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The official entourage event of CTIA offers an array of sessions and interviews with MySpace's Brandon Lucas, WMG's Michael Nash and Nok a's Paul Smith. More at billboardevents.com.

FILM & TV MUSIC
This event features a QA with Diane Warren and panelists. songwriters, music supervisors and composers from Academy Award-worthy films and such hit TV shows as "Gossip Girl." More at billboardevents.com.

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Music For A Song?

RATES SHOULD REFLECT MUSIC'S TRUE VALUE

BY JEREMY THORPE

How successful would a nightclub be if it didn’t play music?

That was one of the questions facing Australia’s Copyright Tribunal last year when it had to decide on setting a new royalty rate for nightclubs to pay for using recorded music.

The tribunal looked at the rates paid to copyright owners by nightclubs as diverse as the 1,800-capacity House in central Sydney—billing itself as “Sydney’s house of music”—through to a part-time nightclub attached to a rural community’s golf club.

Presented with hard evidence of the value nightclub customers placed on music, the tribunal promptly increased the royalty rate—by a cool 1,400%.

That’s one clear indicator of how the value of music to commercial third parties is understated. And new research by PricewaterhouseCoopers indicates that, with more effective collection methods and establishment of fairer rates worldwide, the recording industry could more than double its current annual performance rights income of $1 billion.

Businesses from broadcasters to restaurants play recorded music to attract customers, improve productivity and drive growth. In most countries they obtain a license to do so from collecting societies, acting on behalf of artists and record companies—but the price for the rights the societies license is generally set by government agencies, courts or tribunals.

Unfortunately, those bodies’ decisions are often inconsistent, based on flawed reference points (such as unrelated royalty payment rates) and failing to address how the music is used and the application of specific rights.

It’s time for a broader view to be taken to ensure sound recordings are valued, using fair and objective criteria based on robust economic analysis.

PricewaterhouseCoopers was commissioned by the IFPI and eight collecting societies to report on how this can be achieved where there is no well-functioning market to determine that value.

Commercial radio stations choose the best mix of music and other elements to attract audiences and maximize profitability— and analyzing a broadcaster’s use of music and other on-air elements can determine how much advertising revenue is driven through the use of music.

A 2004 study of the Canadian commercial radio industry, for example, showed that music programming accounted for 76% of airtime between 6 a.m. and midnight, excluding commercials.

It also estimated that compared with news and other content, music programming generated around 62% of advertising revenue, and that was declared a conservative estimate.

So, shouldn’t music-related royalties represent a similar share of broadcasters’ programming costs? Rates are generally well below such levels.

Financial analysis can also be used to assess whether key inputs, such as recorded music for a broadcaster, are priced fairly. For example, the ability to produce “excess returns” or profits above what can be earned by businesses in a competitive market is an indication that an input price is too low.

Combined with an analysis of the price of viable substitutes to commercial sound recordings, such a study can help determine the “range of reasonableness” for the value of recorded music.

Analyzing the impact of the use of music on sales offers a way to objectively determine a fair price. A 2002 U.K. study of restaurants, for example, found that playing certain types of background music led to customers spending an additional £2.80 ($5.52) per head, compared to their spending in premises where music wasn’t played.

That value would have been even greater if the role of music in attracting those patrons in the first place had been included.

Another alternative is to look at consumers’ willingness to pay for music, even when provided as a discrete product or service.

The price of a drink at a bar, for example, is driven by various characteristics: size and quality, the class of the bartender’s service and the ambiance of the bar—including whether it plays music.

Statistical analysis of the effect of different product attributes on pricing can show the consumers’ maximum willingness to pay for music.

Using that “willingness to pay” framework, research in Australia considered by the Copyright Tribunal estimated the average nightclub patron was willing to pay an average of $6.97 Australian ($6.10) on his bill for being in an environment where recorded music was played. That led to the aforementioned massive hike in performance rates.

With the recording industry diversifying and rights licensing income becoming increasingly important, it’s now essential to establish fair rates for sound recording performance rights. And the more widespread use of robust economic analysis should help establish rates that reflect a fair market price for those rights.

Jeremy Thorpe is a partner and leads PricewaterhouseCoopers’ Australian economics team. He is a co-author with Diana Wee (managing director Bob Tyson (senior consultant)) of the recent report “Valuing the Use of Recorded Music.”

BY THE WAY...

A story in the Aug. 9 issue should have reported that Island Def Jam is not in talks with film studios to have movie posters mention a music video will screen before a film.

In the Aug. 2 issue, a story about Claire says she had said that the film “Mama, I Want to Sing!” will go to theaters first, then DVD.

A reader’s poll in the July 12 issue suggested that NARM opposed the release of digital tracks and/or promotions prior to physical album release. The poll should have represented NARM’s position as requesting release date parity for digital and physical albums.

WHATEVER...
LATEST REPUBLICAN CONVENTION in "Running on Empty" in a recent TV commercial. In the suit, filed in U.S. District Court in Los Angeles, Browne claims McCain and the party did not obtain permission to use the song. Browne is seeking unspecified damages as well as a permanent injunction prohibiting the use of "Running on Empty" in any form by the McCain campaign.

RAGE TO ROCK DURING CONVENTION Rage Against the Machine will play a free show Aug. 27 at the Denver Coliseum during the Democratic National Convention. The performance is part of the Tent State Music Festival to End the War. Tickets will be given away for free by lottery. Rage has also scheduled a performance for Sept. 3 in Minneapolis, during the week the Republican National Convention is rolling into town.

GUNS N' ROSES
The June leak of nine allegedly "mastered, finished" tracks from Guns N' Roses' long-delayed "Chinese Democracy" spurred a renewed round of chatter about whether the band will finally release the 14-years-in-the-making album. But some concrete signs are finally emerging that the album's release could be imminent: That's because, according to sources, negotiations are under way for "Chinese Democracy" to come out as an exclusive at one of the big boxes—either Wal-Mart or Best Buy. Negotiations are also ongoing to have conventional record company distribution, another source says.

Guns N' Roses is now managed by Irving Azoff's Front Line Management, and Azoff is a well-known proponent of issuing albums exclusively through retailers. He released the Eagles' "Long Road Out of Eden" through Wal-Mart, much to the chagrin of other merchants. More recently, it became known that AC/DC's next album will come out exclusively through Wal-Mart. Merchants were particularly incensed that the deal was apparently struck with the blessing of Columbia.

It's unclear who initiated the Guns N' Roses exclusive negotiations—Front Line or Interscope, the band's label. Representatives at Front Line and Interscope with knowledge of the situation couldn't be reached for comment by press time. A Wal-Mart representative says the clain couldn't confirm this fall's exclusives. Best Buy representatives couldn't be reached for comment by press time.

DR. DRE
After years under the radar, Dr. Dre finally made a major public appearance last summer when he presented an award during the MTV Video Music Awards and promised that his long-in-the-works album "Detox" was "coming soon." The wait finally appears to be over. Beyond telling USA Today in July that "in a perfect world, I'm shooting for a November or December release," Dre will be working with Drinks America Holdings to tie the release of his own branded cognac into the "Detox" campaign, according to the company's fourth fiscal quarter earnings report. The real question is whether Dre will stay true to his claim earlier this year that "Detox" would be his last album. "I think it's time to move on," he told the Los Angeles Times, calling rhyming "a young man's game." An Interscope representative said the label didn't yet have a release date for "Detox."

WHITNEY HOUSTON
Can Whitney Houston pull it a "Mimi"? That's the question—in reference to Mariah Carey's 2005 blockbuster comeback "The Emancipation of Mimi"—everyone's been asking since Houston began work on a new album in March 2007. In fact, a seventh Houston studio album has been hinted at since 2005. Inside sources are now saying the album could be pushed back to first-quarter 2009. In March of this year, anticipation was heightened when then-BMG Label Group chairman/CEO Olve Davis told attendees at Billboard's Music & Money Symposium that an album "was on track for a holiday release." Curiosity was pumped still higher when a Houston song featuring Akon, "Like I Never Left," was leaked in July. Other than it being reported that the song was not a finished track, there was no definitive word from Arista as to whether the track would appear on the new album or if the album was close to completion.

JAY-Z
With his last two albums, "Kingdom Come" and "American Gangster," Jay-Z's camp kept the official release date a secret until approximately two months before they hit shelves. But the rapper still owes Def Jam one more album before he begins recording for Live Nation, and it appears that effort, "Blueprint III," will indeed be out in time for the holidays. Jay-Z himself confirmed the project's existence during a recent surprise appearance at Kanye West's Madison Square Garden show, performing the West-produced "lockin' Jay-Z" for the stunned crowd. Thus far, West, No.I.D., and Sean C and LV are contributing tracks to the album. Island Def Jam representatives didn't return messages by press time.

Handicapping The Holidays
The year-end holidays may finally put an end to one of the longest-running teases in the music industry: Will Guns N' Roses finally get around to releasing a new album?

Axl Rose and company aren't the only targets of fevered speculation. Dr. Dre, who hasn't put out an album since 1999's "The Chronic 2001," and Whitney Houston, whose last noncompilation release was a 2003 Christmas album, have also left fans in suspense for years. Billboard reads the tea leaves to gauge the chances of seeing these and other hotly anticipated releases by the end of the year.

The LATEST NEWS FROM www.billboard.biz

RETAIL BY ED CHRISTMAN, HILLARY CROSLEY and GAIL MITCHELL

BROTHE MAN
R&B legend Hayes dies at 65

IN SYNCH
Zync prep release of covers album

HOLD STEADY
Downloads boost U.K. singles chart

ON THE RUN
Mobile social networks reach music fans

CATALOG SHOPPER
A chat with Bug Music's John Rudolph

UPFRONT

50 CENT
50 Cent is no good at keeping secrets. So it's common knowledge that what may be the MC's last album under contract with Interscope, "Before I Self Destruct," will drop this fall. 50 told Billboard in April that he's already recorded the album's tracks and would've already released the album, but contractual issues with the label prevented him from getting his wish. There's no official release date for the album yet, but an Interscope rep says the label is aiming for November.

MOBILE: For 24/7 news and analyses on your cell phone or mobile device, go to mobile.billboard.biz.
WMG's Cohen Sells 23% of His Stake

Warner Music Group's top U.S. executive, Lyor Cohen, sold 23% of his shares in the company, according to a U.S. regulatory filing. The move comes after Warner's shares have climbed nearly 80% from all-time lows in January. Cohen sold 800,000 shares Aug. 11 at $8.45 each, for around $6.6 million, according to a filing with the U.S. Securities and Exchange Commission. He retains ownership of another 2.6 million shares.

Bicycle Acquires Peterik Stake

Bicycle Music has acquired a majority interest in Jim Peterik's Easy Action Music catalog, which includes global hits by Survivor and .38 Special. Terms of the deal were not disclosed. The catalog of Peterik, a founding member of Survivor and prior to that the Ides of March, contains more than 130 songs, including "Eye of the Tiger" and .38 Special's "Hold On Loosely.""Caught Up in You" and "Fantasy Girl." The company has previously acquired the rights to the catalogs of Dwight Yoakam and Dave Peverett (Foghat), among others.

Disney Star Sued by Producer

"High School Musical" cast member Vanessa Hudgens has been sued by a producer who claims she reneged on a deal to share her earnings with him after he helped make her a star. The lawsuit, filed in Los Angeles Superior Court, plaintiff Johnny Viera accuses Hudgens and her manager father, Greg Hudgens, of breach of contract and fraud, seeking more than $27 million in damages. Hudgens' record label, Hollywood Records, is also named as a defendant in the suit. Hudgens' publicist could not immediately be reached for comment.

Disc Makers Secures Sony RED Distribution For 'Elite Artist' Unit

Independent CD/DVD manufacturer Disc Makers is taking advantage of a do-it-yourself business climate to launch a new division—one that provides the services of a label, but on terms that the company says will allow artists to keep more of what they make from their recordings.

Elite Artist Services offers a complete range of services, from CD manufacturing and packaging, marketing and physical and digital distribution to merchandise production and online fulfillment. Independent label group MRI will manage Elite's distribution through Sony's RED and provide marketing support at digital and brick-and-mortar retail outlets.

The service is geared toward artists who were previously "either on a major or a nationally distributed indie label, ones that have the demonstrated level of success in sales, maybe 50,000 units of your last album or 100,000 over your career," Elite Artist Services VP Jeffrey Epstein says. "We also want to work with buzz artists who have sold 5,000 or 10,000 copies and with a little promotion and a little muscle could sell considerably more."

Disc Makers recently bought longtime partner CD Baby, which allows artists to sell their own music on their Web sites but also supplies digital stores like iTunes and Rhapsody. The launch of the new division coincides with high-profile label departures by the likes of Radiohead and Trent Reznor.

Though an artist could theoretically go directly to RED, that's an option generally reserved for those with bigger clout. Going through Elite means "you don't have to start a negotiation from scratch," Disc Makers president Tony van Veen says. "As a single entity, as artists come into the fold, we will have a portfolio of artists that we can work with Sony RED on."

Elite will facilitate digital downloads through big stores like iTunes and Rhapsody but also through

Do we also want to work with buzz artists who have a little promotion and a little muscle could sell considerably more.'

—JEFFREY EPSTEIN, ELITE ARTIST SERVICES

Warren to Receive Career Achievement Award

Songwriter Diane Warren will receive the inaugural Film & TV Music Career Achievement Award during the Hollywood Reporter/Billboard Film & TV Conference to be held Nov. 15-14 at the Sofitel Los Angeles.

Warren will participate in a Q&A session on the role of her music in film and TV. Her work includes LeAnn Rimes' "Can't Fight the Moonlight," which was featured in the 2000 film "Coyote Ugly"; Celine Dion's "Because You Loved Me" from 1996's "Up Close and Personal"; and Aerosmith's "I Don't Want to Miss A Thing" from 1998's "Armageddon." Most recently, Warren wrote "Do You Feel Me" for last year's "American Gangster."

"Diane Warren is one of the most successful songwriters of our time and has been a driving force in connecting the film and music industries," says Bill Werde, Billboard's newly appointed editorial director (see following item). "Her undeniable dedication to and passion for music is admired by everyone in the entertainment industry, and we are thrilled to present her with this award."

Werde Named Editorial Director of Billboard

Billboard executive editor Bill Werde has been named the magazine's new editorial director.

He replaces Tamara Conniff, who is leaving to become president of music services for Irving Azoff's Front Line Management Group.

In his new role, Werde will be responsible for leading the editorial strategy and vision for the Billboard brand, which includes the magazine, Web sites (billboard.biz, billboard.com) and other digital content offerings, as well as industry-leading conferences and events.

Werde will oversee Billboard's worldwide staff of editors and reporters and report to Howard Appelbaum, Billboard publisher and VP of the entertainment group at Nielsen Business Media. He will remain based in New York.

Previously serving Billboard in 2005 as senior news editor, Werde had been an associate editor at Rolling Stone. He was promoted to deputy editor of Billboard in 2006, before being promoted to executive editor last year.

"This is an exciting time for the Billboard brand, and Bill's editorial integrity, news savvy, management expertise and vision make him the perfect choice to lead Billboard," Appelbaum says.
Now in its 7th year, this unique conference offers attendees the opportunity to learn from, network and share their music with over 500 of today’s top composers, directors, songwriters, record label, advertising, gaming, studio, network and publishing executives as well as the best music supervisors in the business!

FEATURING A Q&A SESSION WITH DIANE WARREN

Recipient of the inaugural HOLLYWOOD REPORTER and BILLBOARD FILM & TV MUSIC CAREER ACHIEVEMENT AWARD

Warren will be honored for her overall career achievements in film, TV and music as well as her current influence on these industries.

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**A MUSICAL LEGACY**

From Stax to "South Park," a glimpse of Hayes’ work through the years.

**SINGLES**

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**ALBUMS**

- **Isaac Hayes, "Hot Buttered Soul"**
- **Isaac Hayes, "The Isaac Hayes Movement"**

**DEAL**

- **Star Deal**
- **Star Deal**

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**Digital**

**By Antony Bruno**

**Whose Space?**

MySpace Music Still Searching For A Leader

The latest word out of MySpace is that its much-anticipated MySpace Music service should go live sometime next month. But while the basics of the service were laid out for all to see when it was first announced in April, there’s one important piece of the puzzle still glaringly missing—who’s going to run it?

MySpace Music is a unique element of the broader MySpace music store in that it is a joint venture involving MySpace, Universal Music Group, Sony BMG and Warner Music Group. Technically, it’s a separate company and service that will be woven into the existing MySpace site. As such, it requires its own leader. However, sources say it is precisely this unique relationship between the MySpace Music JV and MySpace proper that has many candidates wary of the opportunity.

"This isn’t really a separate business with a clear strategy—it is very connected with MySpace such that it shouldn’t be a JV," one source says. MySpace representatives were unavailable for comment at press time. For starters, the MySpace Music service will be heavily dependent on the technology and partnerships created by MySpace. Anyone leading the music division won’t have much control over those decisions.

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**Nick Signs 'Zoey 101' Star to Music Deal**

Nickelodeon has signed "Zoey 101" star Victoria Justice to a talent and music deal. The 15-year-old actress will star in her own comedy series in which she’ll play a student at a school for the performing arts. The still-untitled show will feature original music and will be created and directed by "Zoey 101/"iCarly" executive producer Dan Schneider. The deal for Justice follows a pact between Nickelodeon and Sony BMG to develop talent and release their albums.

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**MTV to Overhaul MHD Channel**

MTV Networks’ high-definition music channel MHD is getting an overhaul. The channel will be renamed Palladia and will offer a fresh slate of music programming beginning Sept. 1. As part of the new programming effort, the channel will premiere a concert every Saturday and will kick off the first week of September with "Outdoor Music Week." The roster of outdoor music concerts includes Madonna, Usher, Dave Matthews Band, Eric Clapton, John Mayer, Jay-Z, Amy Winehouse and Kanye West.

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**Aldean to Headline CMT Tour**

Rising country star Jason Aldean will headline CMT’s fall tour, CMT on Tour ‘08: Jason Aldean, with special guests Lady Antebellum and opening act Eric Durance, kicks off Oct. 8 at Western Carolina University and continues through Nov. 22. The trek is produced by AEG Live and promoted by Outback Concerts. It will hit 20 markets.

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**MILEPOSTS**

*By Gail Mitchell*

In this signature 1971 hit about a black private eye, "Theme From Shaft," Isaac Hayes talks the memorable verse: "They say this cat Shaft is a bad mutha... ."

Hayes' verse just as easily applies to the multitalented artist's groundbreaking and trendsetting career. Not many recording artists can boast the sustained level of cultural relevance that Hayes maintained through many decades—from becoming the first African American to win an Academy Award for best song (the aforementioned "Shaft") to his nine-year stint as the voice of Chef on the Comedy Central hit "South Park," where he claimed a new generation of fans with his cheeky anthem, "Chocolate Salty Balls."

"Parents know me from 'Shaft,'" Hayes told Billboard in 2003. "But 'South Park' is how I stay alive with the young kids."

The pioneering artist, also a noted songwriter, producer and arranger, died Aug. 10 in Memphis. Hayes would have turned 66 Aug. 20.

"In African history, a griot is a story-teller," Stevie Wonder says. "Isaac Hayes was a griot of song, capturing the excitement, imagination and realities of life, love and hope. It's a blessing we were able to capture some of his gold forever."

Fans began mining that gold when the Covington, Tenn., native and Stax Records session player (Boozer T. & the MG's, Otis Redding) joined forces to craft songs with fellow Stax songwriter/producer David Porter. Their output doubled as a blueprint for Memphis' storied soul sound of the '60s and '70s. "Soul Man" (Sam & Dave), "B-A-B-Y" (Carla Thomas) and "I Got to Love Somebody's Baby" (Johnnie Taylor) are just a few examples of their classic hits—"an earlier counterpart to Motown's R&B/pop sliver."

"Isaac and David were our Holland/Dover/Holland," recalls Al Bell, then executive VP of Memphis-based Stax. "The hits speak for themselves... They were magic." At Bell's urging, Hayes recorded a solo album, "Presenting Isaac Hayes," didn't click when it was released in 1967. But its 1969 follow-up, "Hot Buttered Soul," flipped that script. Hayes' sophomore set was a convention-breaking masterpiece. Comprised of only four tracks, the album featured an exquisitely orchestrated cover of Glen Campbell's "By the Time I Get to Phoenix" that clocked in at almost 19 minutes thanks to a nearly nine-minute soliloquy. Overall, the album's sensual, throbbing rhythms, accented by the balled-headed, chain-wearing Hayes' sexy interplay between singing and spoken word, was a potent preface of the disco and rap eras—eventually earning him the moniker "Black Moses."

