, drums pulsing and vocals snarling, “Psychedelic” is all that modern metal hopes to be.—CLT

THE VERVE

Love Is Noise (4:07)
Producer: The Verve
Writers: R. Ashcroft, the Verve
Publisher: not listed

“Love Is Noise” is a powerful song that explores the theme of love and loss. The song’s melody is catchy and the lyrics are thought-provoking, making it a standout track.—SR

STAIN

Believe (4:08)
Producer: Johnny K
Songwriter: Stain
Publishers: Grassfed/i.m.nobody Music/My Blue Car Music/Pinnyug Musik, ASCAP

There’s no need to ask if Stain’s “Believe” will be a hit—after a mere four weeks the song is already No. 9 on the Mainstream Rock chart, and the Massachusetts band’s track record of airplay smashes further reinforces the point moot. The lead single from upcoming album “The Illusion of Progress” (due Aug. 19) is another earworm for fans of dance rock, with its catchy chorus and heavy guitar riffage. The song’s success so far proves that the band’s dedication to their craft is paying off.—SR

T.I.
No Matter What (4:41)
Producer: Danja
Writers: C.J. Harris Jr., F.N. Hill
Publishers: various

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

LATIN
PLASTILINA MOSI
All U Need Is Mosh
Producer: Alejandro Rosso
No Nacional
Release Date: Aug. 5
Mexico’s anarcho-punketeers are at it again on their latest compendium of high-energy electronic ab- surds. Think non-music, bilingual lyrics (“If you want to lay down with me, just cut the crap”) delivered over wacked-out samples, hard-driving guitar and thick dance beats. There are a few atmospheric, artsy tunes here, but the most fun songs are either shamelessly silly (“My Party” namechecks Danny Bonaduce, Gary Busey and Mario Lopez on the guest list) or are blessed with choruses so catchy as to be almost (gasp!) commercial. “Jonaz Goes to Hollywood” and “Pervert Pop Song,” which features Ximena Saní Jr., fit happily into the latter category. Good, bitchy fun.—ABY

www.americanradiohistory.com

THE BILLBOARD REVIEWS

SINGLES
Gospel | By Andree Farias

Looks Like He Made It

Marvin Sapp Smashes Records With Crossover Hit

For a song that was originally deemed too raw and incomplete to be included on an album, let alone be a lead single, "Never Would Have Made It" has proved a career breakthrough for gospel mainstay Marvin Sapp—and a record-breaker on the airwaves. During its nearly year-long run at gospel radio, the live track has spent a staggering 43 weeks at No. 1 on Hot Gospel Songs, shattering all records set by previous chart-toppers at any other format in the history of Nielsen BDS. (At 31 weeks, a distant second is Palomo's Regional Mexican hit "No Me Conozco Aun.")

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

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

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

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

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

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

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

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

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

Next thing I knew, it's a crossover hit."

Zomba Gospel has yet to decide on a follow-up single from "Thirsty," but Jordan acknowledges the label is not exactly looking to replicate the fortunes of "Never Would Have Made It." He hopes Zomba will continue working the song by exploring additional opportunities in TV and film. "A song like this comes along once in a lifetime," he says. "If senior directors of urban AC promotion Unice Rice adds, "There's always going to be an opening for a song of this caliber, but on the urban AC format, these kinds of records...they're few and far between."
Relaunching Randy

Travis Tallies Career-Best Debut With New Album

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

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

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

Travis and the folks at Warner Bros. are hoping that lightning will strike again with his new single, “Dig Two Graves,” which he performed on “Late Show With David Letterman” on late date. During the week, he also promoted the new release with visits to “Good Morning America” and “Live With Regis and Kelly.”

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

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

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

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

HAMFATTER: BEST IN SHOW

Fans of U.K. business reality show “Dragons’ Den” (BBC2) are used to watching the panel of tycoons dismiss would-be entrepreneurs with a few pithy lines. But on the show’s July 23 season premiere, 3.4 million viewers saw Cambridge, England-based alternative rock band Hamfatter’s live performance and bold business plan ignite a bidding war among three of the “dragons” to invest.