A string of other albums followed, including the Oscar and Grammy-winning "Shaft" soundtrack. Hayes segued from other soundtrack projects into acting roles in film and TV, including "Truck Turner," "The Rockford Files" and later "Hustle & Flow." The Rock and Roll Hall of Fame inductee's resume also includes gigs as an on-air personality at WRRK New York, restaurateur and humanitarian, having built a school in Ghana through his Isaac Hayes Foundation.

Still keeping his hands in music, Hayes collaborated with Alicia Keys on her debut, "Songs in a Minor." Following a stroke in 2006, he signed with the Concord-revived Stax and was working on a new album at the time of his death. He'd also collaborated on a role in the upcoming film "Soul Men," starring Samuel L. Jackson and comedian Bernie Mac, who ironically died the day before Hayes. A memorial service for Hayes will be held Aug. 18 at Hope Presbyterian Church, 8500 Walnut Grove, Cordova, Tenn., from 11 a.m. to 2 p.m.

What's more, there's the prospect of serving many masters. Sources interviewed for the role say the company is looking for a maverick of sorts who would approach the digital music market with new ideas. Whoever takes the job will report to MySpace CEO Chris DeWolfe on paper, but in reality that person will have to please big media boardroom masters well.

"If one of the JV partners is the content company, it's going to make being really maverick really hard," one former candidate says. Sources at the major labels—whych all accounts are not involved in significant effort—expect DeWolfe will ultimately run the unit himself and have expressed no concern over the vacancy.
Against The Wal
Blame Labels, Not Boxes, For Unequal Terms

We all live in a world that is sometimes unfair, despite the so-called best intentions of those in authority.

For instance, why do the major music distribution companies talk about maintaining a level playing field when their labels give certain accounts better terms than the rest of the account base?

Consider the case of Wal-Mart, which is pushing the majors for lower price points of $11.88, $11.88, $9.97 and $5, and wholesale costs of $9.50, $8.50, $6.50, $4.25 and $3, respectively, sources say (Billboard, Aug. 16).

The $9.50 wholesale cost is for new hit product, while $6.50 wholesale is for catalog. In exchange for the new pricing structure, Wal-Mart would give up cooperative advertising funds and other discounts. Other accounts are worried that the labels will give Wal-Mart what it wants without spreading the price breaks around.

In contrast, full-line product, whether new or catalog, carries wholesale of $11.86-$12.04 from three of the majors while Universal Music Group's JumpStart sells new superstars product at $10.35 and catalog at $6.96.

If Wal-Mart gets what it is looking for, the majors are worried. One retailer explained that Wal-Mart's tactics—when they use their clout to get better deals. But if a retailer can't get better deals, they should direct their complaints to the labels.

But, on the other hand, Wal-Mart is making sales to those accounts that copolarize with the majors. The majors aren't offering the $7.50 price point as a deal to any other accounts, which should come as no surprise to the majors on the short end of the stick.

In explaining why his labels only offer that deal to Wal-Mart, one major distribution executive says, "We try to maximize records on an account-by-account basis, and each account is different."

An executive at another major distribution company says that whatever the majors do, Wal-Mart won't offer Wal-Mart has the ability to have better terms if it suits its needs.

Wal-Mart's lead pricing will mean that the majors aren't offering the $7.50 price point as a deal to any other accounts, which should come as no surprise to the majors on the short end of the stick.

The majors aren't offering the $7.50 price point as a deal to any other accounts, which should come as no surprise to the majors on the short end of the stick.

Wal-Mart already gets better terms on records like Coldplay's "Viva La Vida or Death and All His Friends" and other releases featured in its corrugated bin.

Wal-Mart already gets better terms on records like Coldplay's "Viva La Vida or Death and All His Friends" and other releases featured in its corrugated bin.
’N Zync

New York-based synch house Zync makes its money by being cool. The eight-person outfit, founded by former Ultra Records GM Sanne Hagelsten, placed music in TV commercials, videogames, films and TV shows.

It does this by servicing music supervisors with what’s new, hot and interesting. Now the company has decided to take the next step and release its first album, a compilation titled “Zync Covered,” which includes covers tunes performed by artists that Zync represents. Billboard has learned.

“Zync Covered” will be released first as a digital download on iTunes in October and then as a CD at select retailers, most likely in the vein of such shops as Urban Outfitters. The album features performances by Zync clients, including three tracks that Zync had previously placed in a movie and two TV shows—Magnet’s rendition of “Lay Lady Lay” (“Mr. and Mrs. Smith”), Jem’s “Maybe I’m Amazed” (“The OC”), and Imogen Heap’s “Lonely Prison” (“Six Feet Under”). Other tracks include the heavy-performing the Beatles’ “Come Together,” Young Galaxy’s take on T. Rex’s “Children of the Revolution” and Simple Kid’s rendition of the Carpenters’ “Top of the World.”

Zync is planning to release another album next year, which will also compile performances by its artist clients.

“Each Zync artist has their own cool style/sound, so we had a chance to work with them closely to create fresh, contemporary versions of familiar classics,” Hagelsten says. “We saw it as an opportunity to make an album we would really be proud of, with very syncable songs with our favorite artists on the roster and make just the way we wanted to work together with each artist.”

“Zync Covered” isn’t the synch house’s first experience in releasing music. In 2005, it placed Imogen Heap’s “Hide and Seek” on the season finale of Fox teen drama “The OC.” Zync released the track on iTunes where it sold 50,000 copies. Heap subsequently included the song on her RCA Victor album “Speak for Yourself.”

Zync’s foray into releasing music is the latest illustration of how traditional roles are blurring in the music industry. Another example: Alexandra Patsavas started Chop Shop Records last year with Atlantic Records, an outgrowth of her work as an influential music supervisor for such TV shows as “Grey’s Anatomy,” “Gossip Girl” and “The OC.”

In a neat bit of synergy, Zync represents Chop Shop Records.

Hagelsten is quick to point out that Zync’s main business will remain getting music supervisors to place music that the company represents. “We’re not just about selling, we’re about synching,” she says. “I’ll get a worldwide campaign out of [‘Zync Covered’], then it’s all come together.”

With that in mind, the company went to the publishers of all the songs on “Zync Covered” and checked to see if they would be able to get clearance should a music supervisor express interest. The songs that made the cut came from such major catalogs as Sony/ATV Music Publishing, Universal Music Publishing, EMI and Spirit.

“We wanted to make sure there will be no problems if music supervisors want to clear it for a scene in a film, etc., so we double-checked all the songs and have worked closely with the major publishers on this,” she says.

Hagelsten says Zync sees itself “more as a seeding ground for artists,” adding that “at one point we’ll send them off to be signed to a major. It’s anybody’s game to sell. 100,000 records. Anything more than that is difficult.”

Let’s Get Physical

The Orchard To Move Beyond Digital Distribution

In a move that could potentially change the dynamics of the independent distribution sector, the Orchard Enterprises, via its TVT Records acquisition, will add physical distribution capabilities to its service offerings for labels.

The Orchard’s decision comes at a time when major-owned independent distribution companies and other such independent entities like Koch Entertainment are insisting that their signed labels must have their music for distribution digitally for physical distribution, thereby reducing opportunities for digital distributors.

“A lot of labels want to work with us … but the value proposition from the major-owned (independent) distributors is, ‘Either give us your digital, or we won’t do physical,’” Orchard CEO Greg Scholl says.

TVT had physical distribution and “a good sales force that understood where the business is,” Scholl says. “We decided, instead of licensing out the TVT catalog, let’s double down to create a compelling physical offering.”

Mounting competitive pressure from major-owned indie distributors also prompted the Independent Online Distribution Alliance to mull the possibility of doing physical distribution.

But if labels use different distributors for physical and digital, they get digital payments sooner. Also, putting your eggs in two

Plays Well With Others

Avoiding The Hard Sell, Redeye Grows Digital Biz

Amid the drunken merriment that accompanied the closing dinner at this year’s annual NARM convention, Redeye Distribution quietly marked an important milestone.

The firm successfully sold its physical and digital offering, which, where it had to compete with larger players, including distributors owned by major labels. Even though it lost out to Sony BMG’s RED, the evening still represented a victory for the 12-year-old company.

Redeye scored another win in early August, when Seattle indie label Barsuk, whose roster includes Ra Ra Riot and Nada Surf, announced it was leaving Warner Music Group’s Alternative Distribution Alliance and that it had signed a physical distribution deal with Redeye. Barsuk is known for growing number of labels that have joined the Redeye family in the last nine months, including Daptone, Luaka Bop, Bella Union, Warp and Baby Grand.

Being laid-back about digital distribution is a key part of Redeye’s success.

In this column in February, Warp said one of the main reasons why it inked a deal with Redeye was that the indie distributor did not require it to sign a deal that included digital distribution.

Similarly, Redeye’s willingness to sign Barsuk to a physical-only deal, allowing the label to keep its existing digital relationship with the Orchard (see story above), was a key factor in its decision to go with Redeye. “We felt that it’s in our best interest strategically to keep digital and physical separate,” label co-founder Josh Rosenthal says. “We didn’t want to go to any of the other major-affiliated distributors because they were all taking the same position and requiring digital distribution.”

Major-label-driven distributors require digital and physical distribution for all new or re-signing acts, while others make exceptions for major labels or make it clear that they can provide good comprehensive services.

By contrast, Redeye co-owner Glenn Dicker says his company would never require that its label clients sign for digital and physical distribution. While acknowledging that “in an ideal world, we’d want all of our labels to give us the full package,” Dicker insists that “the last thing we want to do is be in a place where we’re offering ultimatums.”

Despite this laissez-faire attitude, Redeye still handles digital distribution for “maybe 70%” of its labels, including its own Yep Roc imprint and some labels that have left major-
different baskets is safer than being dependent on one distributor, which if it runs into trouble, could affect the economic welfare of its distributed labels.

In fact, that's exactly what Barsuk Records did when its distribution deal came up with Warner Music Group's Alternative Distribution Alliance, one of the major-owned indie companies known to be pressing its labels.

‘If the label wants to use another physical distributor, that's fine, but now we will offer physical too.’

—GREG SCHOLL, THE ORCHARD

to also sign on for digital distribution. Barsuk stayed with the Orchard and signed with Redeye Distribution for physical distribution (see the Indies, opposite page).

"If the label wants to use another physical distributor, that's fine, but now we will offer physical too," Scholl says. "But we have worked with Redeye in the past. We tell labels, 'If you want to work with us digitally, we think Redeye is good and you can call them and see if you can work out a deal.'"

But in a move to capitalize on anxiety about digital payments and to create another advantage over the existing indie distributors’ terms, the Orchard will not cross-collateralize. "We don't need to make our money off the float," Scholl says.

In fact, the Orchard doesn't even need to make money from physical distribution—all it has to do is break even. "We feel we will be very competitive price-wise," Scholl adds. But creating a physical offering with competitive pricing doesn't mean that labels will flock to the Orchard. Most likely, labels will wait and see how the Orchard does on TVT releases, like the next one from Pitbull, which is rumored to be out in October.

In yet another move that is raising eyebrows in the indie sector, the Orchard is also offering advances on digital distribution, a common practice among physical distributors. "We are helping to capitalize indie labels at one of the most important points in the revolution of the business," Scholl says.

While the Orchard posted a $785,000 loss, or 12 cents per diluted share on revenue of $13.4 million, for the three-month period ended June 30, Scholl says he feels comfortable giving out advances to land indie deals.

The Orchard had $10.4 million in cash at the end of June and paid about $5 million in cash for the TVT acquisition. The exact amount will be known after it finds a way to satisfy some creditors' objections to the deal.

owned distributors.

"We consider ourselves to be very strong in the digital space, and we were early adopters of many digital practices," Dicker says. "We have the ability to do deals with both individual artists and labels. Just because we don't require all our labels to work with us for digital doesn't mean that we are not very strong in that space."

Redeye has sales representatives who work by market, not by format. That means, for instance, that the company's Los Angeles sales rep works with Amoeba Music, Super D and Napster, according to Dicker's fellow co-owner Tor Hansen.

Redeye takes a curated approach to its roster, making strategic decisions about which artists and labels it wants to include, Hansen says.

"We don't want to cloud the water with too many titles," he says. "Once we bring a label onboard, we make sure we are very hands-on and bringing them into all the relevant meetings."

Redeye head of sales Eva Weiss, who manages Daptone's and Bella Union's relationships with Redeye, praises the service for offering to connect Daptone act Sharon Jones & The Dap-Kings with an iTunes/Lollapalooza promotion, even though the Orchard handles the band's digital distribution. "They understand the opportunities for promotion and are willing to take a broader view," Weiss says. "They understand that getting the band in front of eyes is paramount."

Dicker says avoiding a hard-sell stance on digital has reaped benefits for Redeye, adding, "We know that other doors will open for us if we continue to do things this way."

Unlike cheap plastic sleeves, The Jewelsleeve is sturdy constructed from four layers of thick, virgin vinyl. Its solid, reinforced seams are welded on all sides for superior strength and durability. It's the only sleeve on the market that stores every part of the original CD without risk of damage, so you don't have to cut, fold, or discard the artwork to store your CD's. Advanced scratchless, anti-static, non-stick cushions protect both sides of the disk. Custom index labels provide generous room for information. When assembled, the disk, label, booklet, and the tray card! combine to make one strong, slim, CD archive.

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Looking West

Tokyo Asia Music Market Broadens Reach

TOKYO—After “Cool Britannia,” could the world be ready for “Cool Japan”?

Then there is the Japanese music industry-funded Foundation for Promotion of Music Industry and Culture (PROMIC) banking on. The organization is stepping up its activities to promote Japanese music in the West by inviting North American and European execs to an annual talent showcase, the Tokyo Asia Music Market.

And Asia is its name indicates, PROMIC has historically focused its overseas promotional efforts on Asian markets, notably South Korea and China. But PROMIC is seeking to broaden the showcase’s reach, according to PROMIC secretary general Makoto Kuwahara.

Kuwahara notes that during last year’s Music Market, 11 Japanese artists signed contracts with overseas partners, mostly Korean and Taiwanese companies, for CD releases or tours. PROMIC is looking to at least double that total this year, he says.

To that end, PROMIC has invited 25-30 European/North American participants to join 30-plus attendees from Asian markets to meet labels and watch artist performances.

“We think it’s very natural to see Europe and the United States as our target market from this year,” Kuwahara says. “Cool Japan”—Japanese anime and fashion—“has become popular there. Now we foresee opportunities for Japanese music.

Some within the local business are less certain about the Japanese recording industry’s ability to increase music sales and touring opportunities in North America and Europe. Leading independent label Arex, for example, is concentrating only on other Asian markets with acts like Japanese pop queen Ayumi Hamasaki, who last year sold out arenas in Hong Kong, Taipei (Taiwan) and Shanghai.

“It’s very tough for domestic artists/music to succeed in Western markets,” an Arex representative says. “Of course, an industry group like PROMIC is useful—but some other kind of catalyst is needed.”

American songwriter/producer Joey Carbone suggests the outside impetus may already be here, with interest in all things anime spreading to Japan’s gain in the rock-influenced visual kei genre (Billboard, Dec. 1, 2007) and other Japanese acts like female pop duo Puffy (Sony Music Entertainment Japan).

Carbone splits his time between his California home and Tokyo (Billboard, Sept. 23, 2006), having penned a string of hit singles in Japan. “In 2006,” he recalls, “visual-kei band Dir En Grey (Firewall Div) toured the U.S. with Korn, then in 2007 headlined a sold-out 17-city U.S. tour. Their songs are in Japanese, but it’s not uncommon to see American kids singing along in the choruses.”

With visual-kei acts like Miyavi (PS Company), Glay (EMI Music Japan), Luna Sea (Universal) and L’Arc En Ciel (Kiiroo Records) attracting attention, Carbone says, “the time is right for Japanese artists to break through overseas.”

PROMIC was launched in 1993 as part of an industry-wide effort led by labels to the Recording Industry Assn. of Japan to promote domestic music abroad. The organization runs various promotional efforts toward overseas labels that have released Japanese artists and promoters that express interest in Japanese acts.

One of the acts to cut a deal during last year’s Music Market was Japanese acoustic rock trio Begin, which is signed to Teichiku’s Imprint Records and has released 22 albums since 1990. Teichiku A&R executive Kiyomi Hasuna promotes Music Market as “the first time we’d had a chance to talk business to people from overseas.” At Teichiku’s presentation, she adds, “Begin got a really positive response and was able to strike a licensing deal for Taiwan.”
Africa Wants Its MTV
Region Hopes To Raise Its Music Profile With New Awards Show

JOHANNESBURG—On Aug. 6, MTV revealed that the MTV Africa Music Awards would bow Nov. 22 in Abuja, Nigeria, with nominees in its 21 categories to be announced Oct. 7.

The MAMAs could play a key role in raising Africa's status from that of a "secondary music market," South Africa-based record producer Motloue Mphahlele says.

"We know how good some of our artists are when stacked up against their international counterparts," says Mphahlele, who manages and produces award-winning Sony BMG Afro-R&B artist KB.

"If MTV lives up to its promise to create an awards event on a par with those in Europe and America," Mphahlele says, "we could be reaping the benefits of world class exposure in a few years to come."

Tony Iliama is CEO of London-and Lagos-based label-management company Crafton Entertainment, which handles leading Nigerian acts like hip-hop star M-Flipp and Afro-pop group KC Presh.

"The biggest problem I have," he says, "is not finding talent—there is plenty of that—it's getting mainstream airplay on overseas radio and TV for our artists. By giving them a global platform, I'm sure we're going to see things shifting in the near future."

Mphahlele adds that the MAMAs need "to be an Afro-centric production that gives artists and music from here a chance to really impress people."

However, MTV's regional European and Asian awards shows have been criticized for heavily featuring U.S. and U.K. performers at the expense of local talent. The Aug. 3 MTV Asia awards, for example, featured the Click Five, Panic at the Disco, Leona Lewis, the Pussycat Dolls, OneRepublic, Jabbawockeez and rising Irish pop band the Script.

MTV Networks Africa senior VP/managing director Alex Okosi insists the new event will "celebrate contemporary African music and the music young Africans love—whatever its source." He would not confirm how many African acts would perform.

Most MAMAs are solely for African nominees, with only the best alternative, hip-hop and R&B categories also open to international artists. That combination "will allow us to champion African artists," says Okosi, himself a Nigerian, "while giving a nod to the influence and popularity of certain music genres on the continent."

A precursor to the awards was introduced in 2005 when the MTV Europe Music Awards launched a best African act category, which was won last year by Nigerian singer/songwriter D'banj. An MTV representative says that will "likely" be discontinued.

Okosi believes the time is right for MTV Networks Africa to implement an awards show. "Our terrestrial and satellite penetration is growing above our predictions," he says, "reaching more than 50 million viewers in sub-Saharan Africa."

MTV Networks Africa launched in February 2005. It has continent-wide satellite distribution plus terrestrial deals in Ghana, Nigeria, Kenya, Uganda and Tanzania for its main channel MTV Base.

MAMAs winners will be decided by public
Goin’ Mobile
MocoSpace Reaches Music Fans On The Go

Members of mobile social networking community MocoSpace received an unexpected offer in July. Universal Music Group's hip-hop/R&B imprint SRC Records "leaked" to MocoSpace users a portion of an as-yet-unfinished and unreleased track called "Sippin'" by developing artist Majic Money. The track was the first offered as part of a virtual focus group of sorts called Streets Don't Lie, a program developed jointly by the label and the social network. Its purpose is not to promote a new track or new album—it only features incomplete songs—but rather to collect honest, unfiltered feedback from MocoSpace users. Did they like the beat? Was the look good? How was the flow?

"We were looking for a testing ground to test our new records with fans before taking it to market," SRC VP of marketing Aly Klenzman says. "We could grow to love a track and think it's a smash, but you never know for sure unless you get the right reaction from the fans, who make or break hits."

There's a massive glut of music available online, and distributing an unknown cut from an unknown artist on Myspace can easily get lost in the crowd and quickly ignored. Tapping the young but growing mobile community of MocoSpace can help SRC stand out.

Still, the Universal label's decision to launch Streets Don't Lie on a mobile social network rather than at more established online options like MySpace or Facebook may come as a surprise. After all, mobile social networking has been a market full of promise, but short on amassing much of a user base.

But while MocoSpace has been operating largely under the radar of mainstream attention, it is building an audience that suggests mobile social networking is coming of age. And that has important implications for record labels interested in reaching young, tech-savvy music fans.

After passing the 1 million-member milestone last September, after years in operation, MocoSpace has almost quadrupled its membership to 3.5 million registered users and says it is now averaging 2 billion page views per month.

According to MocoSpace VP of marketing Jim Gregoire, 60% of its membership is younger than 24 and 75% are under 28, with 90% of members living in the United States. They tend to be a sort of social early adopter looking for a platform of self-expression," Gregoire says. "They're always looking to meet new people, and from a fashion and music standpoint, they want to be the ones who set the trends. They're the admitted nonconformists."

These users consider the phone their primary information and entertainment device, before even TV and the computer. While the MocoSpace community is accessible online, more than 85% of its traffic comes via mobile phones. Which brings us to the instant accessibility of the mobile format itself and why SRC decided it was an ideal platform for Streets Don't Lie. The traditional way to release a new act's single is to focus first on local radio and then use a complicated set of metrics to determine whether it's worth promoting on a national stage or should simply be killed. Relying on Internet-based services can be tricky as well because it requires fans to be at their computers, a hit-or-miss option for today's on-the-go generation.

By contrast, mobile phones are always on and ubiquitous, allowing SRC to use Streets Don't Lie to reach fans and receive their instantaneous feedback before other competitions have a chance to step in.

"That immediacy," Kleinman says, "the excitement of a track on the Internet has a shorter life than on radio. Their attention spans are much shorter, so you want to play right into that."

More than 16,000 MocoSpace members have joined the SRC program, which the label used in early August to test its second track, Shire's "Used to Lovin'"

Kleinman says SRC will continue to test the program with emerging artists but eventually plans to add samples of new music from the label's more established acts like Akon, David Banner and Wu-Tang Clan. He also says there are plans to allow other labels to participate in the program and to launch a version of it at SRC's online hip-hop community, Loud.com.

SRC's partnership with MocoSpace illustrates how the latter eschews the Myspace/Facebook philosophy of optimizing social networks for better-targeted advertising, opting instead to facilitate a real dialogue between brands and its members focused on content.

Another example: MocoSpace in a deal last fall with Island Def Jam to create artist pages much like those found on MySpace, an arrangement it is seeking to replicate with other labels. Participating Def Jam artists have included Nas, Rick Ross and about 20 other acts. MocoSpace recently filmed an interview with Nas after his latest album dropped, which was streamed online and edited into a clip for mobile consumption.

GOTTA SEE IT TO BELIEVE IT
Think music is just background noise? Nuts, says Vuzix, which introduced 3-D Visualizer technology to its iWear line of "video eyewear" products. True to its name, the device is a personal display device that "projects" 3-D video themes that synchronize with whatever music users are playing. (The device comes with 26 themes.)

Until now, the iWear goggles have been used mostly by videogame, virtual world and movie aficionados and professionals. Current 'new music' users can download the Visualizer software for free online, and the software will be bundled in all new devices. The iWear device retails for $400. —AB

BITS & BRIEFS
READ ALL ABOUT IT
ReverbNation has added a new feature to its marketing and promotion platform for indie artists. Users can now add what the company is calling a "press widget" to their profiles where they can post links to any articles written about them. The application aggregates the news appearing online and provides various tools to display them. For instance, a smart word detection technology pulls the actual quote or key line that includes the artist's name from the story and rotates through them at various speeds on the display. It's free, there's a limit to the number of clips that participating acts can add.

HOME NETWORKS PROLIFERATE
Home networks that connect entertainment devices like stereos and the TV to the Internet—either directly or through a home computer—are on the rise. According to Parks Associates, close to 168 million households worldwide will have a home network system by the end of the year. And entertainment services are expected to be a significant driver of these installations. By 2012, more than one-third of all networked nodes globally are expected to have entertainment or multimedia functionality. Interestingly, the European market is driving this trend.

WIRELESS GROWTH SLOWS
JupiterResearch is predicting that growth in the U.S. wireless subscriber base will slow in the next five years, saying that it's reaching a saturation point. The analyst group expects only 26 million new subscribers between now and 2013. Still, growth is expected to remain strong in phones that have improved Web-browsing capabilities and access to social networks (read: iPhone-like devices). To capitalize, operators and service providers will have to adopt more flat-rate pricing schemes.

HOT RINGTONES
The top 10 Billboard Top Ringtones for the week of June 8, 2008:

1. ADIOS AMOR TE PASó OF THE NEW WORLD
2. SUPER MARIO BROTHERS THEME
3. CANDY SHOP SLIT MOUTH FULL
4. PINK PANTHER (NEW VERSION)
5. I CHIEF MEMBERS GIVE ME WHAT I NEED
6. BEST FRIEND 03 C.E.T & S.H.I.
7. I LUV YOUR GIRL THE JUDGES
8. LOLLOPUP 04 MY COLORFUL STATE MAJ Touche
9. ROCKSTAR MORNING
10. A MILLI KASHTAUNE

The Dream spends his sixth consecutive week in the top 10 with "I Luv Your Girl." The track rebounds 10-7 with a 13% increase in downloads.

The Dream spends his sixth consecutive week in the top 10 with "I Luv Your Girl." The track rebounds 10-7 with a 13% increase in downloads.

11. 1 I AIN'T MAD AT CHA SRC
12. HYDE BELL EMINEM
13. 7 999 NINJA
14. 13 46 IRREPLACEABLE MONICA
15. 11 9 TAKE A BOW AY
16. 16 47 CRANK THAT (SOULJA BOY)
17. 17 30 PAUL REVERE WHEN WE RIDE ON OUR ENEMIES UNION
18. 16 38 STARWAY TO HEAVEN THE KORS
19. 19 12 DOWN WITH THE SICKNESS PANIC
20. 15 47 BED THE JOSHDUB

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

Jupiter Research, a provider of market research, is quoted by U.S. and Canadian associations and media publishers.

www.americanradiohistory.com
AND DID YOU KNOW?

1) Fergie, who has had a summer hit every year since 2002, was once in a pop vocal trio with a floral inspired name. Was it:

A) WILD ORCHID  
B) THE CALA LILLIES  
C) ROSES AND THORNS

2) Thanks to hit duets with two different female singers, what rapper co-owns the top summer songs of 2003 and 2007?

A) NELLY  
B) JAY-Z  
C) DIDDY  
D) T-PAIN

3) In 2004, this artist scored an amazing coup with three of the summer’s top singles.

A) MARIAH CAREY  
B) JUSTIN TIMBERLAKE  
C) BEYONCE  
D) USHER

Blockbuster Police Tour 'Played Out Perfectly'

The numbers, even without the context of touring economics or music history, are pretty staggering: $358,825,665 gross, 3,300,912 tickets sold. The tour most thought would never happen ended up logging 146 headlining shows, plus appearances at five festivals.

The Police reunion tour hit the finish line Aug. 7 at Madison Square Garden in New York as a phenomenal triumph. The $358 million mark makes the 16-month outing the third-highest-grossing tour of all time, following the Rolling Stones’ 2005-07 Bigger Bang tour ($558 million) and U2’s 2005-07 Vertigo tour ($389 million), and ahead of the Stones’ 1994-95 Voodoo Lounge tour ($320 million), according to Billboard Boxscore.

The tour was produced by Live Nation global touring chairman Arthur Fogel and RZO Productions partner Bill Zysblat. Calling from the Garden just prior to that final show, Fogel shared his thoughts on the final Police action from Sting, Stewart Copeland and Andy Summers. "It’s somewhat surreal," he said. "It’s hard to believe 16 months have blown past this quickly."

Fogel is no stranger to global megatours, having produced the last several Madonna and U2 treks (and their next ones) and cutting his teeth with Michael Cohl on Stones extravaganzas dating back to 1989.

But the Police tour ranks high in Fogel’s portfolio. "I have a tremendous sense of pride and accomplishment on this one," he said. "Clearly, they’re one of the biggest bands of all time, and this tour has just proven how strong an act they are around the world. They weren’t together that long, and so much time has passed, yet the music has endured."

When Sting announced, "We’re the Police and we’re back," from the Staples Center stage at the 2007 Grammy Awards in Los Angeles, he heralded a tour that had long been a dream for music fans and the concert industry alike.

In terms of its setup, launch and execution, the Police trek was an exercise in strategic routing and flexibility. After leaping from the gates May 28, 2007, in Vancouver, the tour played arenas, legendary outdoor venues like Fenway Park in Boston and Churchill Downs in Lexington, Ky.; key festivals like Bonnaroo in Manchester, Tenn., and the Virgin Mobile Fest in Baltimore; and stadiums worldwide, including in the United Kingdom, Mexico, South America and Japan. As a victory lap, the Police made a run through North American amphitheaters with Elvis Costello.

"Rarely do you say, 'I think it’s as it should have been,' as opposed to, 'I should have done it this or that way,'" Fogel said. "I really feel that it played out perfectly."

The buzz around this one was as big as any in recent memory. A post-Grammys press event at the Whisky A Go Go in West Hollywood, Calif., at which the band showcased its remarkable onstage alchemy with live performances of several songs, stoked the flames. "And to keep that kind of momentum going for 16 months is a challenge, but clearly a sense of urgency kicked in for people after the first go-round that this would be the last," Fogel said.

As a trio, with relatively sparse production and no back-up singers, horns, strings or sidemen, Fogel imagined that for the band "it was tough after so many years putting the parts back together ... but they absolutely evolved into a pretty seamless music machine."

While numbers like these would probably be enough to coax almost any band into reuniting, the prevailing consensus is that it’s highly doubtful these guys will launch another tour, given a variety of factors, not the least of which is Sting’s success as a solo touring artist. Another set here and there at a global event like Live Aid? Maybe.

Meanwhile, the Police reunion knocks off one of the "big three" reunion tours that fans are most clamoring for, the other two being Pink Floyd (most meaningfully with Roger Waters) and Led Zeppelin. Either could potentially happen, and more records would fall. And overall, reunion tours remain a solid bet, proved on a smaller scale by the New Kids on the Block reunion this year.

Nostalgia trumps plenty and, for many, legend trumps all. Bring on AC/DC.
YOUTH MARKET

Ritmo Latino Teams With MTV Tr3s

In a year when Ritmo Latino has had to close stores, the independent retail chain hopes a new marketing partnership with MTV Tr3s will boost traffic from younger shoppers.

At Ritmo’s annual buyers convention Aug. 5-7 in Los Angeles, the company unveiled a cross-promotion that will place MTV Tr3s-branded sections in all 49 of Ritmo Latino’s stores nationwide.

The sections, which began rolling out two weeks ago, contain titles from the channel’s top 20 videos, which will be rotated to test new sound changes. MTV Tr3s launched in 2006 with branded sections at Wal-Mart, but the Ritmo alliance goes a step further. The channel’s top artists will be available at Ritmo Latino tag lines to its TV program for new artists featured in the channel’s Descubre YT Download campaigns, and it will tape segments of its shows at Ritmo locations.

Ritmo president David Massry says the partnership “will give us more recognition and more traffic,” adding that the companies have a shared interest in bringing fresh faces to the market.

MTV Networks Program Enterprises director of product management Rafael Ramos, who is a former Ritmo Latino store manager, says young consumers do combine legal purchases with online listening and file-sharing. The CD “that life left as a format,” Ramos says. “The idea is to integrate the Ritmo Latino brand in an organic way.”

Ritmo, which specializes in selling Latin titles from hits to deep catalog, has closed three locations this year in Calexico, Calif., and El Monte, Calif., as well as one of its two Miami stores. (Massry is converting the El Monte location to a T-Mobile store.)

“Engaging Hispanics online is a must for any person who wants to succeed,” says eMarketer senior analyst Lisa Phillips, who authored the report. “The challenge for marketers is to create relevant messages that speak to those traditions and use appropriate references. The answer may mean creating multiple executions and strategies.”

Most of the growth in internet usage has been seen among young U.S. born Hispanics, rather than immigrants. It is no wonder then that multiple studies have indicated that Hispanics online prefer English over Spanish. And a 2007 study by the Pew Research Center found that Internet use and broadband access among Hispanics is directly proportional to English proficiency and level of education. The Pew study found that 78% of English-dominant Latinos use the Internet versus 32% of Spanish-dominant Latinos.

“Surf’s Up” Projected number of U.S. Hispanic Internet users, 2007-2012 (millions and percentage of total Internet users)

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Note: eMarketer defines an internet user as any person who uses the internet at least once per month. Hispanics can be of any race.

SOURCE: eMarketer, May

Tackling The Web

Challenges Remain In Reaching Hispanics Online

One of the biggest challenges in slowing the recent sharp decline in Latin music sales has been the genre’s continued weak performance in digital sales.

But signs are emerging that the Internet could soon prove to be a more lucrative sales arena for Latin music, even though special challenges remain in reaching Hispanic consumers online.

In a recent report, eMarketer found that 52% of the U.S. Hispanic population uses the Internet at least once a month, representing about 23 million users. Two years ago, the firm had projected that the number of Hispanics online wouldn’t exceed 20 million until the end of the decade. By 2012, eMarketer estimates that 58.6% of Hispanics, or 29.4 million, will use the Internet in Latin music sales.

While internet usage among Hispanics is growing faster than expected, eMarketer found that the population’s diversity makes it an elusive target. While many marketers are focused on targeting younger, acculturated Hispanics, older and Spanish-dominant Hispanics are underserved. In other words, this is a market ripe for experimentation and exploitation at every level.

“People with heritages and traditions extending to Latin America often do not share the same culture or even the same language,” says eMarketer senior analyst Lisa Phillips, who authored the report. “The challenge for marketers is to create relevant messages that speak to those traditions and use appropriate references. The answer may mean creating multiple executions and strategies.”

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“A surprise to me is that most Hispanics are using the Internet in English,” Phillips says. “But there is still a very large component for whom English is a dominant language, and yet they enjoy reading and seeing things in Spanish.”

As a result, Web sites aimed at Hispanics try to work both sides of the street. MSN Latino has some ads in English. Terra.com has Spanish- and English-language content. MySpace and Facebook have Spanish-language options. Meanwhile, it’s still early days for music online retailers. Only Apple’s iTunes has a dedicated bilingual store, iTunes Latino. Rhapsody and Amazon have extensive, well-organized selections of Latin music, but they’re in English and require several clicks to get.

According to a Media Audit report in March, 41.8% of online Hispanics shopped in the past year, compared with 27.7% five years ago. And in a study prepared in May for Terra.com, comScore found that among those Hispanics who regularly surf the Web, 69% purchased CDs, 40% downloaded music and 35% downloaded a ringtone.

Those numbers indicate that as Web usage rises among Hispanics, digital music vendors may be able to improve upon their performance in the first half of the year, when digital album sales peaked for just 2.2% of all Latin music album sales in the United States, up from 1.4% a year earlier, according to Nielsen SoundScan (Billboard, July 19). By contrast, digital album sales accounted for 15.4% of all U.S. album sales during the same period, up from 10.2% a year earlier.

How can marketers reach Hispanics online? Phillips cautions that they shouldn’t assume their mass-market, English-language campaigns are getting through.

Instead, marketers have to take a more nuanced approach that takes into consideration elements like heritage and location. This also includes targeting an older, Hispanic consumer, a market that, Phillips says, “begs to be tapped now.”

70% of all Latin music sales are new, and 80% of all Latin music sales are to the age group of 16 to 34 years old. This means that if you don’t have a strong connection with them, you might not have a strong connection with the industry. And if you don’t have a strong connection with the industry, you might not have a strong connection with them.”

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When Billboard caught up with Bug Music CEO John Rudolph, he was attending a private media summit at a Montana mountain retreat, hosted by investment bankers and attended by a variety of Hollywood bigwigs.

The past two years have been quite a roller coaster ride for Rudolph. He had previously served as a consultant with his own Music Analytics company, which worked on some of the largest publishing deals in the last decade. But with the digitalization of the music industry bringing both opportunities and uncertainties, Rudolph felt the time was ripe to be an active player again and hooked up with Crossroads Media, a joint venture between Spectrum Equity and founder Vinny com executive Tom McGrath. When Crossroads Media acquired a majority interest in Bug Music in 2007, it installed Rudolph as CEO, with Bug founders Dan and Fred Bourgoise retaining a minority interest.

Rudolph and the Bug management team have spent the last 24 months transforming the company. Before, Bug—well-known but small—had a catalog that owned 10% of its catalog. Now, it’s one of the largest independent music publishers, owning 80% of its copyrights and working with an emphasis on building the business for the future.

In its latest move, Bug has inked a partnership with Arthouse Entertainment, formed by songwriter/producer Kara DioGuardi and manager Stephen Finfer, Billboard has learned. Under the deal, Bug has acquired the rights to DioGuardi’s catalog of hits for acts including Christina Aguilera, Gwen Stefani, Kelly Clarkson, Santana and Daddy Yankee.

What are your plans to build and grow for the future?
One of our ideals was we wanted to be like what music publishers were when piano rolls came out, when record companies didn’t necessarily exist. We wanted to go back to the point where music publishers were able to create, deliver and control their own music.

We started with, “Let’s look at how business is changing and continuing to change.” We knew that a solid platform that was respected and had integrity was key, but also needed to have that infrastructure in place. And the second thing is you had to get the scale, because once you are of a certain size, like we are, you build on top of that, you are able to have greater efficiencies in the company.

So one way to grow is to buy music catalogs. But when you started, pricing was still high.
Initially, the bidding for assets had been very high—for smaller assets, those with smaller NPS (net publisher’s share) levels—and we just didn’t think those made good business sense. But our team was patient and we had a great business that we were growing anyway, and then Windsew came along.
[Bug acquired Windsew Music Publishing in July 2007.]

We know a lot about the company. I was CFO at Windsew from 1999 to 2000 and it owned Hitco Music, a pre-eminent, stand-alone music publisher that I was involved in with [Antonio “L.A.”] Reid. And it includes a partnership like Combustion Music, which is crushing the chart with Ashley Gorley and Gordie Sampson. And it owned Leiber & Stoller’s Trio/Quartet, probably one of the most beautiful catalogs that exist.

We have made 17 acquisitions in two years, and those acquisitions are fully integrated. We now have offices around the world—New York, Atlanta, Nashville, Baltimore, London and Munich. We have about 70 people worldwide.

Can you give me some numbers, like how big you are or how much you paid for some of the deals?
No, but in terms of copyrights, we have gone from 100,000 copyrights that are 10% owned to over 225,000 copyrights that are 80% owned and 20% administered.

Before Bug was a top 10 or 15 publisher—we don’t really know. And now Bug/Windsew is one of the largest in the world and possibly the largest independent. We are larger, in terms of revenues, NPS and the number of copyrights, than Chrysalis by a meaningful amount, if that gives you an idea.

How did you attack the other part of your game plan—to create, deliver and control your own music?
We significantly grew our current co-publisher roster, doing deals with Kara DioGuardi and Sean Garrett, who were the BMI songwriters of the year [in 2007], and Tim Owens, who has a bunch of songs on Sug aland’s album. And we partnered with Music Nation, a digital company, and with Jamie Fox’s Fox King Entertainment, and signed the band Kings of Leon.

As we try to build out our co-publishing and owned piece of our catalog, we are working with some of the most successful writers working today to both further their careers and also help them with the exploitation of new copyrights.

What does the Arthouse deal do for you?
Kara wrote “Play My Music” with Mitch Allen on the “Camp Rock” (soundtrack) by the Jonas Brothers. We can take Arthouse writers and producers and use them to develop artists into brands the way the Jonas Brothers have been or “American Idol” runner-up David Archuleta has been developed.

We also acquired a studio and production music company called Selectracks to create new music. The production music market is different than the contemporary music market. It consists of things like the opening cues for a car commercial. The fees are less but it is a growing market overal.l.

How do Arthouse and Selectracks dovetail?
Selectracks Studios gives us a place for our developing writers and artists to go and record and develop new artists, which we can try to up-stream to a record deal.

Or when we have a need for a particular piece of music and the company doesn’t want to use a master or wants a new version or a different version, our composers can go in and overnight turn around a piece of music. We recently did that for [the Turtles] “Happy Together”: six different versions for a campaign for a major retailer.

We have a huge tapped source in all of our writers, who would be glad to work for Selectracks, so it provides another outlet for our writers.

What are you doing to deliver your songwriters’ music?
We started Bug Digital to distribute our clients’ music digitally to over 50 services. For instance, Melissa Manchester [whose catalog we acquired], we signed her as a writer, she has rerecorded a lot of her songs and she has an independent album coming out, and we are distributing her music electronically.

Are you setting yourselves up to compete with record companies in the digital world?
Manchester is one of those artists that is no longer distributed by the major record companies, but we are going to her and saying, “We can put your record out digitally and keep you current as a writer.” We are big supporters of the record companies, who are using our licenses. What we are doing is creating an overall market because we are continuing to exploit the songs kind of in harmony with [record label], hoping that these songs continued to get used.

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John Rudolph
One of the largest indie publishers sounds off on the importance of branding, the growth of Bug and newly acquired Arthouse Entertainment.
Billboard's Power Players series highlights the achievements of individuals who drive the fields of music and entertainment forward with their artistic and business vision. As our writers and editors surveyed sources across numerous business sectors to identify rising young executives for this fourth annual 30 Under 30 report, a trend emerged. Increasingly, this list is shaped by execs making their mark in the realm of digital and mobile music that's transforming the business. And once again, the most promising aspect of this alphabetical list is this: These young men and women are but a sample of a talented generation taking the business forward.