The result? Hamfatter sold 30% of its profits during the next two album cycles for £75,000 (US$100,000) in a 360-degree deal with telecoms/media entrepreneur Peter Jones, known to U.S. audiences as a judge on ABC’s “American Inventor.”

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

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

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

“It’s not obvious rock territory, but maybe that’s the point,” O’Mahony says of such mainstream interest. “Let us play to everyone and let them decide.”

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

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

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

Market-leading U.K. retailer HMV believes sales will follow through on the interest. “We’re already talking to the band about a series of U.K. and Europe dates, they’re certainly going to have a solid platform to launch this new phase of their career.”

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

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

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

Nas's last studio set hit the market during Christmas week of 2007. Its title, "Hip-Hop Is Dead," also sparked months' worth of conversation in music columns and blogs. Nas's new album replacing Lil Wayne atop the chart brings a certain irony to that earlier title's notion.

This marks the third rap album to lead the Billboard 200 in 2008, following Wayne's "Tha Carter III" and Rick Ross' March release "Trilla." Nas's first week is lighter than the 355,000-spot start of "Hip-Hop Is Dead," not uncommon in today's music climate and all the more understandable when you consider that his 2006 album hit stores during the busiest shopping week of the year.

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

HOLD EVERYTHING: The arrival of physical product helps Brooklyn band The Hold Steady make an eye catching re-entry at No. 10 on the Billboard 200, by far the highest chart peak of its career. But the band also got a huge helping hand from the generous attention it received during a profile on "Late Show with David Letterman."

While most music acts on "Late Night" and the other late-night talkers are relegated to the last few minutes of a show, Andy Kindler, a comedian who frequently contributes to "Late Show," thrust the spotlight on the Hold Steady during the second segment of the show's July 16 broadcast. Kindler introduced the piece by expressing his unabashed affection for the band. That led to footage of the deadpan specialist interviewing lead singer Craig Finn and Hold Steady fans, as well as some performance footage—including a guest guitar appearance by Kindler himself.

Prior to the tracking week, the band's "Stay Positive" had only been sold via digital downloads. With the arrival of CDs and the "Late Show" exposure, sales increase more than 20 times over the prior frame, from less than 1,000 copies to more than 17,000.

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

Prior to this issue, the June 17 release had spent one week at No. 21 on Digital Albums and a lone frame at No. 170 on the big chart. It sold close to 4,000 downloads during its first digital frame, which stood as its best digital week until this issue's total of 5,000 units.

To put that in perspective, there were only two weeks when Hold Steady's conventionally released 2006 set, "Boys and Girls in America," sold more than 5,000 copies. That album peaked at No. 124 during a two-week stint on the Billboard 200. Its earlier titles didn't reach either that chart or Top Heatseekers. "Positive" peaked at No. 5 during a two-week Heatseekers stay, but with this leap into the top half of the Billboard 200, the Hold Steady no longer qualifies for that list. Wonder how many cool rock bands will be ploning Kindler by the end of the week.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>Label</th>
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<tr>
<td><strong>#1</strong></td>
<td>AVENGED SEVENFOLD</td>
<td><strong>30 STRONG</strong></td>
<td><strong>#1</strong></td>
<td><strong>113,464</strong></td>
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<td>**INFINITELY **</td>
<td><strong>#2</strong></td>
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<td>**MIGRANTS **</td>
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<td>**WACK **</td>
<td><strong>#5</strong></td>
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<td><strong>#10</strong></td>
<td><strong>THE XX</strong></td>
<td>**NIGHTS **</td>
<td><strong>#10</strong></td>
<td><strong>39,000</strong></td>
</tr>
</tbody>
</table>

**Australian star makes her billboard albums chart bow with her debut U.S. full-length, starring with 6,000 at No. 1 on Top Hot Adult Tracks.**