**Brian Ahern**
Booking agent, William Morris Agency
Under the guidance of William Morris Agency VP Marc Geiger, 29-year-old Brian Ahern moved up quickly from the mailroom to booking agent in 2005. A graduate of the University of Virginia, where he helped organize the college's first stadium concert with the Dave Matthews Band, Ahern has built a diverse roster at WMA that includes the Hives, Spoon, Colbie Caillat, Rev Theory, Warrant, Cinderella and Night Ranger. Ahern also learned about the nontraditional live business by managing MTV's videogame tour, Game Riot. "I try to be a little more strategic with my job so that I'm able to do things that are both music-based and nonmusic-based," Ahern says, "because touring doesn't necessarily have to be music."

**Elliot Aronow**
Creative director/A&R, RCRD LBL
Elliot Aronow, 27, leveraged work with the Fader, Spin, Nylon and Gnarls Barkley to achieve his current role. Through his consulting work with Gnarls, he met Downtown Records head Josh Deutsch. So when he and partner Peter Rojas decided to start RCRD LBL, a network of online record labels and music blogs, they did it as a joint venture with Downtown. Today, Aronow has signed four bands to RCRD LBL, hosts a popular podcast that showcases the best of the blogs and oversees the site's editorial content.

**Peter Asbill**
Chief content officer, Amie Street
Along with two fellow Brown University graduates, Peter Asbill started up Amie Street, an online platform for buying and selling music, where song prices, ranging from free to 98 cents, are determined by the volume of downloads. Asbill, 24, is Amie Street's chief content officer and says he wants the Amazon-supported service to benefit consumers and content providers alike. "We're in the peer-to-peer generation and the way a lot of kids look at it, they can get a [music] file anywhere," Asbill says. "We add more value to the experience. We make it more fun; we make it more interesting; we make it more personal."

**Jay Belin**
Talent buyer, Mercury Lounge
A native of tiny Clearfield, Pa., Jay Belin, 27, initially moved to New York to study law at New York University but quickly indulged his music passion by launching online magazine Loose Record and taking a job at digital music distributor the Orchard as a label liaison. While at the Orchard, Belin moonlit with the Bowery Presents. That led to his current "dream job" booking and managing New York's Mercury Lounge, a key venue for indie bands and emerging major-label talent alike. "There is nothing more rewarding," he says, "than seeing a band play Mercury one spring and have that same band sell out Bowery Ballroom, Webster Hall or even Terminal 5 the following year."

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Melissa Carter
Director of sales, digital, Universal Music Group Distribution

It was just a college job for Melissa Carter, selling Sprint phones at mall kiosks while she was at the University of South Florida. But that gig prompted a WEA executive, after scanning her résumé, to invite her for an interview and offer her a job. After two years at WEA, Carter, 29, joined Universal Music Group Distribution, where she is now the lead representative for such accounts as Verizon Wireless, MTV Networks, AOL, MediaNet, BET Mobile, Ericsson, eMusic and XM Satellite Radio (which recently merged with Sirius Satellite Radio). “Melissa has emerged as one of our most innovative and creative executives,” UMGD VP of sales Laura Saez says. “Her knowledge of the digital retail landscape is matched by her uncanny ability to translate market trends into successful and impactful marketing and retail programs.” Carter has increased overall revenue for Verizon by 135% and for MTV Networks by 80% last year. She also produced the first Verizon Music summit.

Shara Eisenberger
Associate director of music resources, EMI Music Publishing

Shara Eisenberger, 26, started at EMI in New York as a college intern in 2001 and was hired in 2004 as an assistant in the synch licensing department. She has since focused on stage licensing and has become an expert “go-to” person in the industry, senior VP of music services and licensing Nancy Weskoff says. “She stands out because she can manage the labyrinth of rights and develop innovative solutions for producers and can propose new stage productions using music from our catalog.” Her achievements include negotiating and maintaining “catalog musical” deals for “Jersey Boys,” “Mamma Nashville’s Xanadu.” “It’s a different set of rules [because] music publishers have traditionally not been as involved,” Eisenberger says of her proactive approach.

Rory Felton
CEO, the Militia Group

When Rory Felton teamed with Chad Pearson to transform Pearson’s Militia Group booking agency into a record label in 2000, Felton was still a freshman at the University of Southern California. The label’s first release, punk band Rufio’s “Perhahps, I suppose …,” sold more than 100,000 copies in its first year, and Felton knew he was on to something. Since then, the 26-year-old has signed more than 40 bands, including Copeland, Cartel, Juliette & the Licks and the Appleseed Cast. “I feel like we’ve had a real diverse roster of artists that I’ve worked with,” Felton says. The common thread, he adds, is “artists that write great songs.”

Amy Fogleman
Brand manager, Creative Trust

Amy Fogleman, 28, has spent six years at Creative Trust, a Nashville-based management company whose roster includes Christian music artists Steven Curtis Chapman and Brandon Heath. A 2002 graduate of Central Florida, Fogleman’s previous experience includes a stint with Nettwerk Management in Los Angeles, which represented Dido, Coldplay and Sarah McLachlan. Creative Trust hired Fogleman back to Music City. “I made a tough decision, but I decided that Nashville was where God was calling me back to.” For the last year and a half, Fogleman has been day-to-day manager of Brandon Heath, who won the 2008 Dove Award for best new artist. “Brandon continually uses his life to help other people, change their perspectives and just draw them into the heart of God,” Fogleman says. “I am beyond blessed to be able to work with a guy like that.”

Pedro Guzmán
A&R director, Universal Latino/Machete

Music seemed a natural path for 26-year-old Pedro Guzmán, born to a modern dancer and a video director, who studied his trade at the University of Southern California. But when Guzmán attended Berklee College of Music, he also signed on for an emphasis in music business that led him to his first job as an A&R coordinator for Sony/ATV Music Publishing. After signing writers like Tito "El Bambino," he caught Universal’s eye. “He’s the executive with most potential I have seen in years.” Universal Latino president Walter Kolsy says. “He’s extremely talented, professional and has great knowledge and intuition.” Guzmán has helped signed and develop multiple tropical acts like Lenny and Eddie Lover. But his creative supervision applies to all the label’s releases in all genres. The challenge, he says, “is loving music as music but also as a product.”

Michael Gewirtzman
President, Vinyl Artist Management

An early start working with artists Josh Kelly and Joshua Radin, Michael Gewirtzman’s desire to form his own management company. Today, under Gewirtzman, 25, New York-based Vinyl Artist is building buzz and growing national and international distribution for rock act Long Since Forgotten, popster Jon Asher and singer/songwriter Sam Grow using practices that represent new-era industry teamwork at its finest. “I only work with artists who want to be extremely involved in their careers. We sit down, come up with a list of goals we want to accomplish together, combine our list of references and hit the pavement,” Gewirtzman says. “I took a leap of faith forming this company, but there are so many artists out there who deserve recognition.”

Kelli Cashiola
Marketing director, Warner Bros. Nashville

A Dallas native, 26-year-old Kelli Cashiola got her start in the music business as an intern at KPLX (the Wolf) Dallas. With recommendations from the radio station’s PD and a marketing degree from the University of Oklahoma, Cashiola set her sights on Nashville record companies and ultimately joined Warner Bros. Nashville in the promotion department. After a stop in new media, Cashiola put her degree to work in the marketing department where she works with such artists as Blake Shelton, Lori McKenna and newcomer Whitney Duncan. “As much gloom as there is out there, I still have a positive outlook,” she says. “People are always going to consume music. We’re just going to have to find new ways to reach them.”

ILLUSTRATION BY BRIAN TAYLOR

Since Eleanor Blattel, 29, joined Alternative Distribution Alliance, the young executive has helped the company build the operational and production side of digital distribution. “She tackled everything digital,” ADA president Nate Wolk says, “giving us a clear direction and strategy for business development, product development and account management. Previously, Blattel started new-media departments for London/Sire Records and Sanctuary Records. Her label experience allowed her, at ADA, to know ‘services and what types of communications a label would want and expect from their distributor and then go beyond that and make sure we have comprehensive account management,’” she says. “This way our labels can prosper from all the different accounts—MPS [mobile service providers], DSP [digital service providers], video and social networking sites and the subscription models. And we can answer all their questions.”

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Joshua Jacobs
Director of mobile marketing, Universal Motown/Republic Group

It’s ironic that Joshua Jacobs’ current office at Universal Music has poor cell phone reception. Jacobs, 26, has built a powerhouse of mobile music initiatives as head of one of the first mobile marketing departments at a major label. He joined Universal as an assistant to executive VP of global digital initiatives David Eli- ner, but his life changed when he was handed his first ringtone clearance project. Since then, the mobile music sphere has taken off, and Jacob’s division holds the title for most ring- tones sold (Chamillionaire’s “Ridin’,”) and the best-selling ringtone (Hinder’s “Lips of an Angel”). On Jacobs’ horizon is his new label, Money Records mobile singles club and an AT&T Team USA Olympic music/ringtones download plan.

Genevieve Jewell
New media manager, Borman Entertainment

Genevieve Jewell, 24, has quickly made her mark since joining Borman Entertainment in Nashville in April 2007. With previous experience at Netwerk Management, Jewell handles all new-media campaigns for Borman’s Nashville clients, including Keith Urban, Faith Hill and newcomer Lady Antebellum. Jewell started mobile campaigns for the company’s artists. She also helped bring Urban and Lil’ Kim together, making him the first artist to partner with the pioneering Web site. “I can’t imagine not having Genevieve’s vision, expertise and focus in these critical areas,” owner/president Gary Borman says. “This world evolves by the hour and we’ve been able to stay in the wave and integrate her efforts with those of all the other media and marketing arenas.”

Melina Matsoukas
Video director, Black Dog Production

Melina Matsoukas, 27, is be- hind some of today’s favorite music videos. Matsoukas got her start in 2006 when she directed the video for “Go Head” from rappers Ali & Gipp. But a clip of Ludacris’ “Money Maker” featuring Pharrell was what “first put me on the map,” she says. Since then, Matsoukas has worked with Beyoncé (“Kitty Kat,” “Green Light,” “Suga Mama” and “Upgrade U”), on Solange Knowles’ “I Decided” and Snoop Dogg’s “Sensual Seduction.” She’s currently working with singers Keri Hilson and Ashanti and hopes to move into commercials and films.

Joe Mondry
Manager of creative services and marketing, Cherry Lane Music Publishing

Joe Mondry was hired by Cherry Lane in 2006 straight from his college internship. “I noticed right away his uncanny abili- ty to match songs to projects, which is why music supervisors love him,” senior VP of creative and marketing Richard Stumpf says. Combining administrative and creative roles, Mondry, 23, has placed Elvis Presley’s “Can’t Help Falling in Love” in the upcoming feature “The Other End of the Line” and new singer/songwriter Daniel Cage’s “Smile” in the “South of Nowhere” TV series. “We’re all getting promoted value, even if it’s not a six-figure synch check,” Mondry says. “So we’re very much interested in music-heavy newer shows that might not pay [as] well but are known to break artists and writers.”

Britt Morgan-Saks
Senior creative director, Sony/ATV Music Publishing

After roles at Epic Records, Def Jam, management company DGI, Steve Stoute’s cosmetic company Carol’s Daughter and Famous Music Publishing—where she was responsible for such artists as Akon and signed producer/songwriter K. Smith—Britt Morgan-Saks, 28, is on a roll at Sony/ATV. “She’s equally comfortable with artist/writers like Akon and signing artists like Flight of the Conchords and Sara Bareilles,” the company’s U.S. co-president Danny Strick says. Morgan-Saks says, “Publishing is the marriage of all things I love to do in working with creative people and listening to music.”

Nuria Net
Co-founder/co-editor-in-chief, Remezcla.com

Remezcla.com and, in two years, the ad-supported site has grown to encompass local Latin cul- ture guides in five cities, a content channel with MySpace Latino, live events, a partner- ship with Zune and publishing, including a guide to New York’s Latin summer events. Remezcla covers “everything from a small film screening in someone’s garage to a concert at Madison Square Garden in a hip and smart way because we feel Latin media is lacking that,” Net says. Co-founder Frisbie adds, “We’re very involved in what we cover. It’s not just a site where we cover what’s going on.”

Amit Kapur
COO, MySpace

Amit Kapur is the new youthful face of MySpace, now that founders Chris DeWolfe and Tom Anderson are getting a bit long-of-tooth for that role. The 27-year-old joined MySpace in 2005 in a business development role and quickly made an impact. He led the social networking giant’s interna- tional expansion as well as multiple partnership deals. Rising through the ranks, as VP of business development, Kapur brought in an ad monetization deal with Google and spearheaded its first music licensing pact with Sony BMG. In January, Kapur was named COO and now leads all global business operations, strategic partnerships, de- veloper platforms and MySpace Mobile.
Tanisha Scott
Choreographer/dancer, Bloc Agency
Tanisha Scott, 28, has got some moves. The choreographer/dancer began her career in 2001, when she joined singer Mya’s tour as a backup dancer. Later, director Little X, a childhood friend and fellow Canadian, summoned her to appear in some of his videos, which led to her first choreography gig for reggae artist Sean Paul. “That’s what jump-started everything,” Scott says. After working on Paul’s “Give Me the Light” clip, Scott was hired to choreograph Beyoncé’s “Baby Boy” and to work alongside the Pussycat Dolls. Since, Scott’s created dance routines for Nas, Jay-Z and Alicia Keys, including stage-managing Keys’ latest As I Am tour. She is currently working with Ludacris and Eve, among others.

Dana Shayegan
Music marketing manager, Beyond Marketing Group
Dana Shayegan has been working on the music marketing efforts of Toyota’s youth-oriented Scion car line since joining the business side of Urb magazine fresh out of the University of California, Los Angeles. He left Urb and the magazine business behind to join Beyond Marketing Group, where he handles music licensing. At Beyond, the 27-year-old helped launch several music marketing initiatives for Scion including the car maker’s independent record label Scion Audio Visual and its 17-channel online radio station, Scion Radio 17. The label has put out more than 20 music projects with all revenue going back to the featured artists. He has also worked on nationwide tours that are produced by Scion and events at the Winter Music Conference and the South by Southwest Music and Media Conference. Shayegan also is the label manager in the United States for Mystic Urchin Music/Grown Folks Agency, a Jamaican-based reggae label.

Yandy Smith
Partner/manager, Monami Entertainment
After pursuing an entertainment law career, Yandy Smith, 28, switched paths to become an intern/assistant for Violator Management maven Mona Scott in 2002. Adopting the company’s no-nonsense approach to business, Smith soon met rapper Jim Jones and helped him navigate the industry’s pitfalls. After juggling her assistant duties for Scott while moonlighting as Jones’ manager, Smith eventually left Violator to focus on the rapper’s music and his previous role as A&R director for Warner Music Group. Last October, Smith closed a 50/50 joint venture artist/production deal for Jones with Columbia Records, which allows the MC to retain his masters. Jones plans to release his debut album for Columbia in September and has been collaborating in the studio with Rick Rubin, Chink Santana, No ID, Supa Dave, Ron Browz and Chris Styles. Recently, Smith rejoined Scott at her newly formed Monami Entertainment company, where the pair co-manage Busta Rhymes, Missy Elliott and TV personality Tocarra.

Jesse Stoll
Operations coordinator, AEG Live Florida
As the son of late Florida-based concert promoter Jon Stoll of Fantasma Productions, Jesse Stoll, 22, takes on his new job at AEG Live’s recently opened regional office in West Palm Beach, Fla., with invaluable knowledge of the live business. “I had been shadowing my dad for years,” Stoll says. “I’ve grown up in the music business.” Jon Stoll’s Fantasma Concerts was one of Florida’s key promoters for many years and booked shows from Jacksonville to Tampa, Orlando to Miami. Jesse Stoll, a 2008 graduate of the University of Miami, has spent the past four years with Sony BMG as a college marketing rep, while also managing rock act Big Bang Radio. As operations coordinator at AEG Live Florida, Stoll has big plans for the Southeast region. “What I’m going to do is try to put some concepts and ideas together for special events and festivals,” he says, noting that venue acquisitions are also in the works. “Ten or 20 years from now, I want to see something under AEG Live Florida’s name and my name.”

Mat Vlasic
Director of artist development/merchandising, Epic Records
As head of Epic Records’ Thread Shop, a partnership with MerchDirect, Mat Vlasic allows Epic to offer tour, online and retail merchandising for artists within and outside the Sony BMG family. “Traditionally, labels marketed and distributed only one facet of an artist’s creative output: their music,” says Vlasic, 29. “We wanted to change that and are now fleshing out our relationships with artists. Instead of being passive in our 360 model, we are taking the responsibility on ourselves to further extend the brand, specifically through merchandise.” Thread Shop clients include such companies as RED, Zomba Label Group and Commercial Music Group and acts including Billy Joel, Sean Kingston, and others.

Anthony Volodkin
Founder, Hype Machine
One of today’s most groundbreaking online music services was created by, and for some time operated by, just one man: Anthony Volodkin. In 2005, when he was all of 19, Volodkin created Hype Machine, a real-time index of music streaming on more than 600 MP3 blogs at any time. With music blogs overtaking professional critics as the primary source of music recommendation, Hype Machine is emerging as a juggernaut of growing influence. What’s more, the now-22-year-old Russian immigrant focused on monetizing music from the start, providing “buy” links to first Times, then Amazon. Volodkin now has a few friends helping him with the site, which has spawned imitators and interested investors.

Alaina Vehec
Manager of mobile marketing and sales, Sony BMG Nashville
Alaina Vehec, 27, came to Nashville by way of New York, where she had interned with Arista Records before joining RCA Music Group, then parent Sony BMG, in its global digital business group. When Sony BMG Nashville decided to bring mobile marketing and sales in-house, it hired Vehec, a lifelong country music fan, who moved to Music City in 2006. Despite the mobile industry’s perception, Vehec says country can sell via mobile platforms. “It’s basically the only genre in mobile that’s on the increase,” she says. “If you hand something to our consumer, they’ll buy it. It’s finding the easiest way to get them something.”

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Joking around in New York's Legacy studios, Young Jeezy is recalling his first days as a Def Jam artist. Sporting an Atlanta Braves fitted cap pointed backward, a brown shirt, long shorts and stylish Vans, the MC laughs while re-enacting an early meeting with Island Def Jam chairman/CEO Antonio "L.A." Reid.

"One night, L.A. walked over to my studio in Atlanta and there's like 30 dudes outside," Jeezy says as he lights a cigar from a tall candle. "No one knows who he is and my dude at the door says, 'You got to wait.'

"So L.A.'s standing outside in his suit with all these dudes grilling him and my man comes back and tells me he's outside," he continues. "I said, 'Shit, let him in!' Inside—remember, I had just signed—there's guns and all types of incriminating shit laying across the studio's table. L.A.'s trying to be cool and listen to music but every time a gun goes too close to him, he flinches. Afterwards, I tell my dudes we can't have all that shit laying around. A few weeks later, after we'd cleaned up the studio, [Def Jam executive VP] Shakir Stewart comes through with [president/CEO] Steve Bartels talking about, 'What happened? Steve wanted to see the guns."

While Young Jeezy revels in the humor of this story, it speaks to the darker side of hip-hop's most popular artists. Hip-hop's mantra has always been authenticity, but when artists actually embody their hard-knock lyrics, it sets up an awkward dichotomy. Traditionally, brands would shy away from anything that would give their product a sheen of disrepute—but few things reinvigorate a rap career like controversy and chart success.

It's historically been a delicate balance: 50 Cent overcame his crack-selling past to become No. 2 on Forbes' 2007 list of top hip-hop earners; that same year, Akon's concert promotion deal with Verizon withered after he got a little too friendly with a woman in an underaged girl during a performance in Trinidad. "It's great to treat that fine line," says Jonah Disend, CEO of branding innovation firm Red Scout. "But the moment they look out of control, advertisers get nervous and begin to think they can't trust their brand's association. Advertisers want controversy but not chaos."

This September, two hip-hop artists with a history of legal woes will again test this brand-schism. Young Jeezy's "The Reckless" streets Sept. 2 and T.I.'s "Paper Trail" drops Sept. 30, and, like 50 Cent and Akon, they are defining how controversy can help or hinder branding's relationship with hip-hop. In 2004, T.I. was promoting third album "Urban Legend" and his single "Rubberband Man" was climbing the charts, peaking at No. 15 on Billboard's Hot R&B/Hip-Hop Songs. In April of that year, the MC was jailed for a parole violation stemming from a drug-related conviction; he served less than 12 months.

Since T.I.'s star was beginning to rise, he didn't have many partnerships to jeopardize. But when he ran into legal trouble in 2007—at that point with more than 4 million records sold, according to Nielsen SoundScan—he also had landed a General Motors endorsement and a role alongside Denzel Washington in "American Gangster." T.I. was arrested last October and charged with possession of unregistered machine guns and silencers and possession of firearms by a convicted felon; he was convicted March 27 and subsequently sentenced to spend one year in jail after completing 1,000 hours of community service.

This debacle cost T.I.'s GM partnership—he was featured in one ad with Dale Earnhardt, while another used a remix of "Top Black"—and his opportunity to promote the film. Now he's fulfilling his community service commitment by talking to teens about the risks of violence after which he will serve his jail term.

"I wasn't let down by the GM situation," T.I. says. "You can only be disappointed if you have high expectations—I mine weren't high. I understood, finding myself in that situation, that it's a business. They're a Fortune 500 company and those people are only there for your high points.

While GM executives were unavailable to speak for this story, a representative for the company did issue a statement: "Pontiac and Chevy's approach has always been to partner with artists who can uniquely speak to our target audience in a culturally relevant way, and we will continue to pursue those opportunities in the future, on a case-by-case basis, and when it makes sense for the brand, the campaign and the vehicle being promoted."

Branding executives say no, in part because of the nature of celebrity endorsement, and in part because "T.I. is relatable and his rap sheet is just the cost of entry," says Dean Crunchfield, brand expert and former executive at brand consultancy Wolff Olins. "He's got that edginess that translates into credibility, and in Hollywood, you need that bit of pixie dust."

"Six months from now, the arrest won't matter," Passikoff says. "Other companies will come because brands have a greater and greater difficulty distinguishing themselves, so they look to borrow equity from celebrities."

One of those companies is Screen Gems, the specialty film subsidiary of Sony Pictures Entertainment, which certainly didn't mind T.I.'s gun bust as the company finalized a three-picture deal with the MC in June. "It's a step-by-step process," T.I.'s manager Jason Gerter says. "We don't have endorsements. But film executives like Screen Gems president Clint Culpepper were the most understanding. Before T.I. was even sentenced, I spoke to them regularly—and when everything was settled, Culpepper kept his word."

"The first thing I did when I heard he got arrested was call Jason and tell him, 'Put me through to T.I. right now,'" Culpepper says. "I
As They Face Legal Woes, Young Jeezy And T.I. Test The Boundaries Of Branding In Hip-Hop

BY HILLARY CROSLEY

said, 'Dude, you fucked up, but this too shall pass.' I did the three-picture deal because I believe in his talent, think he's a terrific actor and a good person who just fucked up.'

Though T.I. will most likely begin his year-long prison stint in 2008, that sentence is yet to be determined, and Culpepper says Screen Gems will complete production only for "Bone Deep" this year. The last two films will go into production after the MC is released.

"I wanted to give him something to look forward to," Culpepper adds.

While bigger companies like GM are wary of risky artists, Disend says that, like Hollywood, fashion and fragrance brands are usually open to scandal because their industries adhere to a fast turnaround of out with the old, in with the new. A typical fashion advertising campaign for a company like Yves Saint Laurent or Louis Vuitton lasts around three months—literally changing with the weather—and a film advertising campaign endures for about one to two months. "Look at Kate Moss: Fashion companies canceled a lot of her contracts because they had to after the model was filmed snorting cocaine," Disend says. "But two months later, she has a lot of press and she's taken her career to the next level. Fashion, alcohol brands, anything that cycles quickly has a higher tolerance."

By contrast, car companies may run an ad for six months to one year—in addition to being a public company with shareholders and a trustee board to consider. "GM is already in trouble, evidenced with their closing plants, because they haven't managed their brand the way that they should've," Passikoff says. "They don't need Jay Lenos on air making drive-by jokes. Corporations won't tolerate that."

From the label's perspective, Atlantic Records wants to piggyback on T.I.'s community service sentence with cause-related branding. "He is the spokesman for Respect My Vote, an urban outreach organization that will encourage (cons) to re-evaluate their voting status. The campaign will release a promotional T-shirt via T.I.'s AKOO clothing line, which launches this fall in specialty shops like Fred Segal and Up Against the Wall."

While the industry is betting on T.I.'s ability to rebound with branding, the road is less clear for Young Jeezy. Since 2005, the Atlanta natives debut, "Let's Get It: Thug Motivation 101," has sold 1.9 million copies, while sophomore set "The Inspiration" has sold 1.2 million, according to Nielsen SoundScan. And although established artists like Jay-Z and Ludacris have endorsed the MC as hip-hop's next breakout star, only Boost Mobile has partnered directly with the MC thus far.

Young Jeezy's ties with the Black Mafia Family's former leader—Demetrius "Big Meech" Flenory—have caused consternation. The MC routinely mentions his friendship with Flenory, who pled guilty and received 30 years to life in Detroit last year for running the drug organization and laundering money.

"There's too much baggage that's holding him back," Passikoff says.

Clarks Zulu, Young Jeezy's manager and CEO of Disturbing Tha Peace and Ebony Son Management, strikes off the association. "That's just loyalty to his friend," Zulu says. "We have to translate his credibility into numbers for marketing companies. In this business, you should do one thing very well, and Jeezy does street hip-hop very well."

After orchestrating Young Jeezy's feature on Usher's "Love In This Club" and upcoming role in Ice Cube's film "Janky Promoters," Zulu is now looking into TV placements for the MC, and he's confident that brands will warm to Young Jeezy—it just may take a bit more time. "People are always scared of things that they don't understand," Zulu says. "What T.I. is on the verge of doing—and what Young Jeezy needs to do—is adhere to a boundary between keeping their credibility and not becoming too unwieldy for companies to consider using their image."

An artist who is a master at this balancing act is 50 Cent. Using his checkered past as a marketing tool for his 2003 debut, "Get Rich Or Die Tryin'," 50 Cent created blistering momentum in the hip-hop and branding spaces. The album moved 872,000 copies in its first week, eventually amassing 7.8 million, according to Nielsen SoundScan. Despite his drug-dealing past, the rapper has secured a litany of endorsements and partnerships including Reebok, Vitamin Water, RBX, Ecko Clothing and Simon & Schuster. For his part, Akon also is on the rebound. He recently produced and guested on tracks for Michael Jackson and Whitney Houston, in addition to headlining Konvict Muzik, the imprint that released chart juggernaut T-Pain. On the branding side, Akon is hatching two clothing lines: Alhane, an upscale design of slacks, among other pieces, and Konvict, which will boast jeans and T-shirts. (The label debut dates are still to be determined.)

"Americans are so optimistic because we can't remember what we ate last Wednesday," Crutchfield says. "So when it comes to rap, the passage of time just makes it all a level playing field. We need to know that a rapper has been baptized in their experiences and, in some ways, we identify through that."
Automating Back-Office Tasks Is Changing The Music Biz
BY ANTONY BRUNO
ILLUSTRATION BY RHONDA MULDER

That new technologies have had a major impact on the music industry is hardly a revelation. But behind all the talk about ringtones, iTunes and MySpace is another technological revolution garnering less attention but proving equally important in redefining the landscape of the music business today.

What is this unheralded shift? The digitization of back-office administrative functions. Digital systems are slowly replacing traditional "analog" means of record keeping and communications, such as paper statements, faxes and couriered documents. Whether it's tracking publishing royalties, distributing new music releases to radio or providing indie and unsigned artists with novel means to generate income, massive changes are under way.

Aside from their mere availability, there are two major drivers of this trend. First is the state of the music industry. Companies in this space are facing well-documented challenges, and as such are warmly welcoming any system that can create cost savings and generate new revenue. Second, there's a host of revenue streams made newly available by the digitization of music. With so much data to manage, adoption of these systems is kind of a fight-fire-with-fire approach to stay on top of it.

There's certainly no shortage of examples of these digital back-end changes, but Billboard has decided to focus on the areas getting the most traction: improved management and transparency of royalty processing and accounting, digital distribution of promo singles and new tools for indie labels.
The offices of EA Trax—the music/sound-track division of videogame publisher giant Electronic Arts—is littered with CDs. Boxes of unopened discs are stacked up next to piles of already opened CDs, and closet-sized file cabinets are filled with yet more.

EA Trax receives more than 5,000 CDs per year for the company’s flagship “Madden NFL” franchise alone—and frankly, the staff there would like it all to stop, thanks very much. Just e-mail it, they say.

But e-mailing unreleased promo tracks is a tricky proposition. For years, it’s all been done via the time-honored promo CD—a specially pressed and delivered copy of whatever new single labels want played on radio or have promoted in the press. While it’s just as easy to rip that promo CD and post it to a file-sharing network as it would be to post an e-mailed music file, the music industry remains cautious of distributing in a digital format.

Looking to change that are a pair of companies offering a secure digital delivery system of high-definition, promotional music files: PlayMPE, a division of Destiny Media Technology, and Yangaroo.

Both systems use technology installed in the sender’s (the label) and the receiver’s (radio station/press outlet) computers like a pair of bookends, managing the secure transfer of digital music between them.

During the last year, the popularity of these systems has surged. Yangaroo reported a 266% increase in the number of tracks delivered through its system last year, for a total of 1.3 million for the year, and grew an additional 62% in first-quarter 2008 alone, with 438,000 tracks. PlayMPE in June said users grew 52% from the same month last year and deliveries jumped 135%.

PlayMPE has relationships with all four major labels and independent labels, while Yangaroo has deals with major and indie labels. While Yangaroo has deals with major labels and independent labels, while Yangaroo has deals with major and indie labels.

Yangaroo’s president/CEO John Evans points to the cost savings these systems provide for driving growth. Whereas sending out a promo CD involves press or radio, packaging, shipping and handling, the system involves just sending the digital file, says PlayMPE.

Some of the major labels have also said they will use the systems exclusively, rather than for just major releases. This year, both systems will also deliver video and CD-ROMs.

For labels and radio stations, the benefits are immense—versus requiring radio stations to rip the CD and digitize it, they can just get the digital file now.

“Actually having that sales data made the choice of whether to even have a third single an easier decision,” Rosenfeld says. “I would be hard-pressed to say it hasn’t had an impact. It would be foolish to say it hasn’t.”

Orchard CEO Greg Scholl says this is exactly the type of scenario the ALW system was meant to create—provide the data and a set of tools around the data that can help clients make better decisions.

“Technology allows individuals to be more productive as creative marketers and merchants to help sell music, but it is a means to an end and not the end itself,” he says. “We’re not just going to replace music marketers with machines. What we’re going to do is make them more productive and give them a much richer data set to help understand how to take advantage of a retail landscape that allows for a high degree of targeting in how they’re pitching a product.”

Up next for the Orchard is a service called Trackdown, which gives any advertiser or TV producer with whom the company has a relationship access to the entire Orchard database, allowing them to sample and license tracks online. And looking forward to the end of the year, the company plans to expand into Web 2.0 features, such as creating advertising networks that combine relationships among ad agencies, artists and their fans.

While other business like music publishing and promo CDs would still exist without digital tools to augment them, services like IODA and the Orchard would not. Their entire raison d’etre is to collect enough clients (labels) in order to exert power to make it worthwhile for digital retailers or marketing agencies to work with them. The more, the better, and managing that many clients without the digital tools available would require a company too massive to be nimble or able to conduct business at an affordable rate.

“We couldn’t work the way we work without the technology platform we have,” Scholl says. “It’s just impossible. It requires a high degree of efficiency in order to operate at scale. You don’t just add 10 times the number of people and operate that way. You just operate in a different way.”
SEE-THROUGH MONEY
New Systems Improve Royalty Transparency

The business of music publishing is in many ways a numbers-crunching affair. With income flowing in from so many sources, the process of issuing semi-annual statements detailing all commonly results in reports that are hundreds of pages long. Trying to sort through all this data on paper is a demanding task, something left to business managers and accountants. Very often, questions arise over potential discrepancies, or additional analysis is needed to determine future strategies. This results in phone calls to the publishing group or the need to hire special accountants for additional number crunching. All of which means spending more time and money.

Going live this fall, however, is a new online royalty and accounting system from Universal Music Publishing Group (UMPG), called RoyaltyWindow. With it, songwriters, managers, and other clients can review royalties on a global scale, analyze statements and track payments on all performance, sync, and mechanical licenses.

What's more, users can slice and dice the data in almost any way they like—by geography, format, income type, song—and create custom graphs of each. Finally, the entire statement is downloadable into popular music management programs like Quicken.

What would once take days and many employees will now require little more than a click of the button, which UMPG chairman/CEO David Rezner says will soon revolutionize the music publishing business.

The company spent two years and close to $1 million developing the portal in-house and has spent much of the last year demonstrating it to clients during special events. Rezner declined to place a dollar value on the kinds of cost savings that the investment will produce but pointed to several areas of improved efficiency.

“We are getting royalties and income from so many different sources now, and that’s only continuing as the digital environment grows,” he says. “We are just beginning to get activity reports for online videos. We’re still resolving royalty rates for subscription services and interactive streams... all of which presents data challenges to our royalty department.”

What’s more, he expects the system to result in fewer phone calls, less paper and lower postage costs.

Financially, UMPG’s main goal in developing the system was to create a superior customer service tool. Competition for publishing administration is high, and to date UMPG is the first major publisher to offer digital access to statements and accounting in this manner.

“We want to provide our clients with the highest level of service possible,” Rezner says.

“It’s about, ‘How do you give yourself a competitive advantage?’”

That a major publisher like UMPG is placing such large bets on digital royalty administration speaks volumes to its emergence as an industry trend. Smaller publishing outfits have offered similar access to date, the most notable being Kobalt, a publishing company presenting itself more as a services outfit than a traditional publisher. It first began offering an online window into royalties in 2002 and has since upgraded the system to include real-time synch license tracking and even the ability to request advances on royalties due but not yet paid.

CEO Willard Ahdritz says such systems have the potential to increase client revenue by as much as 25%, through a mix of better data analysis and more efficient royalty management.

“I see the whole industry going in this direction,” he says. “We are just scratching the surface of all the things that can be done. It’s like comparing the Food Model-T with all the cars we have today. It’s an evolving, moving target.”

Future online royalty portals may track real-time payments owed for things like YouTube streams and other ad-supported free streaming sites and direct access to sync licensing opportunities. But for now, just the ability to customize statements online and eliminate the paper waste is considered a major step forward.

“Long term, this is probably going to be the future of the industry,” Rezner says.

Q&A Universal Music Publishing Group Chairman/CEO David Rezner

What kind of cost savings do you expect will result from the RoyaltyWindow system?

If [ROI] was our No. 1 criteria, we probably wouldn’t have moved forward with this. I don’t think this is going to become an income generator for us. This is more of a way to differentiate ourselves as a major publisher from our competitors and offer our clients Transparency and level of insight that frankly they couldn’t get from their physical statements.

What does the RoyaltyWindow system replace, and what role do you expect it to take in the future?

It’s not necessarily going to replace any of our current systems. It’s additive... This is an evolutionary kind of service. This is the rollout, but we do expect the service to have additional features as it evolves.

Any sense of how many of your clients plan to adopt the online portal over the paper statements?

We’re certainly going to encourage our clients to use this system. It’s going to be interesting to find out.

Q&A

tracking royalties

Universal, Warner JV Preps Accounting Platform Launch

In 2004, Universal Music Group (UMG) and Warner Music Group announced their plans to work with business software developer Exxigen to form a joint venture company called Royalty Services to handle key royalty accounting functions at both labels within two years.

Nearly four years and about $30 million in expenditures and one name change later, the JV company, now called EquaTrax, is putting its new Shared Royalty Platform through a six-month testing phase at Universal. That will be followed by another six months of migrating hundreds of thousands of artist accounts into the new system before Universal replaces its current royalty processing system with the Shared Royalty Platform sometime in 2009.

Meanwhile, a Warner representative says that “while it’s company policy not to comment on our future plans, we look forward to the results of the Universal trial and we’ll determine our next steps at that point.”

While Universal Music Publishing Group’s RoyaltyWindow (see story, above) is primarily aimed at songwriters, artist managers, producers and other such clients, EquaTrax’s Shared Royalty Platform is designed for record labels to track and manage revenue streams and royalty payments. EquaTrax also plans to license the platform to other labels, music publishers, book publishers, film studios and other media companies.

The JV won’t be the first company to offer royalty-processing services to music industry clients. RoyaltyShare of San Diego provides royalty and content management services to two major labels it declines to identify, as well as more than 250 independent labels, including Reggae recording artist Ziggy Marley

The William Morris Agency said Aug. 12 that it made an investment in RoyaltyShare in an extension of the latter’s Series B round of funding. The two sides didn’t disclose the amount of the investment.

The axes of UMG vice chairman/global CEO Nick Henny, the Shared Royalty Platform will cut administrative costs associated with royalty processing and make it easier for labels to enter into new business initiatives.

For example, “while advertising-sponsored sites may pay a small fee to host music, we still need to collect royalties and having this system allows you to get into that business immediately,” Henny says. “Also, the system can handle unlimited volume expansion due to the scalability of the platform.”

Although overall sales of recorded music are in decline, the number of transactions has been rising, due to sales of song downloads, ringtones and other digital products. The Shared Royalty Platform collects transaction data from a client’s content management, sales and distribution systems to calculate royalties and produce statements, payments and accounting entries in real time.

“Here is the type of system that is required in a digital world, with a lot more content, a lot more products and a lot more transactions,” says EquaTrax interim CEO Marjorie Fieldman, formerly senior VP of global royalties at Universal.

“We can make any type of calculation and pay on that basis.”

The Shared Royalty Platform will be able to immediately reconfigure royalty calculations based on changes in contract provisions or statutory rates.

Royalty systems in the music business historically haven’t taken into account all the individual nuances in contracts. After the numbers were run, label employees in the royalty department would have to manually alter payments to each artist, in accordance with each contractual nuance.

Exxigen GM of media services Alex Polykhrinevich says the Shared Royalty Platform will be able to answer questions and respond to audits in dramatically reduced time. So while it can produce a monthly statement, every day the data will be ready so if the same question is raised, the system can quickly answer.

The platform will also be able to perform “what if” scenarios to calculate the potential result of various contract options.

“We have the flexibility that if the labels wanted to send sales at the customer level, instead of summarizing which is currently the method we can do that.” Fieldman says. “Same with digital download sales. And we can do income tracking for a third party, or if you wanted to see how a particular track has been exploited and whether it has been used in film, we will have that in a reporting database too.” — Ed Christian

Tracking Royalties

Universal, Warner JV Preps Accounting Platform Launch
Bring The ‘Noise’

The Verve Makes A Beautiful Racket On Reunion Album

Talk of a return to the relative glory days of a decade ago is often hostage to the fortunes of the modern music business. But the re-formation of the Verve has its supporters dreaming big.

The reunited British modern rock quartet, fronted by Richard Ashcroft, releases its “Forth” album Aug. 25 on Parlophone/EMI in the United Kingdom and internationally. It's the band's first album since its most successful, “Urban Hymns,” appeared 11 years ago, and for the new album’s U.S. appearance Aug. 26, the Verve will fly solo.

That release is the group's On Your Own imprint via New York indie Megaforce, distributed by RED. It's previewed by the single “Love Is Noise,” which in the United Kingdom is listed at national pop-rock BBC Radio 1 and Citated at AC Radio 2. The track debuted last week at No. 5 on the U.K. singles chart. In the States, it has sold more than 6,700 downloads in two weeks of digital release.

“Talk of a return to the relative glory days of a decade ago is often hostage to the fortunes of the modern music business,” manager Jazz Summers of Big Life Management says, “and quite honestly, if you can sell a couple of hundred thousand records, you make a lot more money than when you sell a million records for the record company.”

“Forth” is a bracing blend of the experimentalism of the group's early work and the more structured songwriting of its last two efforts.

The album is highlighted by the dreamy “Judas,” arguably one of the most beautiful songs the band has yet penned, and the anthemic ballad “Valium Skies,” a sure-fire future concert staple that is reminiscent of the hit “Lucky Man” from “Urban Hymns.”

Elsewhere, the Verve stretches out in ways it hasn’t since the early '90s, particularly on the eight-minute “Noise Jam,” a propulsive rocker with references to Mother Mary, Steve McQueen and the Rapture.

“The plan we constructed with Big Life was to let the marketing evolve organically, including radio, and let the music be the focal point,” Megaforce president Missi Callazzo says. “We weren't going to push for a top 40 radio hit, but be respectful of the album.”

Callazzo says the company has “several people working the Internet, reaching out and introducing the band to a slightly younger generation via viral methods,” while younger demographic sites like Facebook are being targeted with features, streams and giveaways.

U.S. media interest and interview requests for the band have been “so overwhelming,” Callazzo says. “There’s a grand mystique with the Verve, and it continues to this day.”