**Group’s “Gardener Song” is featured on this Universal Republic album (also No. 2 on Hot Rock Tracks) as well as on recent Epic set, "Silent at the Bar."**

**After performing the National Anthem at the Major League Baseball All-Star Game July 7, her album rebounds (up 15%).**

**The former “American Idol” contestant adds 4,000 as well as No. 5 on Top Hot Adult Tracks and a No. 20 bow on Top Independent Albums.**

**With a new lineup, the band returns with its 12th charting album and its first since “Complete Greatest Hits” went to No. 30 in 2002.**

**Japanese rock act makes its chart debut with a bow at No. 13.**

**With a new release, the band returns with its 17th charting album and its first since 2000.**

**For complete chart data visit www.billboard.biz**

**Data for week of AUGUST 2, 2008 | For chart reprints call 646.654.4613**

Go to www.billboard.biz for complete chart data
HOT 100 AIRPLAY

1. AMY WINEHOUSE / DEEPLY ROOTED
2. SONGS I CAME TO HATE
3. GLEE CAST / SONGS IN THE key of life
4. WILLIAMS, TOBY / SHE NEVER CRIED IN FRONT OF BOYS LIKE GIRLS
5. MIRANDA LAMBERT / ME AND'S NOT YOUR TROUBLE
6. BROADWATER / WAITIN' ON A WOMAN
7. TURF / ADDICTED
8. BROWN, CHRIS / I DON'T TRUST ANYBODY
9. WILLIAMS, TOBY / IT'S NOT THE WOMAN
10. PATRICK, SARA / NOT LIKE ME

HOT 100 DIGITAL SONGS

1. SONGS I CAME TO HATE
2. AMY WINEHOUSE / DEEPLY ROOTED
3. WILLIAMS, TOBY / SHE NEVER CRIED IN FRONT OF BOYS LIKE GIRLS
4. MIRANDA LAMBERT / ME AND'S NOT YOUR TROUBLE
5. BROADWATER / WAITIN' ON A WOMAN
6. TURF / ADDICTED
7. BROWN, CHRIS / I DON'T TRUST ANYBODY
8. WILLIAMS, TOBY / IT'S NOT THE WOMAN
9. PATRICK, SARA / NOT LIKE ME

SINGLES CHARTS

1. AMY WINEHOUSE / DEEPLY ROOTED
2. SONGS I CAME TO HATE
3. GLEE CAST / SONGS IN THE key of life
4. WILLIAMS, TOBY / SHE NEVER CRIED IN FRONT OF BOYS LIKE GIRLS
5. MIRANDA LAMBERT / ME AND'S NOT YOUR TROUBLE

ALBUM CHARTS

1. AMY WINEHOUSE / DEEPLY ROOTED
2. SONGS I CAME TO HATE
3. GLEE CAST / SONGS IN THE key of life
4. WILLIAMS, TOBY / SHE NEVER CRIED IN FRONT OF BOYS LIKE GIRLS
5. MIRANDA LAMBERT / ME AND'S NOT YOUR TROUBLE
The Billboard franchise includes its first #1 album of the year, "Whatever It Takes" by EMINEM, at #8. (View the full chart at billboard.com.) The return of the Pop 100 is set to release its new album this fall.

**Pop/Rock**

1. **Kissed A Girl**
2. **Leavin'**
3. **Pocketful Of Sunshine**
4. **Bleeding Love**
5. **Shake It Out**
6. **When I Grow Up**
7. **Burnin' Up**
8. **Dangerous**
9. **7 Things**
10. **1 Thing**

**Mainstream Top 40**

1. **Leavin'**
2. **Pocketful Of Sunshine**
3. **Forever**
4. **Shake It Out**
5. **Bleeding Love**
6. **What You Got**
7. **All Summer Long**
8. **When I Grow Up**
9. **Lollipops**
10. **Sexy Can I**