That's supported by the extraordinary ongoing popularity of the band's best-known song, 1997's “Bitter Sweet Symphonies.” The track, which rocketed the Verve to international fame only to become embroiled in a lawsuit over its sample of an orchestral version of the Rolling Stones’ “The Last Time,” has sold 297,000 U.S. downloads this year alone, according to Nielsen SoundScan, and 983,000 altogether.

U.S. sales of the Verve's '90s catalog show unbroken upward momentum, culminating in 1.4 million for “Urban Hymns.”

Ashcroft's three solo albums for Virgin, on the other hand, have traveled in the other direction, from 86,000 for 2000's “Alone With Everybody” to 26,000 for “Human Conditions” (2003) to not quite 8,000 for “Keys to the World” (2006).

Ashcroft will continue to record solo alongside his work with the group and has also transferred from Virgin to Parlophone for those projects.

Parlophone U.K.-based president of labels Miles Leonard, who signed the Verve as an A&R man for Parlophone in 1991, says, “With the changes that happened at Virgin over the years, he felt he didn't have a connection there any longer.”

“My and Richard go way back, so he called me one day and said, ‘Why don't we go full circle?’ We made that snap and worked on his solo album before then, he re-formed the band and he felt like the natural home for the same reasons.”

A CD and vinyl boxed edition of “Forth” will also be available in the States, while the U.K. release also includes a deluxe CD/dvd package and a box of “super deluxe” edition.

The Verve played its first reunion shows at U.K. arenas last November and December, before U.S. interest was warmed by a Coachella headline slot and two April sellouts in New York at Madison Square Garden's WaMu Theatre. The band then had the invaluable chance to trumpet its return, and an imminent album, by headlining the last night of the Glastonbury Festival in late June.

Further fest appearances followed at Scotland's T in the Park and at Summer Sonic, on the Verve's first dates in Japan (Aug 9-10); then England's V Festival (Aug. 16-17). Summers says his team wants to “see how the record goes” before deciding on more U.S. dates.

The grand scale of such international events emphasizes the two-tier nature of the new campaign.

Leonard says, “Like Oasis and the best of the bands from the '90s, the Verve still resonate with the people who grew up with them and are older now, in their late 20s or early 30s. But there's a whole wealth of teens that are discovering them, heard those classics — whether it be 'Lucky Man', 'Bitter Sweet Symphony', 'This Is Music' or 'History' — and probably thought they'd never get the chance to see this amazing band," he continues. “Here's their opportunity, and they're lapping it up.”
Questions with Shwayze

by Jonathan Cohen

Hip-hop act Shwayze has exploded in popularity since the July 23 debut of its MTV reality show, “Buzzin’,” but the duo of Shwayze (real name: Aaron Smith) and Cisco Adler hardly came out of nowhere. Rather, Suretone Records head Jordan Schur helped grow the act on the road and online during the past two years, teeing Shwayze up for bigger things. Response to the show has been immediate; combined digital downloads for the title song and “Corona and Lime” have exceeded $37,000, according to Nielsen SoundScan, and that’s before Shwayze’s self-titled debut even hits stores Aug. 19. “Now, we can go swing for the fences and bring this to top 40. We want to turn this act into a global thing,” Schur says. Amid a breakfast of eggs and French toast the morning after the group’s Vans Warped tour stop in Portland, Ore., Shwayze checked in with Billboard to discuss life in the spotlight.

1. Were you at all wary of putting yourself out there in the form of a reality show? We had to make sure it didn’t mess up what we were doing. Jordan started the formula with the show on MTV and then following with the record; he did that really well with Ashlee Simpson. Cisco had been on a show as well. So, I had on my side two guys who’d been in the reality world.

2. How adamant were you about the way Shwayze was going to be presented? Well, MTV hit us up and we said, “OK, cool.” We pitched them our idea, which was capturing us raw. We wanted to keep it to the music, and they were down. They’ve been really cool about letting us do our thing and be creative with it.

3. Had you guys already been on tour for a while when the show debuted? We’d already been on the tour for a couple of weeks. It was funny to see the change; what the TV show did for our fan base. We just played in Chicago and got pulled up to the main stage to play in front of 10,000 people. The whole entire Warped tour came to see us play. The good thing about the show is that our music is a direct representation of our lifestyle. We only wanted to do the show if it wasn’t fake or whack. Whoever likes the show will like our music.

4. What kind of a commitment did you make to the show? It’s finished filming already. Now, we get to just hang and watch it on TV. Four episodes have run so far; we have eight total.

5. What has the Vans Warped experience been like for you? It’s just like what everyone says. It’s like band camp. Every morning you wake up with a different set time. It could be 11 a.m. or 7 p.m. You have press and autograph signings. It’s also very diverse. I’m kicking it with Amberlin and A Day to Remember. I was even in a soccer tournament that Warped organized. It’s dope, because any other tour after this is going to be a breeze.

6. A lot of bands are already onto the next batch of music by the time their latest album is out. Are you guys writing new material? I’m always thinking about the next project, but this record is great. I’m really excited, because no one knows it yet. I’m still trying to give everybody into it. After we tour for the CD for a year, I’m sure I’ll be tired of it. But these songs are our babies. This is all new to me, too. This is my first tour ever and my first record ever. This is all crazy.

Global Pulse

Canada’s Kreesha Turner Targets The 50 States

TORONTO—The U.S. release of Kreesha Turner’s debut album may be several months away, but a strong sync campaign means American audiences are already being exposed to the Canadian pop singer’s “Passion.”

With her first Canadian top 10 hit behind her and tracks featured in several hit U.S. TV shows, Turner has already been described by local media as a Canadian Rihanna. And with American awareness growing, the stage is set for the 23-year-old from Edmonton, Alberta, to enter the limelight with her debut album, “Passion.”

“It’s great that she’s getting compared to the best out there,” says Turner’s Toronto-based Jive Records A&R head and journalist Colin Newman.

“I think she has no qualms that the lyrical content could make the act a tough sell. Following summer U.K. festival dates, the band launches a headlining tour—booked by Primary Talent—Aug. 27. The home market will remain the focus for 2008, but Smith sees “very good opportunities” in a number of territories, including the United States, Japan and Australia. The album will be released internationally in 2009, he adds.

Glasvegas’ U.S. bookings are handled by William Morris; a publishing deal is currently being negotiated.

—Steve Adams

Passion’ Play

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GLOBAL PULSE

edited by Tom Ferguson

Viva Glasvegas

One of the United Kingdom’s most anticipated debut albums of 2008 arrives Sept. 8 when Columbia Records’ Glasvegas delivers its self-titled set on Columbia.

The edgy rock band has already been named best new act at this year’s NME Awards, capturing favorable comparisons to the Jesus and Mary Chain, Ride and early Primal Scream.

“THeir reference points are all bands I loved and have been long absent from the music scene,” Columbia Records’ U.K. managing director Mike Smith says. “They’re completely different to any other guitar band in the U.K.”

One of the main differences between those acts, however, is that songwriter James Allan’s lyrics address hard-hitting social issues, with many based on real-life experience growing up in a violent area of Glasgow. “It’s powerful stuff, and way beyond what anyone else is tackling, especially in white guitar music,” adds Smith, who insists he has no qualms that the lyrical content could make the act a tough sell.

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Object Lesson

Relationships within influential U.K. art rock group Wire have not always been harmonious, but according to singer Colin Newman, the recording of their latest album, “Object 47,” proved to be “the best time we’ve had in Wire for years.”

“We’re incredibly pleased with the result,” says Newman, who likens making a new Wire
manager Chris Smith, who also handles Nelly Furtado. "Now she just needs to live up to it."

EMI Music and Virgin Records are counting on Turner's mix of urban, pop and jazz influences to help her do just that. Her breakthrough Canadian single, "Bounce With Me," has already been placed on such U.S. TV shows as "Entourage," "Gossip Girl" and "The Hills," plus several NBA telecasts.

The digital single of "Bounce With Me" was released in December 2007 and was a top 30 hit at top 40 and hot AC radio. It peaked at No. 53 on the Canadian Hot 100, but May's follow-up, "Don't Call Me Baby," fared much better, peaking at No. 8.

Turner is signed jointly to EMI (Canada) and Virgin (United States). "Passion" hit Canadian stores Aug. 12 after appearing digitally Aug. 5, with an early 2009 U.S. release following. EMI Music Canada president Dave Cameron says a fall 2008 U.S. release was initially planned, but dropped amid concerns the album could get lost among fourth-quarter blockbusters. Smith says he doesn't mind that long lead time. With Virgin, he's instigated a U.S. marketing strategy to steadily introduce Turner to her southern neighbors, following tactics used for Furtado's 2000 DreamWorks debut, "Whoa, Nelly!"

Turner has already played New York and Los Angeles showcases for EMI and MTV staff. And she will appear shortly in fashion photo shoots for such U.S. lifestyle magazines as Cosmopolitan. Further targeted showcases are planned. Next month, the artist heads out for what Smith calls "grasroots marketing" in the states, including small club appearances and meetings with radio stations and local media.

Turner's first break came after winning an Edmonton radio station's talent contest in 2006, performing the self-penned "Bounce With Me." She used the studio time she won to record the track; its robust beat and big hook—coupled with Turner's striking appearance—attracted several labels, including EMI/Virgin, which signed her in late 2006.

"The thing that found me was my manager and the label is the radio thing, but I worked hard for years beforehand," Turner says. "I took lessons in guitar and singing. I was part of a jazz choir, I was part of a gospel choir. I was recording my own material and doing shows every Friday and Saturday night for two years on the underground hip-hop scene."

Smith admits there's no easy tag to pin on Turner's mix of musical styles. And although marketed in Canada as an urban/R&B act, Virgin will push her album as a pop effort.

Smith says everyone involved with Turner has learned a great deal from the Canadian experience so far. "The Canadian market is very hard to please," he says. "Being so multicultural means it can be tough to make an act work. Forget Broadway—if you can make it in the Canadian market, you can make it anywhere."


Working without a British booking agent, the band will embark on a short U.K. tour Sept. 8-12, immediately followed by European dates booked through Belgium-based Toutpourtext Agency. Wire tours North America Oct. 8-18, booked by Chicago-based Billions Corp.

"As a live act, Wire has really grown," Newman says, citing a well-received run of international festival appearances earlier this year. The band is booked by Pink Flag/Mute/Second Sun.

—Richard Smirke

>>>AUTOMATIC SUCCESS

"We've found inspirations in the Iraq War and the middle-class hypocrisy of cocaine-taking," says Rob Hawkins, frontman of Wales-based rock quartet the Automatic (known in the United States as the Automatic Automatic for legal reasons), as the band readies itself for the Aug. 25 U.K. release of its second album, "This Is a Fix" (EMI/B-Unique).

"It's something of a serious switch for a band that two years ago was battling UFOs in the video for its U.K. hit single, "Parasite."

"There's a very sinister theme going on here," Hawkins says. "Our new album (2006's "Not Accepted Anywhere") was a growing-up album, but I've been watching the news and getting ideas this time.

The band, including new guitarist Paul Mullen, recorded the album with producer Butcher Walker (Avril Lavigne, Simple Plan). Walker was "on the same wavelength as us," Hawkins says. "We're so proud of this album, and we feel like a new band.

Booked by Creative Artists Agency, the Automatic is touring the United Kingdom throughout August, including appearances at the Reading and Leeds festivals. Details of a U.S. release/tour dates are not yet confirmed.

—Nichola Brown

GLASVEGAS

MANAGEMENT

Vinyl Fetish

LCD Soundsystem Members Embark On Disco DJ Tour

Hey, James Murphy: Your band LCD Soundsystem has sold 204,000 copies of its two Capitol albums, "LCD Soundsystem" (2005) and "Sound of Silver" (2007), according to Nielsen SoundScan. It's beloved by critics and hipsters alike, and was even nominated for a Grammy Award. Your 7-year-old label DFA is the beating heart of the recent dance-rock explosion; the U.S. home of such influential acts as the Juan Maclean, Hot Chip and Hercules and Love Affair, and the envy of every independent label proprietor.

So with the fickle indie world on your strings, and anticipation building for a third record, what are you going to do now?

The answer is rife with Murphy's usual blend of punk defiance and artistic egerness: emulating his forefathers. But for guys coming from the rock side, like Murphy and Mahoney, the roots are less obvious and the lineage takes a different path.

"Grand Royal re-released all the Liquid Liquid stuff in '97, and we were just totally blown away and got really interested in that whole no-wave punk disco thing," Mahoney says. "It's like a micro movement; maybe five bands all together. I always find it quite funny that tiny little moment really inspired us a lot. Then we instantly started asking, 'What are these guys listening to?' Were they listening to Was Not Was or playing in the same clubs as them? And then it's just pretty natural. You're just getting into disco."

Murphy can trace his love for the genre back to a single moment. He says he read dance music history book "Lost Night a DJ Saved My Life," found now-defunct New York dance record store Vinylmania and released DFA's first 12-inch—the Rapture's "House of Jealous Lovers"—all at the same time. "Then I'd be digging around Vinylmania buying all these old tracks. I became friends with the owner, because he was like, 'Who are you and why are you buying this record?'

"LCD is a relatively successful pop band who I think does a certain amount of weird stuff. Now if we're just wussies, there's no cognitive dissonance. And if it's just a pop band, there's no cognitive dissonance. But if you scratch a little bit, you're like, 'This doesn't add up, and why?' he says. "That's kind of the thing DFA has always been pretty interested in. It's taking certain things really seriously and sound silly to somebody else. That's what disco did for me."

So will DFA actively try to convert the rockers in Murphy's fan base to the ways of the dancefloor?

"You can't control people," he says. "In the end, we're just trying to have fun, get people to have a dance and be happy. But we also feel like we want to stretch it as far as they'll go. I think that's more fun anyway."

—BY KERRI MASON
FIRST AID
After Years On An Indie, Doctor Krápula Joins Sony BMG

Colombian ska/punk/pop rock act Doctor Krápula spent 10 years toiling as an indie band, releasing albums on its own, doing self-promotion and juggling everything from publicity to accounting.

Now, at the cusp of its popularity, the seven-man band sharply veered from its old course of action, signing a deal with Sony BMG in Colombia that includes not only a record contract but a deal with the company's management arm, DIAM.

The new alliance came together July 4, with the release of the group's fourth album, "Sagrado Corazon." More important, it illustrates how artists and labels are adapting to a changing industry.

In signing Doctor Krápula, Sony BMG doesn't expect to make big money in record sales but in ancillary income, from publishing to shows.

Likewise, Doctor Krápula was willing to give up a piece of the revenue base it has painstakingly built for a decade in exchange for management, peace of mind and the possibility of growth.

"We've seen a wave of acts leaving their labels," lead singer Mario Muñoz says. "We're doing the opposite. We felt we were on the verge of an international explosion and we couldn't do it as an indie or with a small company."

Like most rock bands in Colombia, Doctor Krápula is not a huge seller. The group's previous album, "Bombesa," came out on indie label Origin and has sold 10,000 copies (gold in Colombia). All told, the act's sales don't exceed 20,000 copies. But the group is widely recognized as one of the genre's leaders in the country and has multiple radio singles and MTV Latin America nominations to its name. In fact, the band is so successful that last year it played 60plus shows, some for more than 50,000 people.

Members thought the time was ripe to think about expanding and began conversations with major labels. Sony was favored, among other things, precisely because it offered a management option.

"We were the accountants, the lawyers, the collectors," Muñoz says. "I wanted to take that off our plate."

"When we signed them, we weren't thinking about CD sales but about taking their music and message to the masses, making their music available in digital formats and via constant and massive performances," says Andrés López, president of Sony BMG Andes (which covers Colombia, Venezuela, Ecuador and Peru).

"Most important, they gave us their management. Because of what they've accomplished in the past 10 years, they can generate income different from simple music sales, and that allows us to invest heavily."

Already, Sony BMG closed a deal for Doctor Krápula to be the Colombian face of Conveyor's Connectivity campaign, which paired artists with the band in 75 countries. The campaign's black-and-white art highlights the individuality of each group member, who describe themselves as "guys who live in a Latin American city, who live in a barrio, who hear music, who each has his own identity."

"They're a different kind of band," Day One Entertainment director Maria Isabel Ramirez says. "They have an opinion and something interesting to say, and I think that sets them aside from many other bands."

"Although Doctor Krápula's music has definite social contentdealing with the environment and its attitude toward life and the worldthe message is subtle. But the band is also evidently commercial. Release of "Sagrado Corazon" was supported by a mass concert at Bogota's Parque Simón Bolívar venue, which fits 20,000. Those who wanted to sit in the VIP section were asked to present proof of purchase of the album. The group has continued to perform at mass events in the ensuing weeks while also promoting heavily on radio and MTV.

"We've always made a fusion of rock, ska and punk with popular Latin-American music," Muñoz says. "That is the success of the group. It's music that appeals to rockers, to older women, to children. It's a mix of who we are."

They can generate income different from simple music sales, and that allows us to invest heavily.

—ANDRÉS LOPEZ, SONY BMG ANDES

Personal Touch
Brandon Heath Gets In Tune With His Fans

Singer-songwriter Brandon Heath views releasing a new album like getting up close and personal with his fans, and he's hoping his sophomore effort, "What If We," will earn him high marks.

"I feel like I'm dating my audience," Heath says. "I feel like I'm just starting to get to know them and they are starting to get to know me. This is the third or fourth date where you get to talk a little bit more about who you are." Indeed, Heath saved the song "London" for several years because it was "like sharing too much too early."

What he's shared to this point has clearly resonated with Christian listeners. On the strength of his 2006 Reunion debut, "Don't Get Too Comfortable," and its hit, "I'm Not Who I Was," Heath earned four nominations for the Gospel Music Assn. Dove Awards in April and took home the new artist of the year honor.

And Heath's Aug. 19 release "What If We" is off to a strong start. The first single, "Give Me Your Eyes," is No. 4 on Billboard's Hot Christian Songs chart and has sold 25,000 digital downloads in four weeks, according to Nielsen SoundScan. Provident Label Group senior VP of sales and marketing Ben Howard attributes those numbers to the fact that the full song was only available via iTunes.

The company is capitalizing on the Dove victory by sticking "What If We" with a mention. But Howard says the real selling point has been the strength of the music, praising Heath for his "authentic storytelling" and the fact that his songs are so relatable.

Heath simply describes his music as "pop/rock with a good message" and says he didn't stray too far from what worked the first time around.

"People still kind of are getting used to who I am and frankly, I'm still trying to figure out who I am too," he says. "But this new record sounds a little more American. All the electric [guitars] are real Tom Petty or Bruce Springsteen-sounding."

A Nashville native, Heath began writing country songs as a teenager, but his focus changed when he became a Christian at age 16. "The more I got to know God, the more interested I was to the topic and explaining the gospel in my own language," Heath says. "Spirituality is something that sometimes people can't grasp. I wanted to give them a clue of who God is and he actually does love us."

On "What If We," Heath collaborated with Jason Ingram, Christy Nockels and Jimmie Allen in hopes of writing "about the true human experience, not just a Christian experience."

Songs like "London" delve into the heartbreak of missing someone you love and "Listen Up" addresses the differences between the sexes.

"It's about us talking too much when we just need to listen," Heath says.

This fall he'll embark on the Art Music Justice tour with Sara Groves, Derek Webb, Sandra McCracken and Charlie Peacock. "We want to offer some substance and a little inspiration," says Heath, who is well-known for his charitable endeavors, among them a benefit concert that raised $20,000 for Tennessee tornado victims. "We want to enable people to act, if they want to make a change in the world. That's really what the tour is about."
ALBUMS

COUNTRY

GLEN CAMPBELL
Meet Glen Campbell
Producer: Julian Raymond
Capital
Release Date: Aug. 19

STAIN
The Illusion of Progress
Producer: Johnny R
Flexiskate
Release Date: Aug. 19

STEREOLAB
Chemical Chords
Producer: none listed
4AD
Release Date: Aug. 19

ROCK

THE WALKMEN
You & Me
Producers: John Agnello, Chris Zane
Gigantic
Release Date: Aug. 19

GEORGE JONES
Burn Your Playhouse Down
Producers: various
Bandit Records
Release Date: Aug. 19

JULIANA HATFIELD
How to Walk Away
Producer: Andy Chase
Ye Olde Records
Release Date: Aug. 19

TOADIES
No Deliverece
Producer: David Castell
Kirtland
Release Date: Aug. 19

FLYING LOTUS
Los Angeles
Producer: Matthew David
Warp
Release Date: June 10

WASHINGTON, D.C.

GLEN CAMPBELL
Meet Glen Campbell
Producer: Julian Raymond
Capital
Release Date: Aug. 19

There are more examples of cover albums gone wrong than gone right. Thankfully Glen Campbell’s new set, which finds him ably putting his own twist on tunes from Tom Petty & the Heartbreakers, Foo Fighters, U2, Green Day and John Lennon, among others, fits into the latter category. Producers: Julian Raymond, who says he’s been a Campbell fan since age 9, does a fine job bringing the songs to the artist’s identifiable style rather than painting him into a difficult corner. “Meet Glen Campbell,” indeed. Far and away, the best cut is the 72-year-old’s romp through Green Day’s “Good Riddance (Time of Your Life),” in which he sounds convincingly like the younger versions of Mike McCready and Billie Joe Armstrong. Campbell’s version is a bit murky, but it’s a fun change of pace from the singer’s ubiquitous light and air guitar twang. Campbell fans who haven’t heard his take on Bob Dylan’s “Hallelujah” should investigate it, a cover that’s pure Campbell, quintessential, American roots music.

STAIN
The Illusion of Progress
Producer: Johnny R
Flexiskate
Release Date: Aug. 19

The title of Stain’s sixth album is a bit of a misnomer, but there are a few new stylistic directions here. A gospel choir backs Aaron Lewis’ soulful vocals on “The Corner,” while Eastern guitar flavors and drum loops swirl through “Breakaway.” “I All Want” and lead single “Believe” are not only as poppy as Stain has ever gotten but are also among the most positive and optimistic lyrical themes Lewis has penned, while “Tangled Up In You” is an unapologetic love song built on acoustic guitar and strings. While the set is bockened by the out-and-out rockers “This Is It,” “The Way I Am” and the album-closing “Rainy Day Parade,” Stain’s stock in trade is still the midtempo arrangement with the laid-back verse swelling into a big, anthemic chorus as found on “Save Me,” “Pardon Me,” “Lost Along the Way” and “Raining Again.”

STEREOLAB
Chemical Chords
Producer: none listed
4AD
Release Date: Aug. 19

In the six years since singer Mary Hansen’s death, Stereolab has muddled its way back into the spotlight with this collection of new songs, plus a single from 1994. Hansen’s voice and influence have clearly been missed, as the band’s sound here is more disheveled. The band’s brand of shoegaze rock is still present here, but with more guitar and less percussion. The album kicks off with “Cleaning Your Teeth,” a song that could have been a Stereolab staple. In fact, it is the only new song that could have been a part of the band’s early work. The rest of the songs are either covers or outtakes from previous albums. The album ends with the band’s most popular song, “Dial ‘E’ for Earth.”

GEORGE JONES
Burn Your Playhouse Down
Producers: various
Bandit Records
Release Date: Aug. 19

This collection of previously unreleased duets isn’t a must-have for George Jones fans in particular and pure country fans in general. “Rockin’ Years,” a No. 1 Billboard hit for Dolly Parton and Ricky Van Shelton in 1991, takes a new life when Parton pairs with the Possum, and Keith Richards sounds more hillbilly than rock star on the album’s title cut, “Satin Sheets In Man,” with Vince Gill, would be an instant classic if it were released 25 years ago. Likewise, “I Always Get It Right With You” with Shelby Lynne is best appreciated with a straight shot of nostalgia, and hearing Jones and Tammy Wynette together again on “Lovin’ You, Lovin’ Me” is pure heaven. If there’s any downside here, it’s that we had to wait so long for these masterpieces.

JULIANA HATFIELD
How to Walk Away
Producer: Andy Chase
Ye Olde Records
Release Date: Aug. 19

Juliana Hatfield is well within her comfort zone on “How to Walk Away,” her second album for self-started record label Ye Olde Records. The 10 tracks enjoy an enjoyable mellow groove between the squeaky-clean sound of 2004’s “In Exit Deus” and rough and grungy 2005 set “Made in China.” Hatfield does her moody, catchy indie-pop to near-perfection after so much practice (nine solo albums during the past 16 years), and entertaining examples abound here, from uplifting first single “Shining On” to the rugged, jangly “This Lonely Love,” which features backing vocals by the Psychedelic Furs’ Richard Butler. Less scintillating is the murky “Just Lust,” which couples a laid-back guitar riff with simplistic lyrics. But breezy closer “Law of Nature” and its gentle heartbreaker “My Baby” pleasantly bring to mind the youthful, exuberant sound of Hatfield’s 1995 album “Only Everything.”

FLYING LOTUS
Los Angeles
Producer: Matthew David
Warp
Release Date: June 10

The fact that a blood relative of Alice Coltrane has followed her into the realms of creative music should not come as a surprise. Choosing to utilize the family gift to create abstract hip-hop breaks instead of modal jazz reflections, on the other hand, provides an interesting recourse in the direction that Coltrane’s grandnephew, Steven “Flying Lotus” Ellison, has taken upon his own sonic path. Like Coltrane, Ellison knows how to utilize tone and atmosphere, only instead of bar and grand piano. Flying Lotus creates his space utilizing vinyl crackles, static cling and three-legged drum loops (“Orbit 405,” “Sleepy Dinosaur”) — RH

www.americanradiohistory.com
LYKKE LI
Youth Novels
Producers: Björn Yttling, Lisa Matsson
LL Recordings
Release Date: Aug. 19

With a tiny voice, minimalist arrangements and simple lyrics, this Swedish songwriter has crafted what seems like a magical album, where all its small elements coalesce into something quite big. Li is 22 but sounds half that, although her lyrics are quite wise beyond her years. The drone of opener "Melodies & Desires" is like a moaning trumpet introduction to the quietly celebratory "Dance Dance Dance," but the real dance comes with a string of more beat-laden tracks like "I'm Good, I'm Gone." "Complaint Department" and "Little Bit." The poppy vocal rhythms of "Let It Fall" make the track a real standout, while such songs as "My Love" are like lullabies, calling '60s pop icons like the Beach Boys. -AH

JERRY DOUGLAS
Glide
Producer: Jerry Douglas, Koch
Release Date: Aug. 19

On the 12th outing of Jerry Douglas' multiple-award-winning reign as the world's master of the dobro, he once again proves his mettle on a dazzling display of nine instrumental tracks and two vocal gems featuring Travis Tritt and Rodney Crowell. Douglas continues to delightfully defy preconceptions of the dobro, and bluegrass itself, on a lilter-perfect New Orleans funeral march ("Sway Sur La Rue Royale"), the cool, jazzy "Bounce" and turbo-charged tradition-feturing Earl Scruggs and Tony Paris and "Home Sweet Home." Tritt ("Marriage Made in Hollywood") and Crowell ("Long, Hard Road") turn in great moments of their own, with Douglas' dobro and background vocals offering country and Americana formats something to solidly sink their teeth into. From regal restraint to reckless abandon, Douglas is never anything less than astonishing. -DEP

TAMMY TRENT
Stronger
Produced by: various
September/Day Records
Release Date: July 29

On her latest album, Tammy Trent manages to simultaneously musically effervescent and lyrically deep. The production is light and breezy, making this an infectious pop collection that will grab the listener by the ears. The dominant theme is hope shining through the darkness, and Trent, who lost her husband in a 2001 scuba accident, delivers it with authority and compassion. "I'm Letting Go" is a poignant song of surrender, while "You've AlreadyShown Me" serves to remind us that God simply demonstrates his love. But the centerpiece of this collection is the achingly vulnerable ballad "Edge of the Water," penned by Trent and Alisa Childers. This is powerful music from a survivor who continues to move forward with a sweet spirit and a voice filled with unfailing hope and faith. -DEP

GAVIN DEGRAW
Cheated on Me (3:40)
Producer: Howard Benson
Recorded by: Arrow
Publishers: G. DeGraw/Warner-Tamerlane, BMI

Gavin DeGraw's self-titled third album, released in May, reached No. 7 on the Billboard 200, a high-flying achievement for the singer/songwriter, whose previous "In Love With A Girl" hit tops five at adult top 40 earlier this year. "Cheated On Me" is perhaps the pop strummer's most promising mainstream bid since 2004 Bill- board Hot 100 debut "I Don't Want To Be," the top-10 theme from "One Tree Hill." A live band instrumental stomp, led by guitars and piano, drive a frantic, confessional lyric about suspicions of his lady's infidelity: "Am I even on your mind or are you in Someone else's eyes, someone else's arms." DeGraw's strong vocal skills would be better showcased with less layering, but his savvy as a songwriter, armed with this killer track, should help separate him from the pack and boost name recognition to staple status. -CT

BOYS LIKE GIRLS
Thunder (4:00)
Producer: Matt Squire
Writers: M. Johnson, P. DiGiovanni
Publisher: not listed

Boys Like Girls has quietly racked up two top 40 hits, "The Great Escape" and "Hero/Heroine," and a gold-selling self-titled debut. Third single "Thunder," written by lead vocalist Martin Johnson and guitarist Paul DiGiovanni, is destined to propel the year-old disc to platinum status. With crunchy power pop chords and vivid lyrical images not typically found in youth rock ("Now I'm itching for the tall grass and longing for the breeze/I need to step outside just to see if I can hear the thunder/should leave fans giddy, while picking up new minions along the way—ensuring Boys Like Girls a summer of love. -CW

DAVID ARCHULETA
Crush (3:20)
Producer: Emanuel Kinaruk
Writers: J. Cates, D. Hodges
Publisher: not listed

It's not a stretch to suggest that Sony chief (and former Jive prez) Barry Weiss saved the "American Idol" franchise from top 40 radio demise. Instead of trying to overcompartmentalize the paparazzi's pop finalists with ill-fitting R&B production (read: Katharine McPhee), he has carefully aligned acts with material that matches (read: Jordin Sparks). So the prognosis is aces for the launch of season-seven runner-up David Archuleta. "Crush" is a hummable, age-appropriate midtempo pop ditty for the 17-year-old, showcasing his fine mass-appeal vocal stylings with creamy harmonies and some nice falsetto effects. The track is produced by millennia-um wiz Emanuel Kinaruk, who has worked with Sparks, Jessie McCartney, Celine Dion and Nick Lachey. "Crush" has shown renewed radio potency thanks to such super-caliber artists as Chris Daughtry, Jennifer Hudson and Carrie Underwood—along with the democratization of the consumer vote, via iTunes. "Crush" is likely to put its money where its title is on the charts. -CT

TRIPPLE A
BILLY IDOL
John Wayne (3:55)
Producer: Josh Abraham Writers: B. Idol, B. Tichy, D. Sherman Publisher: not listed

Billy Idol's revival with "John Wayne" from "The Very Best of Billy Idol" is a return to form for the punk/ pop veteran. Here, he lays his characteristic snarl vocal effects atop a moody, mid-tempo groove that more than recalls past glories ("Eyes Without a Face," "Flesh for Fantasy"). Producer Josh Abraham (Limp Bizkit, Velvet Revolver, Courtney Love) keeps Idol from sounding like an '80s revival act by grounding the track in a modern rock arrangement. Solid enough to keep dedicated fans worshiping while bringing new fans to the idol altar. -CW

M.A.
Paper Planes (3:22)
Producers: Diplo, Switch
Writer: M.A.
Publisher: not listed

Originally released last year, "Paper Planes" is now scoring across multiple formats—rock, top 40 and dance—thanks to the song's placement in the trailer for rough-shod stoner comedy "Pineapple Express." It's certainly apt, since the British songwriter/producer/singer/visual artist samples gunshots throughout the track, mentions weed and tells listeners, "Some I murder, some I let go." The song also makes mention of M.A.'s recurring visa problems, which prevented her from recording much of her last album in the United States, and serves as an arch commentary on immigration, backed by a Clash sample from "Straight to Hell." A simple pop song it's not, but its mellow and change to radio's often homogenous playlists. The success of "Paper Planes" might also cox M.A. out of her recently announced retirement. -CH

M.I.A.
"I-VVS"
Producer: Diplo, Switch
Writer: M.I.A.
Publisher: not listed

M.I.A.'s "I-VVS" (3:40) is a track that has been circulating for a little while, but it's still good to hear the track in all its glory. The track features a more upbeat tempo, with M.I.A. rapping over a catchy beat. The production is tight and the lyrics are sharp. Overall, a solid track from M.I.A. -CT
It's Only Rock'n'roll

Vagrant Snaps Up Final Album From Outlaw Legend

It took a while, but the studio collaboration between Waylon Jennings and his son Shooter will finally see the light of day this fall.

Vagrant will release "Waylon Forever," billed as the final recordings from outlaw legend Waylon, Oct. 21.

The eight-song set features reissues of Waylon classics, a surprising cover of Cream's "White Room" and a new Jennings original, all backed by Shooter and his band the 357's.

Waylon died in 2002, but the recording of these songs began more than 12 years ago (when Shooter was 16) at a pool-house home studio in Arizona, with vocals cut in Nashville.

In 2006, Shooter and the 357's recorded more backing tracks at producer/drummer Dave Cobb's studio in Los Angeles.

Father and son started working together after the elder Jennings took an interest in what his son was listening to and his ideas on music. "He was just hearing some of the music I was running out of that studio I had Jimmy-rigged and said, 'Let's put a record together,'" Shooter recalls. "It wasn't like it's a mysterious story about some unfinished album that was in a closet for 10 years. We had all the intentions in the world to get it out there and get a record deal with it.

But nothing came to fruition on that end, and the recordings 'kind of just disappeared,'" Shooter says. "About two years ago, Dave, my producer, and [girlfriend] Drea [De Matteo] both were like, 'You've got to do something with that.'"

The album features relatively faithful, if edgier, renditions of Waylon standards like "You're the Only Thing I Need," "I Love You," "Me and Atley," "I'm So Lonesome I Could Cry" and "Devil's Right Hand" among others.

For Shooters, who also manages Shooter, its that great thing that great bands can do when they don't have a radio hit or get a deal or anything like that, and it really surprised him.

But he says, "I think the most important part of the message of this music is that he was an artist that you could never put a label on."

NEWMAN'S NEWFOUND GLORY

Randy Newman has scored his highest debut on the Billboard 200 with "Harp's and Angels," his first album of new material in nine years. The 10-song set, which arrived Aug. 5 via Nonesuch Records, bows this week at No. 30 on the big chart.

Nonesuch's previous, high debut came with "Trouble in Paradise," which bowed at No. 77 in 1983. "Harp's and Angels" is his highest-charting album since 1975's "Little Criminals," which peaked at No. 9. Produced by Mitchell Froom and Lenny Waronker, the album's 16,000-unit bow in the United States also marks Newman's best sales week since Nielsen SoundScan began tracking data in 1991.

Nonesuch senior VP of marketing Peter Clancy calls it "proof positive that Randy retains his stature as a true American original. Randy told us that he genuinely felt he had made his best album."

The album's push began last year when the politically driven single "A Few Words in Defense of My Country" was released digitally to iTunes. The New York Times quickly noticed the song's controversial lyrics and printed them inside its op-ed section in January 2007. Exposure in the widely read publication "made the audience aware that there would be a new album in the near term," Clancy says.

In addition to recent appearances on NPR's "All Things Considered" and "Late Show With David Letterman," a key strategy to raise awareness of "Harp's and Angels" was a July 25 concert at Los Angeles' Largo at the Coronet. Newman and a four-piece band performed the new album in its entirety. The live performance was recorded for an NPR webcast that aired during release week.

"This was a singular event, something that neither Randy nor Nonesuch has ever done before," Clancy says, adding that the label also gave exclusive Web video content to Amazon, Borders and Barnes & Noble. In addition, supermarket chain Whole Foods will begin selling "Harp's and Angels" Aug. 27.

Newman begins an approximately 15-date U.S. theater tour Sept. 16 at the Paramount Center For The Arts in Peekskill, N.Y. Concert dates in Europe and the United Kingdom are expected to follow, according to Clancy.

"—Mitchell Peters

www.americanradiohistory.com

BRETT TO THE BEAT

Having already established himself as a touring artist to watch, Brett Denne is hoping to take his recorded-music career to the next level with the Oct. 21 release of "Hope for the Hopeless" (Dual Tone/Downtown).

First single "Make You Crazy" featuring Afrobeat scion Femi Kuti was rush-released to iTunes this week after extra adds from stations like triple A KGSR Austin.

The pairing was orchestrated by Downtown head Josh Deutch, whose company publishes Kuti's music.

"He's been wanting to break me into a mainstream format, but to also break Femi that way as well," Denne says. "When he heard me demo the song, he was like, 'Man, hear Femi on this. I was like, 'How are you going to get Femi Kuti?' He says, 'Well, I happen to publish him.' So we met in the studio, he flew in from Lagos (Nigeria) to be a part of the record."

Kuti's appearance crowns an album that finds Denne moving away from the "wholesome, sophisticated, American singer/songwriter" sounds of 2006's "So Much More," which has sold more than 78,000 copies in the United States, according to Nielsen SoundScan.

"It's all over the map, but the vocal and the narrative is a good common thread between all of it," Denne says. "The grooves are heavier and it's way more direct."

The artist, who is distinguished by his red hair and lanky six-foot-five-inch frame, admits he's still getting comfortable in the studio, owing to having spent so much time on the road in the past four years. Most recently, he served as the supporting artist on John Mayer's summer amphitheater tour.

"I learned early on as an artist that the one sure thing that's going to make me go on, it's going to be touring," he says. "Some people can scrounge a radio hit or get a song in a movie or TV show, but you can't bank on that. You can bank on playing shows and winning a crowd over. I've been touring nonstop and getting more comfortable, and now I can do a show with a bigger band and make it more of an experience.

"Brett's a fan of all genres. He's got a good ear and is very open to new sounds, which is why his music is so versatile. He can really push the envelope with his sound. He's also very talented and has a great work ethic. He's always ready to go and give it his all," says Mayer's manager Ron Delsener.

"Brett is a textbook example that great songs, great musicianship and great personality win with the live music fan," veteran Denver-area promoter Don Straub says. "His ticket sales increase exponentially on every tour to Colorado. He has gone from the smallest clubs to theaters in short time. We're absolutely certain this sales pattern will continue."

—Jonathan Cohen

www.billboard.biz
Anderson's Web Embrace Pays Sales Dividends

Life is good for country artist Keith Anderson. His single “I Still Miss You” becomes his first top five as an artist this week on Billboard’s Hot Country Songs (it is No. 4), and sophomore album “C'mon!” debuts at No. 3 on Top Country Albums and No. 12 on the Billboard 200, shifting 32,000 copies, according to Nielsen SoundScan.

“Everything's clicking on all cylinders,” says Anderson, who scored his first No. 1 as a songwriter when Big & Rich took “Lost in This Moment” to the top in July 2007.

And while he has a new label—he moved from Arista Nashville to sister Columbia Nashville—he says he didn’t approach his second album any different from his first. “We brought back the three amigos,” Anderson says of himself, producer Jefrey Steele and engineer Chip Matthews. “It’s so relaxing and so fun to work with those guys. It never feels like you’re making music. It just feels like you’re having fun and goofing off in the garage.”

Anderson’s debut single, “Pickin’ Wildflowers,” reached No. 8 on Hot Country Songs in July 2005 and “Every Time I Hear Your Name” peaked at No. 7 a year later. Three other singles failed to reach the top 20, but his album “Three Chords and American Rock & Roll” wound up selling 458,000 units.

Anderson, who co-wrote 10 of the new album’s 13 cuts, turned to heroes Radney Foster and Bill Lloyd for the remaining song. With their help in the studio, he tracked a cover of the duo’s 1987 hit, “Crazy Over You,” which reached No. 4 on Hot Country Songs that year.

To help spread the word about “C'mon!,” Anderson and his label launched the hilarious SomebodyNeedsAHug.com, based on a song that has turned into a concert favorite. The Web site allows visitors to send a virtual hug to a friend. “They gave me a camera and a bottle of alcohol and said, ‘Go be funny,’” Anderson says.

Columbia Nashville director of artist development and marketing Tanya Welch says the idea was born out of the need to let Anderson’s fans know that the album, which had been twice delayed, was finally coming. “He’s got a rabid fan base and we wanted to engage them and let them be our street warriors,” she says, noting that Anderson is “famous for his big old bearhugs.”

In a genre in which radio is still the most important marketing tool, Anderson has worked hard at developing and maintaining relationships. Country WQYK (Tampa, Fla.), music director Jay Roberts says, “Keith has become a good friend to the station and has given his time and talent participating in various charitable events.”

Anderson’s visits to the market have provided valuable insight for Roberts. “Having seen Keith in concert several times and witnessing the crowd’s reaction to his performance, I know that he has all the qualities to become a superstar in our format,” he says.

Country WDSY (Pittsburgh) assistant PD Stoney Richards says Anderson’s confidence in his music shows. “I get the feeling every time I speak with him that the underlying conversation is not ‘Play my song’ but instead, ‘I’ve got a good song whether you play it or not,’” he says.

A PERFECT ‘SPIRAL’

Keane is the latest act to test reaction to its new direction, thanks to a successful downloadable giveaway of new song “Spiralling.”

Island says the poppier, groove-based teaser track for Keane’s third album, “Perfect Symmetry,” logged 500,000 downloads in a weeklong promotion at keanemusic.com. That’s less than the 2 million EMF says Coldplay racked up for “Violet Hill” in April, but Jon Turner, GM of Keane’s U.K. label Island Records, says it’s more than served its purpose.