**Adult Contemporary**

1. **Leavin'**
2. **Pocketful Of Sunshine**
3. **Forever**
4. **Shake It Out**
5. **Bleeding Love**
6. **What You Got**
7. **All Summer Long**
8. **When I Grow Up**
9. **Lollipops**
10. **Sexy Can I**

**Modern Rock**

1. **Pocketful Of Sunshine**
2. **Forever**
3. **What You Got**
4. **All Summer Long**
5. **When I Grow Up**
6. **Lollipops**
7. **Sexy Can I**
8. ** pocketful of sunshine **
9. **Forever**
10. **What You Got**
hot country songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Good Time</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>2</td>
<td>Breathe</td>
<td>Faith Hill</td>
</tr>
<tr>
<td>3</td>
<td>Stronger</td>
<td>Tim McGraw</td>
</tr>
<tr>
<td>4</td>
<td>I'm Not The Only One</td>
<td>Eric Church</td>
</tr>
<tr>
<td>5</td>
<td>Before It's Too Late</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>6</td>
<td>Take Me Home</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>7</td>
<td>Beautiful</td>
<td>Blake Shelton</td>
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<tr>
<td>8</td>
<td>Blown Away</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>9</td>
<td>We Were Us</td>
<td>Florida Georgia Line</td>
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<tr>
<td>10</td>
<td>We Owned The Night</td>
<td>Kenny Chesney, Tim McGraw</td>
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hot country albums

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<td>Beautiful Eyes (EP)</td>
<td>Taylor Swift</td>
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<td>2</td>
<td>The Wal-Mart Exclusive (EP)</td>
<td>Alan Jackson</td>
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<td>3</td>
<td>Around The Bend</td>
<td>Randy Travis</td>
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<tr>
<td>4</td>
<td>Good Time</td>
<td>Blake Shelton</td>
</tr>
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<td>5</td>
<td>Just Who I Am: Poets &amp; Pilots</td>
<td>Kenny Chesney</td>
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<td>The Man</td>
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<td>Perfectly Clear</td>
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<td>14</td>
<td>Beautiful Eyes (EP)</td>
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<td>Around The Bend</td>
<td>Randy Travis</td>
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Data for week of AUGUST 2, 2008 | For chart reprints call 646.654.4633

Go to www.billboard.biz for complete chart data
### TOP R&B/HIP-HOP ALBUMS

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<td>THE CARTRIDGE</td>
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<tr>
<td>3</td>
<td>ROBIN TRICKE (STAR TRAK/INTERSCOPE)</td>
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<td>4</td>
<td>ERIC BENET (SONY MUSIC/ARTIST IMPRINT I PROMOTION/STAR TRAK)</td>
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<tr>
<td>5</td>
<td>RIHANNA (REPUBLIC/COLUMBIA)</td>
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<td>THREE &amp; MAFIA</td>
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<td>7</td>
<td>MAVRIN SAPP</td>
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<td>8</td>
<td>THE DREAM</td>
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<td>JIM JONES &amp; BYRD GANG (STAR TRAK/JM MUSIC)</td>
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<td>ASHANTI</td>
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<td>Usher</td>
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<td>AL GREEN</td>
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<tr>
<td>13</td>
<td>KEITH SWEAT</td>
</tr>
<tr>
<td>14</td>
<td>RAHEEM DEVAUGHN</td>
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<tr>
<td>15</td>
<td>MARIAN CAREY</td>
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<td>16</td>
<td>T-REX</td>
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<tr>
<td>17</td>
<td>TECH NINE</td>
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<td>18</td>
<td>MCC ON フェイス</td>
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<tr>
<td>19</td>
<td>NEW CHIC</td>
</tr>
<tr>
<td>20</td>
<td>KENDRICK LAMAR</td>
</tr>
<tr>
<td>21</td>
<td>JAY-Z &amp; KANYE WEST (CTE/DEF JAM)</td>
</tr>
<tr>
<td>22</td>
<td>JILL SCOTT</td>
</tr>
<tr>
<td>23</td>
<td>CHRIS BROWN</td>
</tr>
<tr>
<td>24</td>
<td>JORDAN ROY</td>
</tr>
<tr>
<td>25</td>
<td>JAVIAH</td>
</tr>
</tbody>
</table>