“It’s a real instant track and it marks a departure for Keane,” he says. “And it was important for the band to show that departure.”

“Perfect Symmetry” will be released Oct. 13 in the United Kingdom and a day later in the United States via Interscope.

“Spiralling” has now been withdrawn as a free download and was made available for purchase from digital stores Aug. 11. After 24 hours, it had reached No. 15 on the U.K. iTunes chart. With chart-watchers eager to see how its performance would compare with “Is It Any Wonder?,” the lead single from Keane’s last album, “Under the Iron Sea.”

That song reached No. 3 on the Official U.K. Charts Co.’s singles tally in June 2006, with combined physical/digital sales that week of 24,000. It had entered the chart a week earlier at No. 15 on downloads alone.

Meanwhile, European radio has embraced “Spiralling,” despite “official” lead single “The Lovers Are Losing,” arriving at radio in early September.

Turner says that track also reflects the band’s new sound but is also a “nod towards (Keane’s) more traditional, emotive” songs. The label will leave it up to individual stations which track they go with.

“Spiralling” entered Nielsen Music Control’s U.K. radio airplay chart at No. 34 for the period Aug. 3-9. Key supporters include classic rock network Xfm and national top 40 station BBC Radio 1.

“Spiralling” marks an exciting new sound for the band and our listeners are telling us they like it,” Radio 1 head of music George Ergatoudis says. “U.K. audiences will be looking for a level of progression from their favorite acts and Keane have really met that demand with this release.”

Also due Oct. 13: fellow Universal Music Group act Kaiser Chiefs’ “Off With Their Heads.” “I don’t think there’s any harm in being competitive,” Turner says. —André Paine

LOVE IN MOTION

Julio Chaidez has spent the last couple of years bubbling under as the next big thing in regional Mexican music. Now his latest single, “El Amor En Carro,” may finally put him over the top.

Chaidez, a sweet-voiced banda singer from Culiacan, Sinaloa, has scored a couple of minor hits: “A Cada Instante” reached No. 27 on Billboard’s regional Mexican airplay chart in 2006, and “Total Ya Se Fue” made it to No. 32 on that chart this year. But the recently titled “El Amor En Carro” (Love in a Car) bullets at No. 19 this week on Billboard’s Hot Latin Songs chart.

The track (which is actually a metaphor about finding love in material things) was written by serial hitmaker Espinoza Paz. It was featured on Chaidez’s album “Usted Dirá,” released in April by ASL/Machete.

Chaidez got his start recording the occasional backup vocal at producer Tacho Jimenez’s studio in Sinaloa. It was there that he made his first album, “Musica Campirana,” which combined accordion, brass and double bass. Lately, his sound has developed into the pure brassy banda that is more popular on regional Mexican radio in the United States.

Also working in Chaidez’s favor is his management company, Primetime, with which he linked up in 2006. The company is headed by the Chavez family, which started regional Mexican powerhouse label Disa Records (now part of Universal) and is renowned for spotting new talent and musical trends.

Chaidez most recently followed “Usted Dirá” June 17 with a live album of covers. “Desde Su Cuna Sinaloense,” says. —Ayala Ben-Yehuda

www.americanradiohistory.com
**Funny Business**

- Comedian Lewis Black's "Anticipation" starts with a career-high 9,000, a No. 64 debut on the Billboard 200 and a No. 1 entry on Top Comedy Albums. His bow was helped by the recent second-season premiere of his Comedy Central series "Root of All Evil."

**Capitol Crown**

- Coldplay claims its first No. 1 with its 10th Adult Top 40 chart entry, as "Viva La Vida" rises 2-1. The coronation also marks Capitol's first week in the coveted top spot in the list's 12-year history. Company first appeared on the tally in 2001.

**Classic Moves**

- Sarah McLachlan leads with "The Magic of Lang Lang" by Lang Lang's role in the Olympics' Aug. 8 opening ceremonies spurred sales for their most recent albums. The former's "Symphony" rises 25% (5-3 on Classical Crossovers); "The Magic of Lang Lang" gains 97% (7-3 on Top Classical).

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**Oh 'Mamma,' ABBA Rules; Jonas Brothers Loom**

You only need the first two letters of the alphabet to write about the top of this week's sales charts, because thanks to the film "Mamma Mia!," everything's ABBA.

In a week where a minor 5% decline yields a sum of 130,000 copies, the soundtrack takes over the lead on the Billboard 200. It also logs its fourth week at No. 1 on Top Soundtracks, its second week ruling Top Digital Albums and moves 5-1 on Top Internet Albums.

Meanwhile, the original repertoire that inspired the musical enjoys its fourth straight week at No. 1 on Top Pop Catalog Albums. Sealing the Swedish group's monopoly, the original cast recording from the stage production rules Top Cast Albums for a third straight week. In short, ABBA songs dominate almost every album chart this side of Top Independent Albums and Top Heatseekers: My, my.

**Reeling in the Years:** Following the triumph of the " Jiang" soundtrack in the Feb. 9 issue, this marks the second time in 2008 that a feature film's audio souvenir leads the Billboard 200. That might not sound like a rare feat, but we haven't seen two film soundtracks take charge of the big chart in any year since 1998. And, that happened to be a landmark year for soundtrack sales.

In the first sales week of 2003, the soundtrack to Eminem's "8 Mile" registered the last of its four weeks at No. 1 while the July release of that year's "Bad Boys II" also ruled the Billboard 200, but the former had been a carryover from the prior year.

Another film soundtrack led the page until Jack Johnson's "Curious George" in February 2006. That was the first of six soundtracks that would reach No. 1 through the end of 2007, but four of those were from Disney Channel projects, "Dreamgirls" being the only other chart-topping album from a theatrical release within that span.

You need to drift back 10 years to find the last occasion when two or more film soundtracks started Billboard 200 reigns in the same year, and what a class that was in '98: "Titanic" (16 weeks at No. 1, 16-times platinum), "City of Angels" (three weeks, five-times platinum) and "Armageddon" (two weeks, four-times platinum).

With 62.7 million film and TV albums sold in 12 months, 1998 was the finest soundtrack year in Nielsen SoundScan history even if "Titanic" had been subtracted from that haul, the remaining 53.4 million copies of soundtrack sales would still netted the category's best year.

Soundtrack numbers cooled sooner and more drastically than overall album volume, but thanks in large part to Disney Channel's "High School Musical" franchise and the "Hannah Montana" series, that marker segment has improved in recent years.

Soundtracks swelling by 18.9% in 2006 to 27.2 million. There was a 6.9% decline last year, but so far in 2008, the 12.3 million copies tracked through the week ending Aug. 10 mark an 11% improvement over the same span of 2007.

The year has already seen nine soundtracks reach the top 10 in this year's first eight months, compared with six all of last year, and 11 in the full calendar year of 2006.

**Brothers in Arms:** Has Miley Cyrus challenged the torch to fellow Disney Music Group act the Jonas Brothers? Her first album away from "Hannah Montana" umbrella recently started with a robust 371,000 copies, but the third Jonas set could sell as much in its first week as Cyrus' "Breakout" sold in its first three combined.

The Brothers' "A Little Bit Longer" led Nielsen SoundScan's Aug. 13 Building chart with unweighted sales of 201,000 copies, a bigger opening day than recent albums by Mariah Carey. Usher or Jay-Z.

Based on first-day numbers from the Building chart panel and other accounts, Hollywood and distributor Universal Music Group Distribution forecast an opening frame in the range of 675,000-725,000 copies.

If the Jonas siblings' first-day building number accounts for a similar share as happened on such albums as Carey's "E=MC2" or Cyrus' "Breakout," they will safely surpass 600,000 copies and could indeed open above 700,000.

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**Market Watch**

A Weekly National Music Sales Report

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<th>Weekly Unit Sales</th>
<th>Year-To-Date</th>
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<td><strong>This Week</strong></td>
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<td><strong>Last Week</strong></td>
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<td><strong>Change</strong></td>
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*Digital album sales are also broadcast within album sales.

**Weekly Album Sales** (Million Units)

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<td>Cassette</td>
<td>207,000</td>
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<td>Other</td>
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**Digital Tracks Sales**

- **07**: 507.7 million
- **08**: 661.3 million

**Distributors' Market Share:**

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<tr>
<td><strong>UMG</strong></td>
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<td>Indies</td>
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<tr>
<td>EMI</td>
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**Total Albums**

- **07**: 20.5%
- **08**: 22.7%

**Current Albums**

- **07**: 11.5%
- **08**: 36.5%

- **07**: 19.7%
- **08**: 20.6%
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<th>Label</th>
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<td>The Face bounces second solo album begins with 4,000 copies and sold a No. 5 on Flappy's in Table.</td>
<td>Jason Mraz</td>
<td>Republic (18.98)</td>
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<td>THE DREAM</td>
<td>Alice Keys</td>
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<td>Chad Kroenke</td>
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<td>Only Through The Pain</td>
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<td>Smiley 7714 (45)</td>
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<td>SUGARLAND</td>
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<td>Enigma 7714 (45)</td>
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<td>LEWIS BLACK</td>
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<td>Smiley 7714 (45)</td>
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<td>RAIKUN</td>
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<td>Universal/Island 7567-7244 (45)</td>
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<tr>
<td>TAKE A BOW</td>
<td>JAY- Z (RCA/REPRIEVE)</td>
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<td>23</td>
<td>LIL WAYNE (RCA/REPRIEVE)</td>
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<tr>
<td>19</td>
<td>JUSTIN BIEBER (RCA/LYRIC SPORTS)</td>
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<td>12</td>
<td>JACQUELINE SHAY (JAY- Z &amp; R. KELLY)</td>
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<tr>
<td>11</td>
<td>MALUMA (EMI RECORDED MUSIC LATIN)</td>
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<tr>
<td>10</td>
<td>JENNA (JAY- Z &amp; R. KELLY)</td>
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**Note:** The table above represents the top 20 songs on the Hot 100 Airplay chart as of August 23, 2008. The chart ranks songs based on airplay, or the number of times a song is played on radio stations across the country. Numbers indicate the position of the song on the chart. The chart is compiled and published weekly by Billboard magazine.
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>You Look Good In My Shirt</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>I Still Miss You</td>
<td>Sugarland</td>
</tr>
<tr>
<td>Put A Girl In It</td>
<td>Brooks &amp; Dunn</td>
</tr>
<tr>
<td>Good Time</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>Waitin' On A Woman</td>
<td>Brad Paisley</td>
</tr>
<tr>
<td>Do You Believe Me Now</td>
<td>Jimmy Wayne</td>
</tr>
<tr>
<td>The Lost Train</td>
<td>George Strait</td>
</tr>
<tr>
<td>You're My Favorite Girl</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>All Summer Long</td>
<td>Kid Rock</td>
</tr>
<tr>
<td>Learning How To Bend</td>
<td>Gary Allan</td>
</tr>
<tr>
<td>Everybody Wants To Go To Heaven</td>
<td>Kenny Chesney</td>
</tr>
<tr>
<td>Just A Dream</td>
<td>Carrie Underwood</td>
</tr>
<tr>
<td>Country Man</td>
<td>Luke Bryan</td>
</tr>
<tr>
<td>Come On Over</td>
<td>Hillary Scott</td>
</tr>
<tr>
<td>Power Of Love</td>
<td>Chuck Wicks</td>
</tr>
<tr>
<td>You Can't Go</td>
<td>Crystal Mazzette</td>
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<tr>
<td>I'll Walk</td>
<td>Bucky Covington</td>
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<tr>
<td>Relentless</td>
<td>Jason Aldean</td>
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<tr>
<td>Love Remembers</td>
<td>Craig Morgan</td>
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**TOP COUNTRY ALBUMS**

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<tr>
<td>Love On the Inside</td>
<td>Heidi Newfield</td>
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<tr>
<td>What I Am Waiting For</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>Beautiful Eyes (EP)</td>
<td>Toby Keith</td>
</tr>
<tr>
<td>That Lonesome Song</td>
<td>Sugarland</td>
</tr>
<tr>
<td>Enjoy The Ride</td>
<td>Alan Jackson</td>
</tr>
<tr>
<td>Good Time</td>
<td>Miranda Lambert</td>
</tr>
<tr>
<td>Carnival Ride</td>
<td>Carrie Underwood</td>
</tr>
<tr>
<td>Troubadour</td>
<td>George Strait</td>
</tr>
<tr>
<td>The Ultimate Hit</td>
<td>Garth Brooks</td>
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<tr>
<td>Just Who I Am: Poets &amp; Pirates</td>
<td>Kenny Chesney</td>
</tr>
<tr>
<td>Still Feels Good</td>
<td>Julianne Hough</td>
</tr>
<tr>
<td>5th Gear</td>
<td>Jewel</td>
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<tr>
<td>Perfectly Clear</td>
<td>Tim McGraw</td>
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<tr>
<td>Greatest Hits: Limited Edition</td>
<td>Eagles</td>
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<tr>
<td>Long Road Out Of Eden</td>
<td>Lady Antebellum</td>
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<tr>
<td>Greatest Hits</td>
<td>Trace Adkins</td>
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<tr>
<td>Around The Bend</td>
<td>Randy Travis</td>
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<tr>
<td>Pure BS</td>
<td>Blake Shelton</td>
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<tr>
<td>American Man: Greatest Hits Volume II</td>
<td>Julianne Hough</td>
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<td></td>
<td>Sunset Munroe</td>
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</tbody>
</table>

**Singer/songwriter's critically acclaimed sophomore album news 17,000 copies, its best week so far. First album "The Dollar" peaked where it bowed at No. 2 in 2006, accounting for his prior top six sales weeks on the Feb. 10, 2006 chart.**

Go to www.billboard.biz for complete chart data.

Data for week of August 23, 2008 | For chart reprints call 646.654.4633
### Top R&B/Hip-Hop Albums

<table>
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<tr>
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#### Mainstream R&B

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#### Adult R&B

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#### Rhythmic

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### Hot Rap Songs

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**Go to www.billboard.biz for complete chart data.**

Data for week of AUGUST 23, 2008 | CHARTS LEGEND on Page 43
### WALLONIA

**SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>THIS IS THE LIFE</td>
<td>AMY MACDONALD</td>
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<tr>
<td>2</td>
<td>COULISSE</td>
<td>MUSIQUE &amp; MOBILITE</td>
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<tr>
<td>3</td>
<td>1000 MECS</td>
<td>ANNE JACOB</td>
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<tr>
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<td>NO MORE</td>
<td>MARIAH CAREY</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>NOIRE</td>
<td>MORGAN</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>NE TIRE PAS LE SIECLE</td>
<td>CAROLINE</td>
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<tr>
<td>7</td>
<td>LE BON CARRE</td>
<td>ouis reggae</td>
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<td>THE BEATLES</td>
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<td>LEJ</td>
<td>ALEXANDRE DOUCET</td>
<td>9</td>
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<tr>
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<td>LE LOGEMENT</td>
<td>KARIM EL ARBOUNI</td>
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<td>COULISSE</td>
<td>MUSIQUE &amp; MOBILITE</td>
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<td>1000 MECS</td>
<td>ANNE JACOB</td>
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<td>NOIRE</td>
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<td>CAROLINE</td>
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<tr>
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<td>LE BON CARRE</td>
<td>LOUIS REGGAE</td>
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<td>LEJ</td>
<td>ALEXANDRE DOUCET</td>
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### FINLAND

**SINGLES**

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<td>KESÄSPIKKE</td>
<td>JARUKOITTO</td>
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<td>JARUKOITTO</td>
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### HUNGARY

**SINGLES**

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<td>2</td>
<td>SWEET</td>
<td>ME</td>
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<tr>
<td>3</td>
<td>THIS</td>
<td>IS</td>
<td>THE</td>
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<tr>
<td>4</td>
<td>NO</td>
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<td>MARIAH</td>
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<tr>
<td>5</td>
<td>NOIRE</td>
<td>MORGAN</td>
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<td>NE TIRE PAS LE SIECLE</td>
<td>CAROLINE</td>
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<tr>
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<td>LE BON CARRE</td>
<td>LOUIS REGGAE</td>
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<td>LEJ</td>
<td>ALEXANDRE DOUCET</td>
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<td>9</td>
<td>LE LOGEMENT</td>
<td>KARIM EL ARBOUNI</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>LE CERCLE DE LA VICTOIRE</td>
<td>THE BEATLES</td>
<td>10</td>
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</tbody>
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EMI Music appoints Mark Pible to global head of digital business development. He was senior VP of business affairs at EMI Music North America. Equity Music Group in Nashville names Tim Wipperman president. He was chief creative officer.

PUBLISHING: Downtown Music Publishing names Jumee Park director of film/TV music. She was creative licensing manager at Domino Records.

Mansfield Publishing ups Henry Golis to president. He was VP.

TOURING: Nederlander Concerts in Los Angeles appoints Beth Lynch director of corporate partnerships. She was regional director of corporate sponsorship at House of Blues/Live Nation in San Diego.

The Windish Agency taps Steve Goodgold as booking agent. He was an agent at Chaotica & Vital Talent in New York. Global Spectrum appoints Michael Scanlon GM of the new Chaifetz Arena in St. Louis. He was GM at the Rose Quarter in Portland, Ore.

European online ticketing company Seatwave appoints Richard Hurd-Wood COO/U.K. managing director. He was executive director of strategy and license bid at Camelot Group.

Billions Corp. in Chicago taps Steven Himmelfarb as booking agent. He was an agent at Paquin Entertainment in Toronto.

RELATED FIELDS: Nielsen Co., which owns Billboard, names Dave Bakula senior VP of analytics and client relations for Nielsen Music. He was VP of business analysis for Universal Music Group Distribution.

—Edited by Mitchell Peters

A SONG FOR THE EARTH
Singer/songwriter Melinda Lindsay, who also serves as director of Riversview, Fla.,-based Pelican Pals, has teamed up with music producer Tony Bongiovi to record “Song for the Earth,” a track that stresses the importance of environmental conservation and natural habitats. A video for the song will be posted to pelicanpals.org, where online visitors will be asked to donate money in exchange for a download of the track, according to Lindsay. “We’re slated to go to a new wildlife sanctuary in Sarasota, Fla.,” she says. “They need $500,000 to open this bird sanctuary.” Nonprofit Pelican Pals aims to save, preserve and restore Florida’s endangered seabird population.

CYRUS, JONAS BROTHERS SING FOR HOPE
Miley Cyrus and the Jonas Brothers have teamed up once again, this time for charity. The Disney Music Group acts, along with “Camp Rock” co-star Demi Lovato, will perform Sept. 14 at the Gibson Amphitheater in Los Angeles to benefit cancer research and treatment center City of Hope. Tickets for the concert are on sale via Ticketmaster and Live Nation. Cyrus’ Best of Both Worlds tour in 2007, which featured the Jonas Brothers as opening act, raised $1 million for City of Hope, with Disney donating $1 from each ticket sale to the charity.

RAVEN GOES SOLO
Now that she’s left Hollywood Records, singer/actress Raven-Symoné is looking forward to being an independent artist for her next album. “I did it on my second album (1999’s "Undeniable") and like it,” the 22-year-old former “Cosby Show” kid tells Track. “When you’re an independent you really do get full control. You get to do it how you want to do it and promote it how I want to promote it and sell it how I want to sell it.”

Symone says she has nothing bad to say about Hollywood, her home for two albums, but she was disappointed in weak sales for this year’s “Raven-Symone,” which bowed at No. 159 on the Billboard 200. “No one really dropped the ball,” she says. “I just think it didn’t get enough publicity so people wouldn’t know it’s coming out.” Symone already has ideas in her head about what she wants to do with her next release. “It’ll be R&B, most definitely,” she says, “with an alternative base for the lyrics.”

She’s also eyingballing collaborators, though after working with such big names as Sean Garrett, the Clutch and the J.A.M., Symone is hoping to find some fresh talent as well. “It’s good to go out there and spread your wings and find new talent and work with people you haven’t worked with before. I’d love to find the next Pharrell or the next someone who’s coming up and no one really knows yet,” she says. “At the same time, I’d love to work with the Clutch and the J.A.M. again.”

BACKBEAT

LOLLAPALOOZA
For the fourth consecutive year, Lollapalooza took over Chicago’s Grant Park for three days of lakefront music. Each day of the festival, held Aug. 1-3, was a sellout that drew about 75,000 people. Founded by Jane’s Addiction’s Perry Farrell as a touring event in 1991, Lollapalooza welcomed more than 130 acts that played on eight stages throughout the park. Among the headliners were Radiohead, Rage Against the Machine, Wilco, Nine Inch Nails and Kanye West. Other performers included Duffy, Lupe Fiasco, Sharon Jones & the Dap-Kings, Girl Talk and Gnarls Barkley.


INSIDE TRACK

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