### MAINSTREAM R&B

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/ARTIST IMPRINT/RECORD COMPANY (DISTRIBUTING LABEL)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>I LUV YOUR GIRL</td>
</tr>
<tr>
<td>2</td>
<td>TAKE A BOW</td>
</tr>
<tr>
<td>3</td>
<td>IT</td>
</tr>
<tr>
<td>4</td>
<td>I NEED U</td>
</tr>
<tr>
<td>5</td>
<td>THE BUSINESS</td>
</tr>
<tr>
<td>6</td>
<td>GET IT BABY PART 2</td>
</tr>
<tr>
<td>7</td>
<td>I'LL BE LOVIN' U LONG TIME</td>
</tr>
</tbody>
</table>

### ADULT R&B

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/ARTIST IMPRINT/RECORD COMPANY (DISTRIBUTING LABEL)</th>
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<tbody>
<tr>
<td>1</td>
<td>THE RIVER</td>
</tr>
<tr>
<td>2</td>
<td>WOMAN</td>
</tr>
<tr>
<td>3</td>
<td>TEENAGE LOVE AFFAIR</td>
</tr>
<tr>
<td>4</td>
<td>YOU'RE THE ONLY ONE</td>
</tr>
<tr>
<td>5</td>
<td>NEVER GOING TO HAPPEN</td>
</tr>
<tr>
<td>TOP ELECTRONIC ALBUMS</td>
<td>ARTIST &amp; LABEL</td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>TOP DANCE AIRPLAY</strong></td>
<td></td>
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<tr>
<td><strong>TOP CLASSICAL ALBUMS</strong></td>
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<tr>
<td><strong>TOP WORLD SONGS</strong></td>
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<td><strong>SMOOTH SONGS</strong></td>
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</table>
### Japan

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Chart Position</th>
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### United Kingdom

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<th>Artist</th>
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<th>Week Ending</th>
<th>Chart Position</th>
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### Canada

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### Germany

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Chart Position</th>
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### Euro Digital Songs

<table>
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Chart Position</th>
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### Euro Singles Sales

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Chart Position</th>
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### Euro Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Week Ending</th>
<th>Chart Position</th>
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### Euro Digital Songs Spotlight

<table>
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### Italy

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### Mexico

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### Spain

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### Switzerland

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### Finland

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### Wallonia

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### Poland

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<th>Artist</th>
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**CHARTS LEGEND**

- **NEW**
- ** Returning **
- **WEEK **
- **ibbon **
- **2 **
- **3 **
- **4 **
- **5 **
- **6 **
- **7 **
- **8 **
- **9 **
- **10 **

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**One for the Radio** is Billboard's little straight top 10 hit list on the UK Singles Chart. This new album was given the No 1 slot on Sunday's show.
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DIRECTORY

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EXECUTIVE TURNTABLE

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

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

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

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

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

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

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

Ticketmaster names Mark Meyerson senior VP of its Disney and Universal Parks and Resorts division. He was president of Ticketmaster's National Accounts, a division he created.

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

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

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ARTISTS HELP EXPOSE HUMAN TRAFFICKING

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

Dillon and his crew have spent nearly two years filming performances by Moby, Natalie Bedingfield, Cold War Kids, Manu Chao, Imogen Heap, Talib Kweli, Five for Fighting, Switchfoot and Rocco Deluca, among others. The performances are combined with footage of slave trading and child sex brothels, along with interviews from such personalities as Dr. Cornel West, Madeleine Albright, Dayl Hannah and Ashley Judd. By putting these incredible live performances in between the information you're hearing and the undercover footage you're seeing, it's marrying it all together in a way that's undeniable," Dillon says.

"Call + Response" hits select theaters around the country beginning Oct. 17. Dillon is talking with promoters to stage concerts to help promote the film in those markets. Profits will be donated to various organizations that aim to eliminate human trafficking and slavery. A trailer for "Call + Response" can be viewed at callandresponse.com.

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Listening for the melody of "rap it up"...
Russell Simmons hosted the Russell Philanthropic Arts Foundation's ninth annual summer benefit gala July 19 at his East Hampton estate. The event drew many influential guests, including Christy Turlington Burns, Patrice Motsepe, Arnold L. Lehman and Frederick Reif. Founded in 1999 by brothers Russell, Joseph and Danny Simmons, Russell Philanthropic Arts Foundation dedicates itself to providing support for more than 50 New York nonprofit organizations benefiting underprivileged children. Last year the gala raised $1.4 million. From left are director Brett Ratner, Turlington Burns and Danny and Russell Simmons.

Sony BMG and the Morrison Hotel Gallery threw a party at the Morrison Hotel Gallery in New York to celebrate the opening of the new photo exhibit "In Session at the Columbia Records 30th Street Studio." The exhibit, featuring many never-before-seen photos of such icons as Bob Dylan, Johnny Cash, Miles Davis and Tony Bennett from the Sony BMG photo archives, will be open until September. All of the photos will be for sale on iconcollectibles.com as well as online and in-store at the Morrison Hotel Gallery Loft. Attending the event, from left, are Morrison Hotel Gallery owner Peter Blachley, CMG/Sony BMG president John Ingrassia, photographer Don Hunstein and Bennett. Many courtesy of Peter Blachley.

British rock star James Hunter, right, with actor/co-founder Will Farrell outside the "Tonight Show" studios July 10 in Los Angeles, where they both appeared on the NBC program.

Moby, KT Tunstall, Jess Stone and System of a Down's Serj Tankian participated recently in the Missing Peace tour hosted on a forged journey to Philadelphia to meet privately with the Dalai Lama. The world leader is an advocate to the project being directed and executed under the leadership of Rebekah Abdesne and Chantal Sasso. The meeting was filmed for a documentary, "Journey of a Thousand Miles: In Search of the Missing Peace," produced by Tony Allen, president and chief executive officer of the Missing Peace Foundation, the Dalai Lama, the Missing Peace founder Darlene Markovich, Tunstall and Moby.

Kenny Chesney received Ticketmaster's Platinum Ticket Award backstage at his Poets & Pirates tour stop July 5 at Nashville's LP Field. Chesney is among 50 of the nation's top ticket-selling tour promoters, venues and sports teams receiving the honor. From left are Ticketmaster Nashville GM Terrence Cohan, Ticketmaster Nashville marketing manager Melissa Nguyen, Chesney and AEG-TMG live president Louis Messina.

TAKING ME OUT TO THE BALL GAME

ABOVE: Rock Band 3 Down South attended the MLB All-Star Game held July 15 at Yankee Stadium in New York. From left are 3 Down South members Chris Henderson, Greg Upchurch and Matt Roberts. New York Yankee Mariano Rivera, and 2 Down South members Brad Arnold and Todd Harrell.

LEFT: The Durham Bulls (the AAA affiliate of the Tampa Bay Rays) of the International League celebrated the 20th anniversary of the hit movie "Bull Durham" with a special concert featuring actress Kevin Costner and his band Modern West at the Durham Bulls Athletic Park in Durham, N.C. From left are Durham Bulls GM Mike Birling, Select Artists/Associated president Charles Johnston and Costner.
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Pictured (L to R): John Lennon Songwriting Contest Executive Director Brian Rothschild, Colourslide members and winning writers Dean Newman, Alex Lawhon, Sony recording artist Natasha Bedingfield, President of Maxell Corporation of America Hideaki Numoto, and Colourslide's Steve Julian and Joe Palmer.

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